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6 Cultural Heritage

6.A INTRODUCTION

6.1 This chapter assesses the impact of the Proposed Development on heritage assets within the Site itself together with five Conservation Areas (CA) nearby to the Site.

6.2 The assessment presented in this chapter is based on the Proposed Development as described in Chapter 3 of this ES, and shown in **Figures 3.10 to 3.17**.

6.3 This chapter (and its associated figures and appendices) is not intended to be read as a standalone assessment and reference should be made to the Front End of this ES (Chapters 1 – 4), as well as Chapter 21 'Cumulative Effects'.

6.B LEGISLATION, POLICY AND GUIDANCE

Legislative Framework

6.4 This section provides a summary of the main planning policies on which the assessment of the likely effects of the Proposed Development on cultural heritage has been made, paying particular attention to policies on design, conservation, landscape and the historic environment. This includes national planning guidance in the form of Planning Policy Statements (PPS) and Guidance, particularly PPS 5. The adopted local policy, the Local Plan, supplemented by Supplementary Planning Guidance and Documents are also relevant. In addition, at a local level, the draft Core Strategy, which is not yet formally adopted, but which has been subject to extensive consultation, is considered a material consideration. In addition, non-statutory guidance has been used to inform this assessment.

6.5 The applicable legislative framework is summarised as follows:

- Planning (Listed Buildings and Conservation Areas) Act 1990 inclusive of (Amendment No. 2)(England) Regulations 2009 (HMSO, 1990);
- Planning Policy Statement (PPS) 5: Planning for the Historic Environment and Practice Guide (DCLG, 2010);
- Brighton and Hove City Council (BHCC, 2005) Local Plan (Saved Policies 2005), policies QD1, QD2, QD4, QD5, HE2, HE3, HE4, HE6, HE10 and HE11
- BHCC Core Strategy Proposed Submission Draft (BHCC, February 2010), policies CP17, SO5, SO9, SO10, SO19 and DA5.

Planning Policy

National Planning Policy

PPS5: Planning and the Historic Environment

6.6 PPS5 provides national guidance on the identification and protection of the historic environment. It replaced Planning Policy Guidance Notes 15 and 16 in March 2010 and provides an integrated approach to the historic environment. The guidance introduces the concept of 'Heritage Assets', which includes both designated (e.g. listed buildings, conservation areas, scheduled monuments) and non-designated assets such as locally listed buildings. These are structures of architectural or historic interest which does not qualify

for inclusion in the statutory list, but which, in the opinion of the local authority, makes a valuable contribution to the character of an area.

6.7 PPS5 seeks consideration of heritage buildings, monuments and landscapes as assets to be utilised rather than a barrier to development, recognising the contribution the historic environment can make to achieving climate change and long-term sustainability objectives, and highlighting the design potential for built heritage to contribute to local place-shaping and act as a catalyst for change.

6.8 PPS5 identifies the need for early consultation in the planning process to determine the impact of construction schemes upon any buried archaeological strata and standing remains. It indicates that there is a presumption in favour of preservation in situ over excavation, where remains are of national importance. PPS5 places significant emphasis on determining precisely where impacts might occur as well as seeking to advance within the planning process how change in the built environment can have a positive impact upon archaeological and built heritage resources.

6.9 One of the aims of PPS5 is to introduce a 'values' approach to conservation where the significance of the heritage asset affected by the proposals is understood by all involved in the planning process. Significance is defined in PPS5 as the '*value of a heritage asset to this and future generations because of its heritage interest. That interest may be archaeological, architectural, artistic or historic*' (PPS5 Annexe 2). Significance is therefore the total heritage interest of an asset covering all the statutory designations and also those assets considered important in heritage terms but without national designation, such as 'locally listed' buildings.

6.10 In the assessment of significances in **Appendix 6.1** reference has been made to Policy HE6.1 within PPS5 which states: '*Local planning authorities should require an applicant to provide the description of the significance of the heritage assets affected and the contribution of their setting to that significance. The level of detail should be proportionate to the importance of the heritage asset and no more than is sufficient to understand the potential impact of the proposal on the significance of the heritage assets.*'

Draft National Planning Policy Framework (2011)

6.11 The draft National Planning Policy Framework (NPPF) is the first consultation draft of new national planning policy. It seeks to combine all the PPSs, PPGs and Guidance notes into a single document. It promotes sustainable development and opportunities for local communities to engage in plan making at a neighbourhood level. The draft document is in its initial consultation stage from 25th July to 17th October 2011. The core underpinning principle of the new framework is the presumption in favour of sustainable development, defined as: "*Development that meets the needs of the present without compromising the ability of future generations to meet their own needs.*" (Paragraph 9).

6.12 The document is broken down into sections covering the previous PPS's and PPG's and will, when adopted, supersede them.

Local Planning Policy

Brighton and Hove City Council Local Plan (Saved Policies 2005)

6.13 The Secretary of State for Communities and Local Government sent BHCC a Direction in accordance with paragraph 1(3) of Schedule 8 to the Planning and Compulsory Purchase Act 2004 stating that for the purposes of the policies specified in the Schedule (1) of the direction, paragraph 1(2)(a) of Schedule 8 to the Planning and Compulsory Purchase Act 2004 did not apply, attached to a list of Local Plan policies in Schedule 1 of the direction. In essence, this enacted to 'save' certain Local Plan policies until the LDF Core Strategy is formally adopted.

6.14 The Local Plan aims to meet the overall vision of the Council for Brighton & Hove as “a cosmopolitan, successful city by the sea where people have a high quality of life in a decent environment”. The following policies are deemed relevant to the consideration of the Proposed Development:

6.15 The following saved BHCC Local Plan policies are of relevance to this assessment:

- QD1 Design – quality of development and design statements: seeks a high standard of design that makes a positive contribution to the visual quality of the environment, looking at the scale and height of development, architectural detailing, quality of materials, visual interest (particularly at street level) and appropriate levels and type of landscaping.
- QD2 Design – key principles for neighbourhoods: seeks developments which emphasise and enhance the positive qualities of the local neighbourhood, by taking into account the local characteristics, including:
 - height, scale, bulk and design of existing buildings;
 - topography and impact on skyline;
 - natural and developed background or framework against which the development will be set;
 - natural and built landmarks;
 - layout of streets and spaces;
 - linkages with surrounding areas, especially access to local amenities;
 - patterns of movement (permeability) within the neighbourhood with priority for all pedestrians and wheelchair users, cyclists and users of public transport; and
 - natural landscaping.
- QD4 Design – strategic impact: Seeks the preservation or enhancement of strategic views, important vistas, the skyline and the setting of landmark buildings through high quality design. Policy states that development “*that has a detrimental impact on any of these factors and impairs a view, even briefly, due to its appearance, by wholly obscuring it or being out of context with it, will not be permitted*”. Policy considers the following features and buildings to be of strategic importance:
 - views of the sea from a distance and from within the built up area;
 - views along the seafront and coastline;
 - views across, to and from the Downs;
 - views across valleys;
 - views into and from within conservation areas;
 - the setting of listed buildings and locally well known landmark buildings of townscape merit;
 - vistas along avenues, boulevards and steeply rising streets; and
 - initial views of Brighton & Hove from access points by all modes of transport.
- QD25 External lighting: requires external lighting to form part of the overall scheme design, and that lighting minimises pollution and upwards spill.

- HE2 Demolition of a listed building: sets out the exception circumstances where demolition of a listed building will be allowed.
- HE3 Development affecting the setting of a listed building:

“Development will not be permitted where it would have an adverse impact on the setting of a listed building, through factors such as its siting, height, bulk, scale, materials, layout, design or use.”
- HE4 Reinstatement of original features on listed buildings: seeks, on appropriate sites, the reinstatement of original features on listed buildings.
- HE6 Development within or affecting the setting of conservation areas: seeks development which affects the setting of a conservation area to preserve or enhance the character or appearance of the area, showing:
 - a consistently high standard of design and detailing reflecting the scale and character or appearance of the area, including the layout of the streets, development patterns, building lines and building forms;
 - the use of building materials and finishes which are sympathetic to the area;
 - no harmful impact on the townscape and roofscape of the conservation area;
 - the retention and protection of trees, gardens, spaces between buildings, and other open areas which contribute to the character or appearance of the area;
 - where appropriate, the removal of unsightly and inappropriate features or details; and
 - the retention and, where appropriate, the reinstatement of original features which individually or cumulatively contribute to the character or appearance of the area.
- HE10 Buildings of local interest: seeks the retention of buildings of local interest, recognising however that these buildings are not afforded the same protection as a statutory listing.
- HE11 Historic Parks and Gardens: restricts planning permission for proposals that would harm the historic structure, character, principal components or setting of an area included in the Register of Parks and Gardens of Special Historic Interest in England.

Core Strategy Proposed Submission (February 2010)

6.16 The Submission draft of the Core Strategy was submitted to the Secretary of State (SoS) in April 2010 for the purposes of conducting an examination to assess ‘soundness’. Since being submitted for examination, the Council on the 21st July 2011 agreed to ask permission from the SoS to withdraw the submitted Core Strategy from the examination process. It is intended that this will allow the document to be revised and updated pending direction from the SoS.

6.17 The Council will firstly undertake consultation in Autumn 2011 on parts of the plan requiring significant change in the form of a policy options paper. It is anticipated that a more detailed timetable will then be published through a revised version of the Local Development Scheme in September 2011.

6.18 The main amendments required to the Core Strategy which may affect the Proposed Development are anticipated to include Development Area policies in relation to strategic allocations and amounts of development (specifically DA5 Eastern Road).

6.19 At the current time, the submission draft of the Core Strategy is still in place until a formal direction is received from the SoS for the document to be withdrawn. The following policies are deemed relevant to the consideration of the Proposed Development.

6.20 The following strategic objectives of the BHCC Core Strategy are relevant with regards to cultural heritage and the Proposed Development:

- *“SO5 Ensure design excellence which responds positively to the distinctive character of the city’s different neighbourhoods and creates an attractive and accessible well connected network of streets, spaces and buildings.*
- *SO9 Enhance and maintain the distinctive image and character and vibrant, varied heritage and culture of the city to benefit residents and visitors. Support the role of the arts, creative industries and sustainable tourism sector in creating a range of high quality infrastructure support facilities, spaces, events and experiences.*
- *SO10 Preserve and enhance the city’s recognised cultural heritage and bring vacant buildings of national or local architectural or historic interest back into appropriate uses. Ensure new developments contribute positively to their historic surroundings.*
- *SO19 Across the city apply the principles of healthy urban planning and work with partners to achieve an equality of access to community services (health and learning), to opportunities and facilities for sport and recreation and lifelong learning. Ensure pollution is minimised and actively seek improvements in water, land and air quality and reduce noise pollution.”*

6.21 Citywide Policy CP17 Culture, Tourism and Heritage is also relevant to the Proposed Development. It outlines that the council will work with partners to maintain the historic environment and cultural offer of the city to benefit residents and visitors.

6.22 The Core Strategy also identifies seven development areas which *“are proposed to accommodate a significant amount of development because they contain opportunities for change, they can deliver development of citywide or national importance and/or because they are in need of regeneration”*.

6.23 Eastern Road and Edward Street area has been identified as a development area, with the Royal Sussex County Hospital being identified as a strategic development site. As such, the wider area and particularly the RSCH are subject to Core Strategy policy DA5.

6.24 DA5 part C indicates strategic allocations for the Site. These are as follows:

- *“Enlargement of the hospital to provide 30,000sqm additional hospital (D1 use) floorspace that will be considered in the context of citywide policies and the following criteria, subject to the outcome of the feasibility study (see below):*
 - a) *Appropriate transport infrastructure improvements will be required that provide and promote public and sustainable transport including bus, walking and cycling improvements, and a comprehensive transport strategy will be required to support the enlargement of the hospital taking into account it’s wider subregional role;*
 - b) *There will be a comprehensive and integrated approach to the redevelopment of the site that will be of a high standard of design and which will be sympathetic to the surrounding historic built environment;*
 - c) *The developer will enter into a training place agreement to secure training for local people.”*

6.25 As part of the Core Strategy there have also been several Supplementary Planning Documents (SPDs) adopted, which are material considerations that can be taken into account when determining a planning application. The applicable SPDs for the Brighton 3Ts project include:

- SPD03 Construction and Demolition Waste;
- SPD06 Trees and Development Sites;
- SPD08 Sustainable Building Design; and
- SPD09 Architectural Features.

The South East Plan (2009)

6.26 Regional planning guidance is contained within the South East Plan, which was adopted in May 2009, and replaces Regional Planning Guidance for the South East (RPG9) (March 2001) and the East Sussex and Brighton & Hove Structure Plan (1991–2011).

6.27 On 27 May 2010 the Secretary of State wrote to Council leaders highlighting the Coalition Government's commitment to abolish Regional Strategies. In relation to development plans Regional Strategies remain part of the development plan until they are abolished by the Localism Bill currently going through Parliament.

6.28 The following policies from the SE Plan have been identified as being relevant to the Proposed Development.

6.29 Sub-Regional Specific Policies

- Policy SP1: Sub-Regions in the South East
- Policy SP2: Regional Hubs
- Policy SP3: Urban Focus and Urban Renaissance
- Policy SCT1: Sussex Coast Core Strategy

6.30 Infrastructure

- Policy CC7: Infrastructure and Implementation

6.31 Sustainability & Resource Use

- Policy CC1: Sustainable Development
- Policy CC6: Sustainable Communities and Character of the Environment

6.32 Heritage & Design

- Policy BE1: Management for an Urban Renaissance
- Policy BE6: Management of the Historic Environment

Guidance

6.33 The following guidance has been referred to in the assessment of Cultural Heritage:

The Setting of Heritage Assets Consultation Draft: English Heritage Guidance 2010

6.34 The Setting of Heritage Assets (English Heritage, 2010) provides guidance on assessing the importance of setting and context when defining significance and heritage assets. It considers: the definition of setting; relationship to context, character and curtilage; landscape character; views and intervisibility; contribution of setting to significance; and assessing the implications of change affecting setting.

6.35 Factors to be considered in the assessment process include:

- The magnitude of change in terms of the number of heritage assets affected, proximity, prominence and scale;
- The duration and reversibility of the change;
- The sensitivity of the heritage asset(s) to changes in setting;
- The implications of noise, movement, light and other factors; and
- Other environmental changes.

Conservation Principles, Policies and Guidance: English Heritage Guidance 2008

6.36 English Heritage's *Conservation Principles, Policies and Guidance* (English Heritage, 2008) provides a comprehensive framework for the sustainable management of the historic environment under six headlines:

- Principle 1: The historic environment is a shared resource;
- Principle 2: Everyone should be able to participate in sustaining the historic environment;
- Principle 3: Understanding the significance of places is vital;
- Principle 4: Significant places should be managed to sustain their values;
- Principle 5: Decisions about change must be reasonable, transparent and consistent; and
- Principle 6: Documenting and learning from decisions is essential.

6.37 'Conservation' is defined as the process of managing change to a significant place in its setting in ways that will best sustain its heritage values, while recognising opportunities to reveal or reinforce those values for present and future generations.

6.38 Conservation Principles also identifies and explains four types of heritage value which could be used to assess significance: evidential, historic, aesthetic and communal. This form of assessing significance is also mentioned in the PPS5 accompanying Practice Guide. In the assessment of heritage assets within the study area (included in **Appendix 6.1**), these values to assess the significance of assets. These values may be understood as follows:

- Evidential value: the potential of a place to yield evidence about past human activity;
- Historical value: the ways in which past people, events and aspects of life can be connected through a place to the present – it tends to be illustrative or associative;
- Aesthetic value: the ways in which people draw sensory and intellectual stimulation from a place; and
- Communal value: the meanings of a place for the people who relate to it, or for whom it figures in their collective experience or memory.

Guidance on Tall Buildings

6.39 The Guidance on Tall Buildings (CABE/English Heritage 2007) seeks tall buildings of the highest architectural quality that respect the surroundings. Tall buildings should be assessed against the following applicable criteria:

- Relationship to context;
- Effect on the whole existing environment;
- Architectural quality;
- Contribution to external and internal public spaces in the area; and
- Effect on the local environment including microclimate, overshadowing, night time appearance.

Brighton and Hove City Council Supplementary Guidance Notes (SPGs)

6.40 The City Council also has a set of adopted Supplementary Planning Guidance Notes (SPGs) which are a material consideration for planning. The SPGs which are particularly relevant for the Proposed Development include:

- SPGBH 13: Listed Building – general advice (BHCC, 2003); and
- SPGBH 15: Tall Buildings (BHCC, 2004).

6.C ASSESSMENT METHODOLOGY AND SIGNIFICANCE CRITERIA

Scope of the Assessment

6.41 The initial scoping opinion for the ES was submitted to BHCC on 23 July 2009, and was circulated to statutory consultees (Natural England, the Environment Agency, and English Heritage) and other organisations as appropriate to obtain their formal scoping opinion. The scoping report included an outline of the scope of the cultural heritage assessment, including a list of potential assets to be considered, an outline of the key issues for consideration in the assessment, and a framework for the assessment methodology. This scope has now been agreed with BHCC.

Extent of the Study Area

6.42 The study area comprises the following (see **Figures 6.1** and **6.2**):

- The Hospital Chapel;
- The Barry Building;
- The Jubilee Block;
- The Latilla Building;
- Bristol Gate Piers;
- Boundary Walls
- College Conservation Area;
- East Cliff Conservation Area;

- Kemp Town Conservation Area;
- Queens Park Conservation Area; and
- Valley Gardens Conservation Area.

6.43 All archaeological baseline information and impacts are dealt with in Chapter 19 of this ES including the Scheduled Ancient Monument, Whitehawk Camp.

Consultation

6.44 Consultation for this assessment has comprised:

- Meetings with English Heritage;
- Meetings with Brighton and Hove City Counsel's (BHCC) Conservation Officer;
- Two presentations to the Conservation Advisory Group (CAG);
- Meetings with the chair of CAG;
- A public consultation focusing on heritage issues;
- Regular meetings with the Hospital Liaison Group (HLG); and
- A tour of the RSCH site and presentation to a range of amenity societies.

6.45 Regular meetings have been held with English Heritage and the BHCC Conservation Officer since 2009. Detailed discussions have taken place regarding the impact of the Proposed Development, its form and massing, on both the heritage assets directly affected on the Site itself, and the five Conservation Areas surrounding the Site.

6.46 Two Presentations have been given to the CAG on 13 September 2010 and 19 July 2011.

6.47 A public consultation took place on 11 October 2010, with a Consultation Statement produced by BDP.

6.48 A tour of the heritage assets directly affected by the Proposed Development, followed by a presentation and discussion took place on 3rd August 2011. Those in attendance were:

- Society for the Protection of Ancient Buildings ;
- The Georgian Society;
- The Victorian Society;
- SAVE Britain's Heritage;
- Ancient Monuments Society; and
- The Counsel for British Archaeology.

Method of Baseline Data Collation

Desk Study

6.49 A full desk based assessment for the Site was carried out in 2009 for the completion of a draft Historic Buildings Assessment, with further research carried out in 2010 to expand the document. Also in

2010, desk based research was carried out to complete a draft Conservation Area Summary Assessment for the five conservation areas immediately around the Site. The two documents were finalised in 2011. Between them, the reports provide detailed historical analysis and statement of significance for heritage assets on the Site and in the Study Area and as such provide the foundation for the baseline study in this chapter. Both documents are included in **Appendix 6.1** and **6.2** respectively.

6.50 The desk-based assessment included visits to the following: East Sussex Records Office in Lewes; the Brighton Museum and Art Gallery; the Brighton History Centre (including BHCC Records Office) and the National Archives at Kew. Additionally, the National Monuments Record at Swindon was contacted. From these visits several important resources were viewed and recorded, including:

- Maps of Brighton dating from the mid 18th to the late 20th century;
- Historic photographs of the Site and Brighton dating from the late 19th century to the present;
- Etchings, paintings and drawings of the Site and Brighton dating from the early 18th to the late 19th century;
- Newspaper, magazine and journal articles (including the Sussex County Magazine);
- Historical street and business directories; and
- Various secondary sources including books discussing the history and architecture of Brighton and the history of hospitals in England.

6.51 One of the most useful resources was the National Health Service: Brighton District Health Authority archive held by the East Sussex County Record Office. This contains a total of 610 volumes, 34 boxes and 179 sets of plans, all of which relate to the history of the hospital site from 1809 – 1999. Included within the archive are several sets of historic plans of the hospital buildings, committee meeting minutes, patient records and other hospital related documentation.

6.52 Several desk-based resources were utilised, the most pertinent of which included:

- My Brighton and Hove website (<http://www.mybrightonandhove.org.uk/>);
- Archaeology Data Service (<http://archaeologydataservice.ac.uk/>);
- The James Gray Collection of historic Brighton photographs held by the Regency Society (<http://www.regencysociety-jamesgray.com/>);
- The National Heritage List for England (<http://list.english-heritage.org.uk/default.aspx>);
- English Hospitals 1660 – 1948: A survey of their architecture and design (Royal Commission on the Historical Monuments of England, 1998);
- The New Encyclopaedia of Brighton (Collis, 2010); and
- Brighton's County Hospital 1828 – 2007 (Gaston, 2008).

Site Visit / Other Assessment

6.53 Several site visits have been carried out at both the Site and the surrounding Conservation Areas between late 2008 and mid 2011.

6.54 Visits to the Site throughout 2009 and 2010 included visual inspection and photographic recording of the Barry Building, Chapel, Jubilee Block, Latilla Building and Bristol Gate Piers. Some areas of the buildings

were not open to investigation due to patient confidentiality and health and safety restrictions. The findings of these site investigations were included in the Historic Buildings Appraisal (**Appendix 6.1**) and are summarised within this chapter.

6.55 A detailed site investigation of the Chapel was carried out in mid 2010, including a full photographic record of the interior spaces.

6.56 Site visits were made to the five Conservation Areas covered within this assessment. These consisted of a systematic street-by-street appraisal of the general character and heritage assets within each Conservation Area. A general photographic record of the Conservation Areas was made. The findings of these site investigations were included in the Conservation Area Summary Assessment (**Appendix 6.2**) and are summarised within this chapter.

Significance Criteria

6.57 The significance level attributed to each impact has been assessed based on the **magnitude** of change due to the Proposed Development and the **heritage value** of the affected asset, as well as a number of other factors that are outlined in more detail in Chapter 2 of this ES. **Magnitude** of change and **heritage value** are assessed on a scale of high, medium, low and negligible (as shown in Table 6.1 below).

6.58 For the purposes of this assessment, **heritage value** will be defined as outlined in the table below. It should be noted that the level of significance applied to heritage assets is not relative only to the Site or to heritage assets addressed within this study area. Rather, it is assessed on a scale applicable to comparable heritage assets within England. As such, the attribution of any level of significance – even low – is indicative of the heritage value of an asset. Other elements within the Study Area which are not considered to be heritage assets or of any value would be of negligible or no heritage value, as identified in the table.

6.59 The following tables provide the methodology for assessing overall impact.

Table 6.1: Methodology for Overall Impact

		Magnitude of change / effect			
		High	Medium	Low	Negligible
Heritage Value	High	Major	Moderate to Major*	Minor to Moderate*	Negligible
	Medium	Moderate to Major*	Moderate	Minor	Negligible
	Low	Minor to Moderate*	Minor	Negligible to Minor*	Negligible
	Negligible	Negligible	Negligible	Negligible	Negligible

* This provides the opportunity for professional judgement to be applied when determining the significance of effects for individual impacts. Where effects fall into these areas the identified significance of the effect is stated in the technical chapters (Chapters 5 to 19) (e.g. moderate) rather than the options available from the above matrix (e.g. moderate / major).

Table 6.2: Table of Heritage Values

Heritage Value	Definition
High	<p>Sites or structures of acknowledged international importance including World Heritage Sites or individual attributes conveying Outstanding Universal Value within a World Heritage Site</p> <p>Statutory Designation of Grade I or Grade II* or a Scheduled Ancient Monument</p> <p>Other buildings or urban landscapes of recognized international importance.</p> <p>Designated sites or structures of national importance. This includes other buildings with exceptional qualities in their fabric or historical associations not adequately reflected in the listing grade</p> <p>Conservation Areas containing very important buildings</p>
Medium	<p>Sites or structures of national or regional importance. This includes:</p> <p>Statutory Designation no more than Grade II</p> <p>Conservation Areas containing buildings that contribute significantly to historic character of the CA and wider area</p> <p>Historic townscapes or built-up areas with important historic integrity in their buildings, or built settings.</p>
Low	<p>Sites or structures of local importance. This includes:</p> <p>“Locally Listed” buildings</p> <p>Non-designated structure or site which makes a positive contribution to a Conservation Area</p> <p>Buildings of modest quality in their character or historical associations</p> <p>Historic Townscape or built-up areas of limited historic integrity in their buildings, or built structures.</p>
Negligible / None	<p>Buildings, sites or urban landscapes of no heritage value, which are not considered to be heritage assets and do not positively contribute to setting and context.</p>
Unknown	<p>Buildings with some hidden (i.e. inaccessible) potential for historic significance.</p>

6.60 The following terms¹ are used to assess the significance of effects, where they are predicted to occur:

- **Major positive or negative effect** – where the Proposed Development would cause a significant improvement (or deterioration) to the existing environment;
- **Moderate positive or negative effect** – where the Proposed Development would cause a noticeable improvement (or deterioration) to the existing environment;
- **Minor positive or negative effect** - where the Proposed Development would cause a barely perceptible improvement (or deterioration) to the existing environment; and
- **Negligible** - where the Proposed Development would result in no discernible improvement or deterioration to the existing environment.

¹ These terms have been developed with reference to published best practice guidance as well as WSP's EIA experience.

6.61 **Heritage values** of assets within the study area have been assessed either individually or by group within **Appendices 6.1** and **6.2**. With regard to the overall significance of an asset a judgement has been made usually based on the highest value identified against the most criteria. The building condition of an asset has not been considered as part of the assessment of significances.

Impact Assessment Methodology and Summary

6.62 Separate assessments have been carried out for the construction and operational (post-contract) phases of the Proposed Development. The relative significance of impact during the construction phase is considered to be less when compared to a similar significance for the operational phase, as the construction phase is, by its nature, temporary. Any significant impact of the Proposed Development on a particular heritage asset during the construction phase will be medium term and therefore less important than the more 'permanent' impacts to which assets are subject during the operational phase.

6.63 The Hospital Chapel, Barry Building, Boundary Walls, Jubilee Block and Latilla Building are all intended to be demolished within the Proposed Development. The impact assessment for these five heritage assets has been carried out with the presumption that the whole of the Proposed Development would be carried out, and that demolition of these heritage assets would therefore occur. This assumption means that the demolition of these individual heritage assets would have negligible impact on the other heritage assets within the Site, as none of these buildings will exist following implementation of the Proposed Development. Therefore, the impact assessment for demolition of heritage assets within the Site will discuss **ONLY** the loss of individual heritage value, rather than impact on other heritage assets within the Site.

6.64 It has been determined that **there is no direct impact on the conservation areas**, either from the demolition of heritage assets within the Site, or through the Proposed Development. The Site is not located within any of these conservation areas, and there will therefore be no physical or direct impact on the conservation areas or any heritage assets within them. Rather, the assessment of impact on the five conservation areas within the study area focuses primarily on character and setting, which is determined largely through an assessment of views. A wider range of townscape impacts and a detailed assessment of the agreed verified views are dealt with in the LVIA (Chapter 5).

6.65 Within the assessment of impact on the conservation areas, all individual heritage assets will not be assessed. This is because of the large number of assets within each conservation area and to assess each of these is considered disproportionate to the overall impact of the Proposed Development. Only some individual heritage assets are assessed, particularly when they are of high significance or are known to be impacted upon. The overall assessment evaluates the sum total of impact on the individual conservation areas in their entirety, including all heritage assets within them..

6.66 The impact on conservation areas also considers impacts related to the additional traffic, parking and helicopter noise created by the Proposed Development. However, due to the absence of reliable data, no assessments have been made of any increase in pedestrian movements through these conservation areas.

6.67 Impact of the Proposed Development on the East Cliff Conservation Area has been divided into sub-areas within the conservation area. This is owing to the variable character and heritage value of different areas within the conservation area, which in turn affects the overall impact of the Proposed Development. Valley Gardens is arguably the only other conservation area within the study area that could be divided into sub-areas; however, its distance from the Site and therefore negligible impact of the Proposed Developments means that a more in-depth assessment is not considered necessary.

6.68 The predicted impact of the Proposed Development on heritage assets can be positive, negative or negligible. Positive impacts are those which will improve or enhance the heritage value or setting of a heritage asset. This might be achieved by, for example, conserving its fabric, removing unsympathetic accretions, or by creating a new use for an otherwise redundant asset. Negative impacts are those that would mask or cause damage to the heritage value or setting of an asset by removing or adversely changing its fabric. The introduction of unsympathetic features attached or adjacent to the asset will also cause damage to its value. Neutral impacts are those effects that would maintain, on balance, the heritage value of the asset in question.

6.69 The attribution of positive, negative or neutral impact will depend to some degree on the perception of the individual viewer and their response to the design of the new Hospital. Our professional view has been formulated, as far as possible, by means of an 'objective' process based on an assessment of heritage values and the magnitude of change the Proposed Development will cause. We acknowledge, however, that it may be possible to arrive at different conclusions based on a response to the quality of the proposed designs.

6.D BASELINE CONDITIONS

6.70 The following section provides a summary assessment of the historic buildings within the Site, namely the Hospital Chapel, Barry Building, Jubilee Block, Latilla Building and Bristol Gate Piers. This information has been compiled based on studies carried out for the *Royal Sussex County Hospital Historic Buildings Appraisal* (**Appendix 6.1**), other desk-based and archival research, and site visits. The section also includes summary assessments of the relevant Conservation Areas: East Cliff, Kemp Town, Valley Gardens, Queen's Park and College. These were the subject of a more thorough review for the *Royal Sussex County Hospital Conservation Area Summary Assessment* (**Appendix 6.2**).

6.71 A full chronology for the Site is included within **Appendix 6.1** *Royal Sussex County Hospital Historic Buildings Appraisal*.

The Hospital Chapel

6.72 The following presents a summary of information on the Hospital Chapel. Further detailed information is contained in **Appendix 6.1** *Royal Sussex County Hospital Historic Buildings Appraisal*.

Description

6.73 To the north of the Barry Building is the Chapel, constructed in the mid 19th century to a relatively plain design. The rendered façade is still visible from the north, though the rest of the elevations have been built in around and the building is not visible from outside the RSCH site. The recent addition of the Call Centre (also known as the Switchboard) at the north end of the Barry Building in 2007 has completely obscured the west elevation of the Chapel, though it is still visible through a glazed wall inside the new building. The interior of the Chapel is almost entirely the work of early 20th century alterations, including a tiled and timber boarded floor, stone window surrounds, east end stained glass window, coved ceilings with plaster decoration and a central lantern. There is an organ in the south-east corner and various memorials which are later additions to the Chapel.

6.74 The Chapel today exists much as it would have in the post-war years. It is accessed by way of a much-altered main staircase at ground floor level leading up into a small lobby. Given its location and limited access, the Chapel has no presence on the Site and is today relevant only as an interior space at first floor level. At present the Chapel is in relatively good condition, though there appears to be some damages to paint and plasterwork in the roof lantern caused by water ingress.

Summary History and Development

6.75 Initially, the hospital board room was used as a chapel, with services for the nurses and other staff held at the nearby St. George's Church. Construction of a hospital chapel was discussed as early as 1847, though lack of money delayed construction until 1854 when the Marquis of Bristol donated the necessary funds. The new building, designed by local architect William Hallett, was rectangular in plan and two storeys in height, with the chapel itself at first floor level. It was linked into the Barry Building through the conversion of the large window on the first floor staircase landing into a door. The chapel was plain with little ornamentation, perhaps owing to a lack of finances.

6.76 The chapel underwent substantial refurbishment work in 1904, with alterations by J Oldrid Scott & Son including a new rectangular lantern with stained glass windows, plaster decorations to the walls and ceiling, a new stone chancel arch and window surrounds, installation of the organ, and a black and white marble tile floor.

6.77 Later works to the Chapel mainly entailed the installation of various memorials, including post WWII wood panelling to the walls and matching choir stalls on the west wall, and further panelling to the rest of the room. The Christ the Redeemer window on the north wall was installed in the 1990s.

Listing Context

6.78 Within Brighton and Hove, there are a total of 8 listed Chapels, 7 of which are listed Grade II. The majority of these buildings are detached structures which stand apart from any other building, and therefore the exterior elevations and relationship to the surrounding area remaining much more intact than at the hospital Chapel. The only other attached Chapel structure is that at Brighton College. This, however, is somewhat difficult to use as a comparison as it is of a much later date and style. The other listed chapels in Brighton & Hove are:

- Chapel of St. Joseph's Convent, Bristol Road, Grade II;
- Brighton College Chapel, Eastern Road, Grade II;
- Jewish Cemetery Chapel, Florence Place, Grade II;
- Chapel to Ian Fraser House, St. Dunstan's, Greenways (Ovingdean), Grade II;
- Brighton and Preston Cemetery: Mortuary Chapel, Hartington Road, Grade II;
- Baptist Chapel and attached Schoolroom, Holland Road (Hove), Grade II;
- Brighton Extra Mural Cemetery: cemetery Chapel, Lewes Road, Grade II; and
- The Chapel Royal, North Street, Grade II*.

6.79 The curtilage of the Chapel is an issue to consider, given its physical attachment as well as its historic relationship to the main Barry Building. The determination of curtilage is often difficult in situations where the listed building is attached to one which is not listed, and generally the argument for listing by curtilage applies to situations where additions or elements such as railings or piers are of historic interest and integral to the understanding of the listing structure.

6.80 The Chapel was listed specifically as a separate structure to the main hospital block, and this is likely based on issues of surviving fabric (the interior of the Chapel contains some 19th and a considerable amount of early 20th century fabric, while the Barry Building interiors have been drastically altered), social history and architectural importance.

6.81 It should also be noted that the Chapel was originally designed very much as a free standing structure which was linked (rather than annexed) to the main building by way of converting the north window of the Barry Building central staircase into a door. It has only become more fully integrated into the hospital through later accretions and additions which are of no historical or architectural interest.

Heritage Value

6.82 With regard to table 6.2 in section 6.C above, the overall heritage value of the Chapel is **Medium**.

6.83 The Chapel is the most important building on the Site, as exemplified by its status as a Grade II listed building. Little remains of the original design of the Chapel, but the interior is a well preserved example of early 20th century (late Victorian) restoration work by John Oldrid Scott, who, despite being part of the Scott legacy, was the least well known architect of the family. The original context and scale of the exterior has been lost through later additions to the Barry Building, and therefore the setting of the listed building is now greatly diminished. Loss of the pews and poor arrangement of the entrance has negatively impacted on the building. The social significance of the interior space is the most important aspect of the Chapel, as it is demonstrative of the many people who have contributed (through time, dedication as well as money) to the hospital. This is evidenced in the physical fabric of the structure by way of numerous plaques and memorials, including carved wood panelling which is dedicated to the memory of those who served and died in the Second World War.

6.84 There is **little evidential value** of the original plan form. Hallett's plan for the Chapel has survived at first floor level, while much of the original Chapel design and decorations were lost during the 1904 refurbishment. The ground floor plan and context have been eradicated amongst the infill of the surrounding area. The Chapel was originally entered into through a central doorway off the main staircase, but the entrance has since been altered so that it is accessed through a busy corridor with very little ceremony.

6.85 There is **some evidential value** linked to archives for the Chapel and the memorials within. The East Sussex Records Office holds substantial records for the Chapel and its function and development, including committee meeting minutes, plans and elevations of alterations, and several records of updates to the organ. The memorials located throughout the chapel provide information about the types of people working at the hospital throughout the 20th century.

6.86 There is **little illustrative historical value** of a 19th century hospital chapel, as little survives of its original interior designed by William Hallett. However, the current interior of the Chapel is a good quality survival of the early 20th century and the most significant historic interior in the Site.

6.87 The chapel has **some associative historical value** for its link to various benefactors and designers:

- The Marquis of Bristol was a regular patron of the hospital, and his contributions were essential for the construction of the Bristol Ward and the Chapel. A brass plaque in the chapel is evidence of his donation.
- Further contributions were made by two regular subscribers of the hospital, Lady Jane Peel and Mr. P C Cazalet, who donated the furnishings and east end window respectively. Unfortunately, these are thought to have been lost in the 1904 refurbishment.
- William Hallett was the architect for the Chapel and the Victoria Wing, and had a regular working acquaintance with the Marquis of Bristol on other projects throughout Brighton. He was also elected a Director and Guardian of the Poor in 1829 and held the role of Churchwarden. He became a well known figure in Brighton construction, politics, and philanthropy. The value attributed to Hallett is somewhat reduced given the lack of original fabric.

- The 1904 renovations were carried out by the partnership of John Oldrid Scott & Son, who were part of the architectural legacy begun by of Sir George Gilbert Scott. The vast majority of John Oldrid's work focused on ecclesiastical buildings, with his most notable design being a Greek Orthodox church in Bayswater unique for its Byzantine style.

6.88 The Chapel is has **some architectural value** for its early 20th century restoration, though neither this nor the earlier 1856 interior show any unique or outstanding architectural characteristics. While Hallett's chapel is of relatively good proportion there was little of architectural interest in his design. The most notable elements of the space are part of the work carried out by John Oldrid Scott & Son, though the design is typical of its time and lacks the proficiency for style and enthusiasm displayed by Oldrid in his design for his Greek Orthodox Church.

6.89 There is **some design value** in the repetitive application of various motifs throughout the Chapel, specifically the inverse linked heart and the fruit and floral swags found as carved wood decorations on the pews, pulpit, panelling, memorials and frame of the entrance door. The consistency of these motifs helps to maintain a common aesthetic within the Chapel, though variations in execution of carving reveal the work of different craftsmen at different times.

6.90 The highest value attributable to the Chapel is that of **symbolic and spiritual value**, as it forms an important part of the social history of the hospital. The Chapel provided the hospital's first purpose-built place of worship and has functioned as a religious space ever since. This gave the Chaplain a greater role within the hospital, providing multiple services a day and at one stage visiting every patient at their bedside. It was also a place of respite for visitors and staff. As a religious place, there certainly sentiment attached to the Chapel, and this is in large part connected to individual memories or stories. The memorials are a lasting testament of these memories and the most important element of the space.

6.91 There is **some social value** attached to the Chapel, as the building is demonstrative of the many people who have contributed (through time, dedication as well as money) to the hospital.

The Barry Building

6.92 The following presents a summary of information on the Barry Building. Further detailed information is contained in **Appendix 6.1** *Royal Sussex County Hospital Historic Buildings Appraisal*.

Description

6.93 The Eastern Road entrance of the Barry Building forms the main public entrance to the hospital. It consists of several historic development phases, with the earliest being the original Barry building (1824 – 6). The main building is four storeys in height with single and double storey extensions.

6.94 The south façade of the building is the most prominent, with a central pedimented block of three bays flanked either side by a single bay shallow recess and a single bay shallow projecting block. This is the extent of the original building, though the two bay extensions to the east and west as well as the further extensions either side were designed in a sympathetic style borrowing architectural elements of the original structure. This includes ashlar-style rendering at the lower levels, quoins, decorative moulded window surrounds and cornices.

6.95 On the south façade balconies have been constructed within the recesses of the east and west extensions to the main building. These originally featured cast iron columns and balustrades, but have since been enclosed and emergency exit stairs added. These spaces are in contrast to the historic building and detract from its historic character.

6.96 On the south façade is a large single storey extension built as a new Casualty Department in 1929. The exterior is rendered and painted bright white (contrasting with the cream-coloured paint of the main building) and features a large ornamental iron porch with glazed roof. The façade has large windows with plain shouldered surrounds. At the centre of this extension is a U-shaped staircase. The extension today houses shops on the west half and a discharge lounge on the east side. There is little of interest in the interior, especially as much of the original layout has been lost.

6.97 On the north side of the building are three late 19th century 'sanitary blocks' which are utilitarian in both design and construction. These plainly designed four storey towers still provide WC, bath and shower facilities.

6.98 The original Barry Building has retained its general layout of central east-west corridor accessed by a central staircase. This stair has cast iron balustrades, moulded handrails and an open stringer. At the third floor it becomes a partial spiral stair with plaster roundel at the ceiling. There are small rooms to the north and south side of the corridor which contain various spaces like single patient wards, treatment rooms, staff rooms, storage, etc. There are two large lifts, one either side of the main staircase on the north side of the corridor.

6.99 These corridors provide access to 19th century extensions to the east and west which were originally designed as large single space wards supported by cast iron columns on the ground, first and second floors. All of the original wards within these extensions have been partitioned into several smaller spaces with the greatest number of partitions inserted at ground floor level. In many cases the original cast iron columns are no longer visible.

6.100 Within each extension is an open well staircase; that to the west has half-landings while that to the east has winder stairs. The building interior contains finishes typical of a 21st century hospital including vinyl flooring, plastered and painted walls with safety corners and clear plastic panels, and modern vinyl windows. In some places the original moulded door frames survive, but except for the Board Room on the second floor there appear to be no original wood panel doors.

Summary History and Development

6.101 A 'Sea-Bathing Infirmary' for Brighton was founded in 1824, with land being provided by Thomas Kemp and designs by Sir Charles Barry. Money was raised by subscription and a tender drawn up using Barry's most basic design, with the total cost of boundary walls, a well, a new road to the sea (Paston Place) and the building itself coming to over £14,000. It was a rather plain Regency-style building of four storeys, based on a domestic scale and design style. At the time of its construction it was the only structure on the north side of Eastern Road in the area, and was set upon a hill. Soon after its opening the hospital was changed to the Sussex County Hospital and lost most of its associations with sea-bathing.

6.102 Early additions to the hospital included large open wings with a single ward each floor; these were the Victoria (1839) and Adelaide (1841) Wings, designed by William Hallett and Herbert Williams respectively. The extensions were designed with the same materials and style as Barry's original building. Further additions continued to copy the same architectural vocabulary, including the Bristol (Vallance) Ward and East Extension of 1853, designed again by Herbert Williams. These similarly featured a single ward on each floor.

6.103 On New Year's Day 1870 a large fire caused substantial damage to the north-east corner of the Adelaide Wing. Edmund E Scott drew up plans for the restoration of the building in 1872, and the work was carried out with additional updates.

6.104 At the end of the 19th century sanitary blocks were built on the north side of the building. They provided bathrooms and lavatories directly accessible from the wards. In 1902 an ornamental cast iron and glass porch was installed on the south side of the building, paid for by Alderman Brigden. Further additions included the balconies on the south side (1912 – 13) which were used to house patients who had suffered injury during the First and Second World Wars.

6.105 A new Orthopaedic Department was constructed over a large area to the northeast of the main hospital building in 1920. This also required the conversion of several rooms at the east end of the building. In 1929 the large Casualty Department was constructed on the south side of the building, necessitating the removal of the original portico and 1902 ornamental porch. It completely altered the scale and appearance of the Site.

Listing Context

6.106 The Barry Building is locally listed. The Local List is included in **Appendix 6.3**. Brighton and Hove City Council confirmed that in accordance with the local list the original Barry Building is locally listed. During the summer of 2009 English Heritage reviewed whether the Barry building should be listed. An Advice Report was issued on 25 November 2009 and a copy of this report is included in **Appendix 6.4**. The outcome of their review was a recommendation not to list on the basis that the building:

- does not demonstrate architectural flare;
- does not represent the only example of Barry's work in the vicinity;
- is not representative of Barry's best-known work;
- has been much eroded by ad hoc alterations and extensions, to the extent that the building's architectural interest is too degraded to be considered special;
- is architecturally modest, as well as being much extended and altered; and
- has no historic associations on a national scale with the exception of the Royal family.

Heritage Value

6.107 With regard to table 6.2 in section 6.C above, the overall heritage value of the Barry Building is **Low**.

6.108 The Barry Building was the first structure on the Site and the earliest subscription hospital in Brighton. There is some interest in its use as a sea-bathing infirmary, though the function was short-lived. The building is of the Regency highly popularised in Brighton at the time and the simplified design and construction are evidence of a very tight budget. Though the building is attributed to Sir Charles Barry it is neither representative of the Gothic and Italianate styles which made him famous, nor is it a great exemplar of innovative hospital design. Rather the layout and overall appearance are a basic study in neo-Classical domestic architecture.

6.109 There is **some evidential value** in the survival of the original plan layout and some original features of the Barry Building. However, the majority of original features have been lost and the overall character and appearance have little physical link to Barry's design and the early sea-bathing use:

- The original Barry Building retains its plan layout almost completely, with the exception of some blocked windows and new door openings. The east and west extensions, originally large, open spaces forming a single ward, have lost their character through the insertion of partition walls and suspended ceilings.

- There is a low survival of original features and fittings, as the building has undergone substantial change in its continued hospital use. There appear to be no surviving fireplaces or light fittings, and while some door openings survive the moulded surrounds have often been altered and the original doors replaced. The two exceptions are the Board Room – which retains several original features – and the central staircase, though this has undergone some alteration at first floor level.
- The greatest loss to the building is the original entrance porch and steps, which would have been the focal point of the main elevation. Their removal for the construction of the Casualty Department (1929) is detrimental to the understanding and context of the south façade and historic circulation pattern. It has also completely altered the internal layout and function of the building, making what was originally a basement level the ground floor and main entrance.
- The extent of original fabric of the balconies which survives is unclear, though the enclosed balconies which are in situ at present detract from the historic character of the south façade, and create interior spaces which are not distinct from the other rooms within the main building.
- The original saltwater well went out of use in the mid 19th century, being hidden within an earth retaining wall and recently by a new concrete retaining wall.

6.110 The Barry Building has **some illustrative historic value** for its historic use as a sea bathing hospital and for the continued use of the Site as a hospital for over 150 years. Though the hospital was not revolutionary in its application of sea bathing treatments (earlier examples were constructed from the late 18th century), it was the first of its kind in Brighton. However, the significance of this historic use is somewhat diminished by its relatively short time span; by the 1830s it had shifted focus to being the County Hospital. There is also some interest in the continued use of a purpose-built hospital building for 180 years, though this has led to detrimental changes which detract from the historic character of the building, and this is not a unique situation amongst hospitals. The Bath Mineral Water Hospital (1783) continues in use today as the Royal National Hospital for Rheumatic Diseases, and much grander establishments such as the Leeds General Infirmary (1869) and Broadmoor Asylum (1863) continue in use today.

6.111 There is **some associative historic value** for the various architects who have worked on the building:

- Sir Charles Barry is considered to be one of the greatest English architects, primarily owing to public commissions done in the Italianate Style and Barry's position as the English leader of the international Renaissance Style. The Houses of Parliament his most notable commission and remains an icon of English architecture today. However, the hospital in Brighton was not his first and certainly not his grandest design, showing little development of the design skill which was applied to his later buildings. Rather, it was more a study in classic proportions than an experiment in architectural style.
- William Hallett (architect of the Hospital Chapel) designed the Victoria Wing, the first addition to Barry's original hospital in 1839. His design for the Victoria Wing was heavily influenced by Barry's earlier building, and did not use any new or inventive architectural designs (see also 6.86).
- Very little is known about Herbert Williams, the designer of the Adelaide Wing, except that he was a local architect who also designed the Brighton and Hove Dispensary Institution and some residential projects in Brighton. His designs for the extension showed good relationship and proportion to the existing building, but did not display any notable qualities of architectural interest.
- F T Cawthorn and Edmund Scott worked on several projects at the hospital, including the Adelaide Wing restoration, the Jubilee Building, a new mortuary, a link bridge to the north of the Site, and alterations to the Children's Wards in the Barry Building. However, their work at the hospital was unremarkable and

uncreative, typically mimicking the style and design of Barry's original hospital building. They showed much more creativity as ecclesiastical architects, with Scott's most notable design being the extravagant St Bartholomew's Church in Brighton, with a nave higher than Westminster Abbey.

- Cawthorn split from the partnership and became hospital architect from 1892 – 1935, overseeing several building works there. He finally was able to show some creativity with the design of the Casualty Department in 1929, though this unfortunately destroyed the original setting of the hospital's south façade.

6.112 There is **some associative historic value** linked to the early doctors and physicians who worked at the RSCH, who had influence on teaching and practical medicine within the hospital. This included house surgeons, physicians and honorary surgeons (most of which did not receive a salary) who were often key proponents in establishing new programmes, building new facilities, the general success of the hospital. Notable medical staff include: the first house surgeon Benjamin Vallance, for whom an 1853 ward extension was named; Dr William King (appointed 1842), well known leader of the Cooperative Movement and first president of the Brighton and Sussex Medico-Chirurgical Society; Dr Ormerod (appointed 1852), who wrote several papers on medicine and natural history; the Jowers family, of whom father Fred and son Reginald contributed greatly to the hospital; and Dr Helen Boyle and Dr G H Harper-Smith, who ran the first outpatient department for early nervous disorders in 1937.

6.113 There is **little design value** attributed to the original layout of the building. Barry's design for the hospital was of a simple neo-Classical design, consisting of a central corridor with rooms on both sides and a large central stair. The overall design was similar to Gloucester Infirmary (1755 – 61) and the Radcliffe Infirmary at Oxford (1770), both employing the practice of domestic design applied to non-residential buildings. It was not until a few decades after the Barry Building was constructed that particulars of hospital design started to emerge. New plans were based on the work of hospital reformers such as Florence Nightingale and included multiple blocks configured around a courtyard, series of separate corridors, or a long corridor either side of a central block. These sometimes grand buildings (for example St Thomas's Hospital in Lambeth, 1847, which contained 6 wards arranged perpendicular to a huge main block) became the forerunners of design for the practice of medicine, successfully replacing the domestic style used by Barry.

6.114 There is **little design value** in the exterior design of the Barry Building and later additions. The south facade shares similarities of classical design typical for public buildings of the time including other hospital buildings – including Richard Jupp's front entrance addition to Guy's Hospital (1770s) and the Bath Mineral Water Hospital (1783). Interestingly, this aesthetic soon after fell out of favour and Barry himself was one of the first architects in Britain who was at the forefront of new styles. The original finish was exposed yellow brick at the upper levels with rendered rustication at ground floor, a typical attribute of early Regency buildings in Brighton. Some of this survives on the north facade of the building, but the south, east and west façades have been fully rendered, diminishing the link to contemporary residential development in Brighton. The earliest additions were polite extensions respecting the scale, massing and proportions of the Barry Building, using the same vocabulary and architectural detailing. The 1853 extensions altered the scale of the hospital by jutting forward to the south, though they retained the same character. The Casualty Department had a much more dramatic impact, being a single storey building of completely new design style which altered the context and historic appearance of the building. The north elevation has suffered from several single and double storey additions, creating a convoluted exterior which hides much of the original façade. Large scale additions such as the sanitary blocks and Orthopaedic and x-ray departments are of a completely different style which is functional with no architectural value.

6.115 The building has **some artistic design value** in terms of its citing and relationship to the surrounding area. The building originally dominated the landscape, though this changed over time as the surrounding area was developed. By the 20th west of Abbey Road and south of Bristol Road had been developed into terraced housing, and by mid-century detached residential buildings and tower blocks were being constructed to the north and northeast. The hospital itself has contributed to the increased density and scale of development around the Barry Building, with constant extensions and additions from the mid 19th century to the present. The Thomas Kemp Tower and Royal Alexandra Children's Hospital rise above the historic buildings on the Site, and land to the south of Eastern Road – originally purchased by the hospital to remain an open space – is the site of an Outpatient's Building, Sussex Eye Hospital, and more recently the Audrey Emerton Building. The Barry Building still maintains a highly visible location on Eastern Road and retains the important historic central viewpoint up Paston Place. The setting and context of the hospital has, however, become somewhat skewed by later additions, a car park and increased residential development in the surrounding area.

6.116 The building - and indeed the hospital site – has **some social communal value** for its history of benefaction, links to the local community, and strong history as a teaching facility:

- The use of the building as a subscription hospital prior to nationalisation in 1948 is of some note, being representative of a facility run completely on benefaction - despite huge deficits and constant struggles for capital. Prominent local politicians and members of the royal family were among the many benefactors, with the royal family also making visits to the hospital. Their involvement is recording on several plaques which now hang in the stairwell of the Barry Building.
- The founding of the hospital was important for its provision of care for the poor, initially with a letter of recommendation from a subscriber, either for outpatient treatment or the privilege of a bed. Though the facilities were not grand or overly comfortable they provided some comfort and capitalised on the philanthropic nature of the wealthy upper classes.
- The hospital has been at the forefront of new technologies, and this is owed in large part to bequests and donations. The early hospital also had a strong dedication to teaching, which continues today. The second house surgeon, E J Furner, helped to establish the first library and museum in the hospital which led to its recognition as a School of Practical Medicine and Surgery in 1834.
- The social implications of a continuous use are great; there are likely a large number of local people with associations through births/deaths, or who have themselves visited, been treated at or worked in the hospital. The hospital has employed all manner of staff which reflects the history of how the building was used, including the early days of a House Surgeon and Matron who were required to be singletons with no immediate family.
- The treatment of all manner of patients is also of interest, especially as it is so well documented within archives held at the East Sussex County Record Office. Memories of trainee doctor Nathaniel Blaker provide a great deal of insight into the sometimes gruesome workings of the hospital, while historic photographs give a good indication of everything from room layout to equipment and staff uniforms. The combination of photographs, ephemera, and memories all combine to create a unique historic record of the hospital.

Hospital Boundary Walls

6.117 The following presents a summary of information on the hospital boundary walls. Further detailed information is contained in **Appendix 6.1 Royal Sussex County Hospital Historic Buildings Appraisal**.

Description

6.118 There are two lengths of historic boundary walls to the Royal Sussex County Hospital. The first follows the line of Eastern Road from the west end of the Site (at Upper Abbey Road) to the west end of the Jubilee Block. This wall is constructed of yellow brick with large square piers having stone caps. Between the piers the walls are reasonably tall, with large rectangular “panels” formed by piers. At the west end of the Site these walls are topped with modern metal railings.

6.119 The wall is interrupted by the central covered porch of the Barry Building, which projects out onto Eastern Road. The porch is set onto two large square piers, but is flanked either side by low brick walls with cast iron railings. There are also squat square piers flanking the car park entrance at the east end of the Barry Building. The yellow brick walls taper down to meet these lower piers.

6.120 The other area of historic wall is along Upper Abbey Road at the western boundary of the hospital. This runs from the junction of Upper Abbey Road and Eastern Road north to Whitehawk Hill Road. The wall is constructed of brown brick with a red brick base and coursed flint cobble panels. There are two arched niches in the wall which are flanked by large square piers; these are located at the open pathway to the north of the Barry Building and across from the centre of the west elevation of the Barry Building. The north end of the wall has been truncated and at the south end a new pier and low wall has been constructed leading to Eastern Road. North of the new pier the top of the wall has been repaired or replaced, including the infill of an arched detail.

6.121 On the east (inside) of the wall, at the southern archway, is the location of an historic well, which has been surrounded by concrete in the early 21st century.

Summary History and Development

6.122 In 1826 the Hospital was constructed at its present site inclusive of boundary walls, a new road to the sea and digging a well. The southern boundary wall is shown on the earliest engravings of the Site (c.1828) as a brick wall with raised rectangular panels and large square piers, having two large central piers and a gate with cast iron railings at the main entrance. This is of a very similar design to the wall currently along Eastern Road, and suggests that the existing wall is at least partly original with several alterations. Much of the wall – which is shown in 20th century photographs as extending to at least the east end of the Jubilee Block – has been lost.

6.123 The western boundary wall along Upper Abbey Road is not shown in any historic engravings or other images of the hospital, though it likely formed part of the original hospital boundary wall. The well located on the western side of this wall is most likely associated with a request dating to 1836 for permission from the council to bring water directly from the bottom of Paston Place through pipes laid under the road and into the well at the hospital Site. It also likely provided water for an on-site brewery, which was supervised by the house surgeon and matron. The well has long since fallen out of use and was recently concreted in.

Listing Context

6.124 The boundary walls are neither statutorily nor locally listed. However, they have been identified by BHCC as being heritage assets, in accordance with PPS5.

Heritage Value

6.125 With regard to table 6.2 in section 6.C above, the overall heritage value of the Hospital Boundary Walls is **Low**.

6.126 The boundary walls have **some evidential value** in terms of examining their past. They may provide further information about the extent of the original hospital boundary and its extension over time.

6.127 The walls have **some historical value** for their association with the original hospital Site and construction, as well as a physical link to the well which was once used within the hospital Site.

6.128 The walls have **some aesthetic value** for their positive contribution to the streetscape along both Upper Abbey Road and Eastern Road. Unfortunately, both walls have been unsympathetically altered and repair. The wall along Eastern Road has also been truncated to accommodate various alterations to hospital buildings.

The Jubilee Block

6.129 The following presents a summary of information on the Jubilee Block. Further detailed information is contained in **Appendix 6.1 Royal Sussex County Hospital Historic Buildings Appraisal**.

Description

6.130 The Jubilee Block, located to the east of the main Barry Building, was constructed in 1887 as a three storey structure to be used as a Sanatorium. Like the extensions to the main building before it, the Jubilee Block used an architectural style which was complementary to the original Barry Building, though with the introduction of more modern (late 20th century) windows and a decorative dentil cornice – both of which have since been lost. Like the Barry Building this block was arranged around an east-west corridor with rooms either side. A later staircase (1904) to the northwest provides access to all floors, as does a late 20th century lift to the west of the building. Though this building was not accessible for inspection (due to patient courtesy), it is assumed that the rooms on all floors contain little of architectural interest. It is understood that all of the fireplaces have been blocked and in some spaces new doors have been inserted.

Summary History and Development

6.131 For the 50 year anniversary of the hospital in 1878 a Jubilee Fund was started to meet the unending need for expansion and additional patient facilities. Within 5 years finances were raised for various outbuildings like the Laundry (now demolished) and off-site housing for medical students. As of 1886, the supplementary money from the Lady Grant Fund was provided for a separate building east of the main hospital which was to contain wards and a Sanatorium. The building was completed the following year to the designs of Scott and Cawthorn.

6.132 The completed design was built over three storeys, though it is shorter than the nearby west extension. Some architectural elements of the Barry Building were repeated here including quoins, ground floor rendered ashlar and projecting cornices over the first floor windows. The windows were two pane sashes, some with side sashes. The building also featured a dentil cornice and decorative parapet, with three chimneystacks on the roof ridge. Within the parapet on the south elevation was placed 'The Jubilee Building 1887' while on the back are the Roman numerals 'MDCCCLXXXVII'. The building was rectangular in plan with a central corridor running east to west and rooms either side, most of which were wards (one named Grant Ward for the main donor) used for severe cases.

6.133 As early as 1890 changes were proposed for the building to meet the demand for additional female patient accommodation, with only 69 beds (as compared to 88 for men) for women. This required a bit of re-shuffling, which resulted in the top floor of the Jubilee Block being used as the Children's Ward.

6.134 In the early 1900s children were sent to the Royal Alexandra Hospital and the space used for an amalgamation with the Women's Lying-in Institution. The borough council donated £2,000 for the Grant Ward of the Jubilee Block to be updated. Plans were drawn up in 1904 by Cawthorn and in 1906 a new department for gynaecological cases was opened in the old Grant Ward. Alterations included the replacement of balconies in the north-east and north-west corners and with sanitary blocks at each level, insertion of a lift, and a new staircase at the west end of the building,

6.135 Further alterations of an unknown date have affected circulation and access within the building. Sometime in the 1980s a single storey addition was built onto the west end which linked the Jubilee Block to the Barry Building. A small three-storey extension was also constructed on the west end of the building to provide a new lift with lobby. The east end of the corridor on all levels has created a new room and alterations to the adjacent north and south spaces. In the early 21st century all of the windows were replaced with reproduction vinyl sashes, while the exterior of the building was re-painted with a waterproof plastic coating.

Listed Context

6.136 The Jubilee Block is neither statutorily listed nor locally listed and is not within a conservation area. However, it is considered a heritage asset under PPS5.

Heritage Value

6.137 With regard to table 6.2 in section 6.C above, the overall heritage value of the Jubilee Block is **Low**.

6.138 The Jubilee Block was originally constructed as a standalone building, and has only recently (1980s) been linked with the Barry Building. This connection has served to disrupt the original context of the building, especially as the later link structure is of a poor design quality. While much of the interior layout of the building remains, it was (much like the Barry Building) originally designed with little architectural detailing and has subsequently lost most of its features and finishes. The main survival of significance is the staircase in the northwest corner, which is actually a later addition of c.1904. The exterior design of the building was very much responsive to its neighbour, the original Barry Building, and it has lost its original chimneys, dentil cornice, windows and roof – all the elements which set it apart from the Barry Building.

6.139 There is **some evidential value** in the retention of the general historic character of the exterior, though the loss of the original roof, cornice and chimneys have detracted from understanding the original form of the building. The general pattern of the replacement sash windows has been retained but they are not a faithful reproduction of the originals. The exterior has also been cluttered by the lift shaft and link to the Barry Building, both of which are of a plain, functional design. The interior of the building was not easily accessible, and so only assumptions can be made about its degree of intactness. It is known that the 1904 staircase survives, though the treads are covered in vinyl flooring. The original plan form has been confused with the addition of rooms at the south end of the corridor, and all the original fireplaces are thought to have been blocked.

6.140 The building has **some illustrative historic value** for its past uses, and is evidence of the hospital's continued need for space and limited funding. The Jubilee Block was the first detached ward building constructed at the Site, perhaps because of its intended use – both as a Sanatorium and wards for severe cases. It was not long before further demands on the hospital led to a change in use for the wards, with the building taking on an interesting mix of functions: on the ground floor was a sanatorium, the first floor was for women and the second floor for children. The Children's' wards are an interesting part of the building history, with historical photographs from the turn of the 20th century showing the spaces adapted for the use, with cradles and cots in place of beds. The mixed use of the building is also indicative of the changes linked to

various re-shuffling and updating of the hospital to accommodate women, including the new department for gynaecological cases in 1906. The building also accommodated an eye, ear, nose and throat department prior to a new purpose-built facility being constructed south of Eastern Road.

6.141 There is **some associative historic value** with regard to funding by Lady Grant and design by Scott & Cawthorn. Lady Grant's donation bestowed the honour of naming Grant Ward for her, and though the building was known as the Jubilee Block, as late as 1913 it was also referred to as the Lady Grant block. F T Cawthorn and Edmund Scott (see also section 6.110) worked on several projects at the Site, though most of their hospital was restrictive, being confined to the same architectural style and features as Barry's original building. Their work as ecclesiastical architects was much more interesting, as it allowed for a freedom of design that produced several interesting churches in Brighton and Hove.

6.142 There is **little design value** for the Jubilee Block. It was the first detached building of the hospital to front onto Eastern Road and therefore provided an opportunity to create an architecturally unique building to stand apart on the Site. However, as with the Adelaide and Victoria, Bristol and Vallance extensions before it, the Jubilee Block politely replicated the original pared down Regency design of the building. While this repetition of styles did not produce a stand-out design for the block, it does provide a sense of coherency to the Eastern Road facades of the hospital, and creates an overall character to the late 19th and early 20th century Site. Small variations like window size and pattern and the hipped roof with chimneys were representative of changes in building technology and ample funding, though the loss of these elements in later years has been detrimental to the overall understanding of the building.

6.143 As with the whole hospital Site, there is **some social communal value** linked with the people who worked at the hospital and were treated there. Given the mixed nature of the facilities within the building from an early date, there have been a number of nurses and doctors who have specialist training in the care of children and female patients. The creation of the John Howard Ward in 1923 is also evidence of the continued dedication of the hospital to meet the needs of the underprivileged and provide care for those who could not receive it otherwise.

Latilla Building

6.144 The following presents a summary of information on the Latilla Building. Further detailed information is contained in **Appendix 6.1 Royal Sussex County Hospital Historic Buildings Appraisal**.

Description

6.145 The Latilla Building is one of the oldest structures on the Site, constructed in 1852 as a Girls Orphanage. However, it was not originally part of the hospital and did not form part of it until 1939. It is a small domestic building of three storeys with a two storey porch and attached Art Deco portico. The structure has had large extensions to the north and to the east in the 20th century, and the ground floor interior has been re-ordered to suit the needs of the hospital. There is little of architectural interest within the building, though the exterior has some details which are the same or similar to the original Barry Building; this is a sign of both buildings making reference to the surrounding Regency style of up and coming Brighton.

6.146 The interior has been greatly altered during its hospital use, and recent investigations have revealed that the attic space is full of asbestos. Partition walls have been inserted throughout, the windows have been replaced and very little historic fixtures, fittings or finishes remain. The only notable survivals are of a fireplace surround in a first floor office, though this has been blocked and the grate and tiles lost, and the interesting front staircase in the south porch.

Summary History and Development

6.147 The building was originally constructed in 1851-52 as new accommodation for the Female Orphan Asylum (founded in 1822 by Francois de Rosaz). A photograph of c1860 shows the south elevation much as it remains today, including the original portico over the front door and the boundary wall, which appears to be a half wall overlooking Eastern Road with capped piers at the main entrance and iron railings either side. The design utilises several elements influenced by the Barry Building and other Regency architecture, including rendered ashlar to the bottom two floors and a pedimented second floor window of the same design as the Barry Building Board Room window. The interior was laid out much like a domestic building, with an interesting spiral staircase in the porch. A small extension was in place by 1875 though the date of this and its purpose are not known.

6.148 There is little information about the running of the Girls Orphanage, though historical directories provide information such as the matron and members of the committee. Sometime, presumably in the 1920s or 1930s, a new Art Deco style porch was added, replacing the earlier classical portico; it is possible that this is also when all of the windows were replaced

6.149 The hospital acquired the building in 1936 when the establishment, at this point called the Brighton Girls Orphanage, moved to No. 2 Bristol Gate. The building was soon after named in honour of Mrs H G Latilla whose £5,000 donation made its purchase possible. It was converted into the Latilla Department of Physical Medicine, staffed by Dr R W Windle, honorary consultant, Miss Ward (the sister in charge) and six physiotherapists. In 1942 an occupational therapy section was inserted into the upper floors of the building, and it was formally opened by the Mayor.

6.150 In 1943 a large range of single storey brick structures was added to the north of the building for use as the occupational therapy section, which necessitated the creation of a link between the two. In 1951, the land adjacent to the west gate pier was purchased by the hospital with the intention of using the Boys Blind School there for a new radiotherapy department, but it was found insufficient and demolished.

6.151 Little remains internally of the original Orphanage for Girls today, the building having been altered greatly to accommodate various hospital functions since their ownership of the building in 1936. The only early fabric which remains are plain fire surrounds which have been blocked in some of the upper floor offices, and the large north window in the staircase. The Ground Floor houses the Physiotherapy and Rheumatology offices, while the upper floors contain various offices.

Listed Context

6.152 The Latilla Building is neither statutorily listed nor locally listed and is not located within a conservation area. However, it is considered a heritage asset under PPS5.

Heritage Value

6.153 With regard to table 6.2 in section 6.C above, the overall heritage value of the Latilla Building is **Low**.

6.154 The Latilla Building was a functional structure of a domestic scale and design. There are some elements similar to the Barry Building, though these are typical of Regency buildings in the area, and there is little historic connection between the two buildings until the 1930s. Much of the interior has been altered, and only the north window, a fireplace surround, and the main staircase are historic elements of any interest. Though the exterior walls remain, yet again the original windows, roof and chimneys have been lost. While the building is connected to important medical advances within the hospital, there is little evidence within the built fabric and the original department housed there has since changed.

6.155 There is **some evidential value** attributed to the survival of the exterior south facade, though the interior has been altered substantially. The overall character of south façade remains intact, though no original windows survive (the main window on the north wall of the staircase does appear to be early), and one window on the first floor of the porch seem to have been completely blocked. The small portico is a later addition and therefore it is assumed that the original front doorway has been lost. The ground floor interior has been altered (including insertion of partition walls) and linked through to the north extension,. There is a surviving fireplace surround in one of the first floor offices which is of an unremarkable design. The most interesting element is a winding staircase in the porch, though this is only of some interest due to its unusual curve.

6.156 There Jubilee Block is of **some historic value**. The Brighton Female Orphan Asylum was founded in 1822, though this was the first purpose built structure for the orphanage and remained in use as such for over 100 years. Though the building shows no physical evidence for its use various archival resources such as historical directories give some understanding of its function. The building soon after became part of a larger group of institutions along Eastern Road, including the 'Deaf & Dumb Institution' at the corner of Walpole Road, the Blind Asylum (later the Brighton School for Partially Sighted Boys) at the corner of Bristol Gate, and the hospital itself. This grouping of buildings may be indicative of the perceived importance of sea air, a social statement grouping medical and other institutions together, or keeping them at the outskirts of a town. Once taken over by the hospital, the building housed a pioneering department of physical medicine,. There was up to date equipment and a high success rate of therapy for returning patients to normal activity. As such, the department provided an important step forward in the running of the hospital and its provision of services. However, as time has carried on and both money and space have been lacking, the facilities are no longer adequate.

6.157 There is **some design value** in Regency style exterior and domestic interior of the building. It was constructed on a scale and of a style that was domestic in character, perhaps to provide a comfortable domestic environment for the 'inmates', or the desire to blend in with the surrounding environment. Cost was also likely an issue - a domestic building could be designed and built by any local architect and developer, using the same materials and construction techniques being used elsewhere for residential properties. The building is in the style of a large detached Regency villa, and its scale is similar to other such buildings like the nearby Bellevue Hall (now demolished) or the villas at Queens Park. Though there are no outstanding characteristics of note, the overall design has clean lines and a simplified, regular façade of good proportions. The projecting front porch and second floor central bay give a clear focal point, though the loss of the original portico, front garden arrangement and original boundary wall with railings is of great detriment to the historical character and understanding. The later additions and conversion of a car park to the front of the building also have a negative impact on the setting of the building

6.158 There is **some communal value** connected with the use of the building as an orphanage. Given the important social function of the orphanage, there is of course significance attached to the many girls who were taken in and cared for, which is an important aspect of the social history of Brighton. However, the building as it stands today has little physical evidence of this past use and has not served this function for over seventy years. There is likely no living memory of this past use; rather, Rosaz House on Bristol Gate, which functioned as the female orphanage for some years after the Latilla Building, likely has more living memory attached to it.

Bristol Gate Piers

6.159 The following presents a summary of information on the Bristol Gates. Further detailed information is contained in **Appendix 6.1 Royal Sussex County Hospital Historic Buildings Appraisal**.

Description

6.160 The Grade II listed Bristol Gate piers are located at the south end of Bristol Gate, which borders the east side of the hospital Site. These are a pair of what are presumably mid 19th century square piers constructed of brick and stone facing with a flint rubble core. Each pier features a Tuscan fluted stone pilaster on every face, which is set on a moulded stone base and is topped by an impost block supporting a continuous stone entablature. Each pier has a lamp standard in a scroll pattern, and that to the east still retains the gas pipe running down the length of the pier and into the pavement.

6.161 The piers are each connected to low brick walls; that attached to the west pier is a modern, low brick wall of little interest. The east pier is attached to a low brick wall to the north and east (included in the listing), which features moulded stone copings. The east wall curves down to Eastern Road in an 'S' and steps down three levels, while the north wall has runs north to meet a plain brick pier with stone cap, and further onward for several bays up the road. Between the east gate pier and the next pier to the north is a section of iron railing. There are also brackets on the piers which may be evidence of an earlier railing or gate.

Summary History and Development

6.162 The history and development of the gate piers is unknown, despite a substantial amount of archival research. Judging by their construction, architectural detail and scale, it is likely that they were originally built in a different location, to flank an opening much smaller than the Bristol Gate. The piers are first shown in their current location on an Ordnance Survey map of 1911, roughly dating their move to this location to between 1898 (the previous OS Map) and 1911.

Listing Context

6.163 The Bristol Gates are Grade II listed. This listing includes the pair of gate piers with lamp standards and the low brick wall attached to the east pier. However, it does not include the walls attached to the west pier, as these are of a later date and of "no distinction".

Heritage Value

6.164 With regard to table 6.2 in section 6.C above, the overall heritage value of Bristol Gates is **Medium**.

6.165 The Bristol Gate piers have little relevance to the overall context of the hospital Site, and appear to have no historic or other link to the hospital itself. Indeed, the provenance of the gate piers is unknown, and the only dateable feature that is within its original context – the attached S-shaped walls are not part of the Grade II listing and are therefore of little importance.

6.166 The gate piers have **some evidential value** in terms of examining their past. Wear patterns on the stone give some idea of the original positioning of the piers, as to marks from iron railings. The fixtures also provide a clear indication of their previous use as gaslights.

6.167 There is **some historical value** in the siting of the piers, which gives some context to the formation of Bristol Gate at the end of the 19th century, and provides a physical landmark of its change from a track into an established road. There is some interest also in the decision to position the piers here, which could be linked to the demolition of a nearby building and boundary walls or gates. There is no discernible reason for the placement of the piers here as a means of marking the road to a grand estate or civic building, and so repositioning after demolition seems the most likely situation.

6.168 There is **some aesthetic value** in the design of the piers, which are of brick with fluted stone panels, capitals and bases. Unlike the other stone and brick piers around the area (which either still remain today or are visible in historical photos and etchings) these piers are much more decorative and their design implies

that they were the entrance to a reasonably grand property. Though the scale and massing of the piers is inappropriate for the wide road which they flank, they nonetheless provide an interesting – if out of place – architectural feature for Bristol Gate.

6.169 See **Figure 6.1** for extent and location of Conservation Areas.

College Conservation Area

6.170 The following presents a summary of information on the College Conservation Area. Further detailed information is contained in **Appendix 6.2** *Royal Sussex County Hospital Conservation Area Summary Assessment*.

Summary Overview, Character & Appearance

6.171 The College Conservation Area is located approximately 0.1 miles the west of the Site along Eastern Road (see **Figure 6.1**), with its south boundary along Eastern Road. It covers an area of 7.53 hectares.

6.172 The College Conservation Area was designated in 1988, with its focal point being the buildings and playing field of Brighton College. It is bounded by the houses on Walpole Terrace to the east, Canning Street to the north and Sutherland Road to the west, and is located in a natural dip along Eastern Road. It also includes the College Preparatory School and buildings that face Walpole Road to the east of the college.

6.173 The historic core of the College is formed by the Headmaster's House, Chapel and Hall, designed by George Gilbert Scott between 1848 and 1863 in a rather severe Gothic style. Listed grade II, these buildings were supplemented in 1886-87 by the South range of tall three storey brick and terracotta buildings, also listed grade II, designed by Sir T G Jackson, with a central brick and terracotta gateway onto Eastern Road.

6.174 The area around the College developed considerably around the turn of the 20th century, with a malthouse and brewery, rows of workers terraced housing, and the Kemp Town rail station all within the immediate vicinity of the College. The majority of non-college buildings within the conservation area date to this time. These buildings provide a positive setting and context for the college, though they are physically separated by boundaries including iron railings, brick walls and buildings. There are some modern residential blocks and an industrial estate on Sutherland Road which detract from the overall character of the conservation area, as do some of the later accretions to the College itself.

6.175 The Conservation Area is dominated both by the large open green space of the college playing field, and by the grand façade of the college buildings overlooking Eastern Road. The playing field with cricket ground and pavilion are set within a levelled area cut into the rising ground, bounded by railings and mature trees to the north and east but with long, sweeping views across the green. Several modern undistinguished sports buildings and classroom blocks screen the grounds from view along the lower part of Sutherland Road.

6.176 The four storey brick terraced houses of College Terrace form an attractive residential border to the openness of the playing field. However, a block of modern residential flats at the west end detracts not only from the row of terraces but from the conservation area generally. In contrast, the two storey stucco terrace houses of Canning Street that run behind College Terrace are very modest in scale and form the northern extent of the College Conservation area.

6.177 The historic college buildings are largely inward looking towards the entrance courtyard and quadrangle, though Jackson's accommodation blocks provide an attractive outward facing façade onto Eastern Road and creates a focal point at the north end of College Road. The southeast corner of the college is undeveloped, though views into the quadrangle are blocked by unattractive high walls on the west

side of Walpole Terrace. On the other side of Walpole Road at the south end is Walpole Cottage – a large painted stucco Italianate house which is now the College Preparatory School.

Key Heritage Assets

- Classroom, Dining Room and Headmaster's House. These Grade II listed buildings were designed by George Gilbert Scott (Classroom block, 1848 – 9 and Headmaster's House, 1853 – 4) and an unknown architect (Dining Room, 1865 – 6).
- Brighton College Chapel: Listed Grade II, this chapel was designed by Gilbert Scott and completed 1859, with an addition by Thomas Graham Jackson in 1922 – 3.
- Chichester House, School House and Dawson Hall: Listed Grade II, this building was constructed in 1883 – 7 by Thomas Graham Jackson to provide on-site accommodation for students.
- Burstow Gallery and Hall: Listed Grade II, this was built 1913 – 4 to the Gothic Revival design of F T Cawthorne.
- Brighton College Prep School: Originally constructed as Walpole Lodge, likely in the early 1870s. It is not designated.
- Fence, Piers and Gate to Playing Fields and Two Lamp Posts: These Grade II listed features were designed by T G Jackson and built 1886 – 7. They were made by Heart, Son, Peard and Co. of Birmingham.

Positive Contributions

6.178 The following list is a summary of the key elements which contribute positively to the architectural character and appearance of the Conservation Area:

- The arrangement of buildings around the central quadrangle of the college create an important historical and architecturally significant grouping within the Conservation Area;
- Chichester House, School House and Dawson Hall provide interesting views from Eastern Road and College Road, and provide a clear boundary and external focal point of the College;
- The openness of the playing field provides interesting open views, and the iron railings, brick piers and mature trees on the north and west side add to the overall context;
- The rows of terraces on College Terrace and Walpole Terrace are an important historical reference to the original – and indeed existing – boundaries of the college, and provide attractive long views and a general consistency of roofline and architectural character; and
- Walpole Cottage (now Brighton College Preparatory School) provides an interesting reference to the historic layout of Bellvue Hall and the surrounding area, and has a functional association to main college across the road.

Negative Contributions

6.179 The following provides a summary of the architectural character and appearance of the Conservation Area:

- Industrial estate at the south end of Sutherland Road (around Freshfield Way and Stevenson Road) is not within the conservation area, but it negatively effects the overall experience of the College;

- The large car park and modern Bingo Hall on Edward Street at Sutherland Road are again outside of the Conservation Area, but confuse the context of the college buildings at the southwest part of the Conservation Area;
- The modern residential blocks at the west end of College Terrace and Canning Street overlook the Conservation Area and disrupt the rows of attractive terraced housing on these streets. These blocks replace the demolished St. Mark's Church;
- There are several modern outbuildings and extensions within the College which are not in keeping with the historical architectural character – both in terms of inappropriate materials and with regards to scale and juxtaposition to existing buildings;
- The perimeter wall which runs along Walpole Terrace is functional but unattractive; and
- The large brick and glass extension at the corner of Sutherland Road and Eastern Road (which replaced the earlier malthouse) is somewhat at odds with the historic façade of the adjacent college buildings fronting Eastern Road.

Heritage Value

6.180 With regard to table 6.2 and the baseline assessment, the **College Conservation Area is of Medium Heritage Value.**

6.181 The significance of the College Conservation Area is mainly centred on the history, development and architecture of the college campus. This includes the 19th century historic centre of the college, the 20th century buildings fronting Eastern Road, and the northern playing field which presents an interesting open green space with sweeping views across the conservation area.

6.182 The college is historically significant both for its founding by local citizens and for its continued use as a college through to the present. Unfortunately this continuation of use has necessitated some alterations and extensions to the Site which, though fit for purpose, detract from the more attractive architectural pieces within the college site. It is also of some detriment that the original building is now shielded completely from public view, though the late 19th century Eastern Road buildings do provide a grand outward face to the college and have internally created an attractive courtyard.

6.183 The inclusion of terraced buildings and the Brighton College Prep School is understandable; the northern rows of terraces present a typical but attractive Brighton Streetscape while the large brick terraces along College Terrace and the rendered ones along Walpole Terrace represent the grander side of Regency suburban sprawl in Brighton. However, the inclusion of these buildings within the College Conservation Area tends to somewhat dilute the historic and architectural core of the College.

6.184 Though the Conservation Area is considered to be of historic, aesthetic and social (importance of the college to its former students and the local community) value, there are not any buildings of high heritage value which contribute significantly to the heritage value of Brighton.

East Cliff Conservation Area

6.185 The following presents a summary of information on the East Cliff Conservation Area. Further detailed information is contained in Appendix 6.2 *Royal Sussex County Hospital Conservation Area Summary Assessment.*

Summary Overview, Character & Appearance

6.186 The East Cliff Conservation Area is located to the south of the Site (see **Figure 6.1**), with its northern border reaching up to Eastern Road at points. It covers an area of 62.32 hectares.

6.187 East Cliff Conservation Area is concentrated along the south edge of Brighton and extending from the Steine (west) to Kemp Town (east) and bordered by Eastern Road (north) and the seafront (south). It contains 589 statutory listed buildings and 86 buildings on the local list, making it one of the largest conservation areas in Brighton. It was designated in February 1973 and confirmed as “outstanding” by the Secretary of State for the Environment in January 1974. The northern boundary has been extended on three occasions: January 1977, June 1989 and June 1991. The Conservation Area Study divides the Site into three separate character areas, which will be discussed individually below: the Seafront; St. James Street Area; and Kemp Town Village and the Victorian Residential Streets.

6.188 The Conservation Area boundary has been established to exclude areas of post war residential development around High Street and Hereford Street, as well as the Site. These exclusions likely relate to the difference in architectural quality of these buildings in relation to the conservation area as a whole, which is comprised generally of 2 to 5 storey terraced buildings, (those on Marine Parade being of a grander scale) with public buildings interspersed throughout.

6.189 The development of East Cliff arose directly as a result of the rapid growth of Brighton after 1750, and its architecture, particularly on the seafront, is quite typical of the Regency style. The consistent character of the conservation area is provided by white and pastel painted stucco terraced houses. These initially spread along the sea front from the early 1800s as tall bow fronted four storey houses which were extended north up the hill to Edward Street in the west and Bristol Road and St George’s towards the east. Latterly the area bounded by Eastern Road to the north was developed with more modestly scaled terraced houses and shops laid out in a network of small streets. Typically, this historic street pattern and relationship with the sea survive intact.

6.190 Despite a consistency of Regency style and generally of materials, there are variations throughout, which are evidence of the manner in which this area was developed, with developers giving leases to builders in a piecemeal fashion, and individual builders deciding the fate of the plot. With this as a comparative tool, it is usually possible to determine the number of plots which would have been developed as a block at a single time. Several streets in this area are overshadowed and negatively affected by two large modern residential developments containing tower blocks; one at Ardingly Street and the other at Hereford and Lavender Streets.

6.191 Retail services were and still are provided along St James’s Street and part of St. George’s Road. The area was also provided with numerous churches and chapels, including St. Marks (St. George’s Terrace), St. John the Baptist (Bristol Road), St Mary the Virgin (St. James Street) and St. George’s (St. George’s Road).

Sub-Area Character & Appearance

6.192 **The Seafront:** The character of this area stems directly from its historical relationship with the sea, with the formal groups of buildings and their pale coloured, south facing facades designed to capture and reflect the sun and capitalise on sea views. The seafront buildings are largely in residential use, but are high density as many of the original large houses have been divided into flats. They are generally four or five storeys plus basement, arranged in a series of squares, terraces and crescents facing the sea. The majority have a unified Regency/early Victorian style, typified by pale painted stucco facades relieved by open balconies and canopies, varied architectural detailing and contextual references to create a streetscape of

variable character. The vertical scale of the buildings is emphasised by the proportions of the sash windows which provide a regular pattern of solid to void. Behind some of these groups lie small scale mews of one to two storeys, often faced with flint cobbles and with simple slate roofs, and there are some inappropriate modern buildings at the west end.

6.193 **St. James Street Area:** This area is characterised by the long, straight streets running north-south between Eastern Road and Marine Parade, generally comprising rows of terraces ranging from two to four storeys in height, with smaller scale buildings at the earlier east end. Most of these vary slightly street-by-street and house-by-house, with some forming symmetrical or repetitive groups. Facades have flat, bow or bay fronts and finishes include flint cobbles, mathematical tiles and brick, though the most common finish is stucco painted in white or pastel colours. St James Street has the most variable character with a range of architectural styles, though some uniformity is maintained in plot width, vertical emphasis, and stuccoed facades on the majority of buildings. The western end has smaller two or three storey buildings of the 18th century, while the eastern end has larger 19th century buildings of four or five storeys, many with ground floor shop fronts. This is a busy area which is closely linked to the sea front both physically and visually.

6.194 **Kemp Town Village and the Victorian Residential Streets:** The north-east part of the Conservation Area has a unique appearance typified by the series of straight residential streets between Montague Place and Sudeley Place, many of which are orientated east-west rather than north-south. This variation in street pattern is evidence of the greater freedom that later developers had at the outer edges of the old arable field system. The area is largely residential in use and character, with predominantly uniform terraces of two storey Victorian houses, stuccoed with cant bays and minimal decoration. The rooflines have consistent ridge and eaves or parapet lines and are mostly set back behind shallow front courtyards with low walls/railings forming a hard boundary to the pavement. While the general exterior appearance of these terraces is consistent, small changes such as different doors styles and colours, painting of low front walls and railings, and painting the elevations in various pastel colours provide some distinction. Street-by-street variations also help to break up the otherwise standard building type.

6.195 The area east of Sudeley Place is more mixed, with groups of large Regency houses (some with ground floor shops), post-war residential buildings and modern detached buildings, and Sussex Mews - a group of former mews buildings approached via an archway from Eastern Road. High flint and brick boundary walls are a particularly important and attractive feature of Eastern Road.

Key Heritage Assets

6.196 The following is a list of 'key heritage assets' within the Conservation Area; these are heritage assets which we have identified as having a particularly high positive contribution to and which are essential to defining the character of the conservation areas:

- Marine Parade: Runs the length of the seafront from the Palace Pier (west) to Kemp Town (east) and contains approximately 100 listed buildings and attached railings. The buildings here were constructed on a piecemeal basis from c.1790 to the 1850s;
- Royal Crescent: Numbers 1 – 14 and attached railings are listed Grade II*. The first seafront development in Brighton, constructed 1798 – 1807;
- Marine Square : Numbers 4 – 28 and attached railings are listed Grade II. Constructed as large square open to the sea 1823 – 5, commissioned by Thomas Attree and likely designed by Wilds and Busby;
- Portland Place: Numbers 1 – 25 and attached railings, and walls and piers at numbers 1 – 11 listed Grade II. Constructed 1824 – 8 to a design by Charles Augustin Busby;

- Eastern Terrace: Numbers 1 – 9 and attached railings are Grade II listed. A row of large terraces constructed c. 1827 – 8;
- Belgrave Place: Numbers 1 – 17 and attached railings are Grade II listed. Completed 1846 by Thomas Cubitt;
- New Steine / Rock Place : Numbers 1 – 31 New Steine and attached railings are listed Grade II. Constructed as a long street open to the sea with some houses by Busby, completed in the 1790s;
- Church of St. John the Baptist Church, Bristol Road: The church is listed Grade II*, while St Joseph's Convent, Chapel and attached railings are listed Grade II. The church was consecrated in 1835 and designed by William Hallett;
- St. James's Street: Contains 36 buildings listed Grade II. It contains some of the earliest buildings in the conservation area dating to the 1770s;
- St. George's Church: The church and attached railings are listed Grade II. It was constructed 1824 – 5 to designs by Busby, with the intention of serving the Kemp Town development;
- Brighton Aquarium: The Brighton Aquarium and attached walls, piers, railings and lamps are listed Grade II. It was designed by Eugenius Birch and constructed 1869 – 72. Restoration was carried out 1927 by Borough Engineer David Edwards; and
- Bristol Hotel: Numbers 142 – 142 Marine Parade are listed Grade II. These were constructed 1835 by William Hallett as the Bristol Hotel but was converted to flats in 1935.

Positive Contributions

6.197 The following provides a list of key elements which contribute to the overall character and appearance of the conservation area. These are based both on the findings of this report and on BHCC's Conservation Area Study:

- Buildings align to follow the slope contours, working well with the topographic undulations of the landscape;
- Rhythmic sequences of vertical terrace houses contribute much to the character of the East Cliff Conservation Area. 4-5 storey Regency terraces are typically located in close proximity to the seafront along the southern edge of the Conservation Area. However, smaller scale 2-3 storey Victorian terraces characterise the north-eastern third of East Cliff;
- The materials palette, colour, scale and proportion of the buildings in the area are quite distinctive;
- The verticality of terraced houses with their pilasters, columns, window elements, fire walls and chimney pots, and horizontality of projecting balconies and the architectural mouldings to the facades, are all part of a strong architectural language which may be a useful contextual reference;
- The fenestration pattern is a key device in the articulation of the existing historic building façade;
- Interesting heritage buildings of a completely variable design to the typical Regency style can add an interesting variation to the relatively standard architectural character of the area, for example an interesting corner building on Sudeley Place and various churches throughout;
- Repetition of benches and lampposts along Marine Parade help to create a unifying character to the Seafront. The same can be said for elements such as balconies and iron railings on the buildings of Marine Parade; and

- Development at the edges of the conservation area can be quite heterogeneous and a mixture of architectural styles. This is especially evident in the Marine Parade frontage to the southern boundary of East Cliff.

Negative Contributions

6.198 Generally, there are few negative contributions to the Conservation Area, as the areas which have the most detrimental impact have not been included within the boundary. However, given their close proximity to the conservation area they are still considered to have some negative impact. The following is a summary of elements which have a negative impact on the Conservation Area:

- The large scale residential development north of St. James's Street, comprised of three to four storey blocks as well as large tower blocks, both overshadows the adjacent Conservation Area and creates areas on the boundary streets which are out of character with the rest of the Conservation Area. This includes Chapel Street, Montague Place, and the south side of Edward Street;
- The large scale modern buildings at the west end of Marine Parade are out of character with the Regency and Victorian buildings which continue the rest of the length of the street;
- The variation of scale, material and style of buildings on Eastern Road generally create a confusion of architectural character. The modern buildings along the north side of Eastern Road detract from the historic setting and understanding of any buildings of note within the conservation area south of this;
- Some of the modern shop fronts in St James's Street and St George's Street have been inappropriately carried out;
- Modern interventions on St James's Street, such as the building housing Tesco Metro (Nos. 25 – 26) and Superdrug (Nos. 27 – 28) break up the rhythm of narrow building plots and detract from the terraced buildings on the street;
- Tall buildings lying just outside of the Conservation Area, e.g. Thomas Kemp Tower and residential flats south of Eastern Road, are at odds with the historic scale and character of the area, and interrupt views from within the conservation area;
- Given the consistency of character throughout the area, shed buildings such as those on Burlington and Bristol Roads stand out and disrupt the character; and
- The character of the small scale service road of Marine Terrace Mews has been significantly altered with the addition of single storey garages.

Heritage Value

6.199 As outlined in 6.52, the heritage value of the East Cliff Conservation Area will be assessed within its separate Sub-Areas. Therefore, provided below is a general statement regarding the Conservation Area, with individual heritage values for each Sub-Area.

6.200 East Cliff Conservation Area covers approximately 154 acres along the south edge of Brighton. It contains 589 listed buildings and 86 locally listed buildings. It is associated with the rapid growth of Brighton as a Regency and Victorian seaside resort from the 1750s onwards and was confirmed as "outstanding" by the Secretary of State for the Environment in January 1974, a year after its designation.

6.201 The consistent character of the Conservation Area is provided by white and pastel painted stucco terraced houses. Typically, the historic street pattern and relationship with the sea survive intact. The area also contains several churches and chapels. Topography is an important factor in the area's character as the

land rises both from west to east and from south to north, which is reflected by the characteristic stepping up of parapets or eaves at roof level.

6.202 The length and straightness of the terraces is countered by the vertical emphasis of the individual houses. The architecture is predominately Regency in style, though not always strictly Regency in period, and most often the buildings are faced in smooth stucco render, painted in white or pastel colours. The area remains predominately high density residential with hotel/guesthouse use also common, reflecting the early 19th century use of houses as temporary lodgings for rent.

6.203 Unfortunately, large scale development in various areas around East Cliff has been detrimental to the overall character and appearance of the Conservation Area, particularly at the west end of Marine Parade and in tower blocks throughout.

6.204 With regard to Table 6.2 and the baseline assessment, the Seafront Sub-Area of East Cliff Conservation Area is of High Heritage Value. This is because the highest level of importance within the Conservation Area is linked to the string of buildings overlooking the seaside along Marine Parade. While the rest of East Cliff demonstrates the growth of Brighton and mix of architectural styles and building functions - important in its own right - Marine Parade expands that importance to include grand Regency architecture with a very high group value.

6.205 With regard to table 6.2 and the baseline assessment, the St. James Street and Kemp Town Village and Victorian Residential Streets Sub-Areas of East Cliff Conservation Area are of Medium Heritage Value. While these sub-areas contain important late 19th century buildings and has several characteristics typical of the conservation area, a mix of architectural styles including some modern structures somewhat erodes the overall townscape setting. Also, these sub-areas do not contain any buildings of high heritage value.

Kemp Town Conservation Area

6.206 The following presents a summary of information on the Kemp Town Conservation Area. Further detailed information is contained in **Appendix 6.2 Royal Sussex County Hospital Conservation Area Summary Assessment**.

Overview, Character and Appearance

6.207 The Kemp Town Conservation Area is located approximately 0.2 miles to the east of the Site along Eastern Road (see **Figure 6.1**), with its southern boundary along Marine Parade. It covers an area of 19.40 hectares.

6.208 Kemp Town Conservation Area was designated in 1970 and extended in 1977. It is comprised of the original estate commissioned by Thomas Read Kemp and designed by Charles Augustus Busby and Amon Wilds, which contains the Grade I listed Arundel Terrace, Chichester Terrace, Lewes Crescent and Sussex Square. These buildings present a townscape composition of grand, white painted stucco terraced houses centred on a large crescent which extends north into a square of self-contained buildings as well as south along the sea front in either direction.

6.209 The development has an overall character which maintains the typical architectural elements and finishes of 19th century Brighton but also has the distinction of a large, geometric layout of buildings with a prominent location overlooking the sea. The buildings are typically rendered and painted white, though some retain their original exposed yellow brick facades. Several repetitive features create an overall sense of coherency; these include porticos, cast iron railings and balconies, fluted columns with Corinthian and Doric capitals, cornices, and regular fenestration patterns.

6.210 The original Kemp Town was built as a separate settlement to the east of Brighton between 1823-7, creating a new urban centre where none previously existed. The buildings dating from 1823 provide the one strong grand architectural statement along the seafront to the east of the Steine, and as an urban gesture dating from the Regency period, this composition is considered comparable with other grand crescents in London and Bath, unique because of its proximity to the sea. Unlike the Bath crescent, however, Kemp Town does not have the consistency of elevation which creates a completely unified front, and the continued natural growth of the central gardens prevents the simultaneous experience of the entire urban form as a whole. Also, the bisecting of Lewes Crescent and Sussex Square by the main thoroughfare of Eastern Road serves as a physical division to the development. As such, the only true experience of the whole development is from above or out to sea (such is its scale and expanse); though the composition is enjoyed in parts with interesting views over the length of the crescent and the square available at street level.

6.211 Further along the coast to the west are two other urban gestures addressing the seafront: Adelaide Crescent and Brunswick Square in Hove. These are perhaps half the scale of the Kemp Town development and their composition – with the short side of their rectangular arrangement addressing the seafront – has none of the sweeping seaward gestures of Lewes Crescent. It is notable, however, that the openness of the central gardens and the lack of bisecting road provide much more open, inclusive views of the whole of these developments.

Key Heritage Assets

6.212 The following is a list of ‘key heritage assets’ within the Conservation Area; these are heritage assets which we have identified as having a particularly high positive contribution to and which are essential to defining the character of the Conservation Areas:

- Sussex Square: Numbers 1 – 50 are Grade I listed, with 7 lamp posts Grade II listed. The northernmost square of the conservation area completed 1826;
- Arundel Terrace: Numbers 1 – 13, including Arundel House (Nos. 12 – 13) are listed Grade I. The southeast row of terraces along the seafront, completed 1828;
- Lewes Crescent: Numbers 1 – 28 are Grade I listed, with 2 lamp posts which are listed Grade II. This is the main crescent of buildings which also includes rows of straight terraces leading north to Eastern Road. Completed 1827;
- Chichester Terrace: Numbers 1 – 14, including Chichester House and railings, are listed Grade I. This is the southwest row of terraces along the seafront, completed 1837;
- Kemp Town Enclosures: The central gardens which were enclosed in 1823 and designed by Henry Phillips in 1828. They are designated Grade II on the English Heritage’s Register of Parks and Gardens; and
- Slopes and Esplanades: The Esplanade Cottages, Old Reading Room, Temple, and Tunnel entrance including embankments are all Grade II. They were part of a series of work between 1828 and 1835 carried out by William Kendall.

Positive Contributions

6.213 The following provides a list of key elements which contribute to the overall character and appearance of the Conservation Area. These are based both on the findings of this report and on the council’s Conservation Area Study:

- Kemp Town has strong visual and physical links with the sea;

- The Conservation Area demonstrates a formal nature in its development and layout, with the geometric form creating a perpendicular axial relationship to the sea;
- There is a contrast between the grandness of the front facades and the small scale modesty of the rear street areas and mews building;
- Uniformity of the front facades and the general consistency of height of the buildings and the roofline of the estate as an important element in the legibility of the composition;
- There is a basic symmetry established in the original facades. These facades are generally stuccoed under slate roofs incorporating deep and strongly projecting cornices with a consistent rhythm provided by sash windows, balconies and pilasters. Front area railings maintain a uniform visual building line;
- The Conservation Area has an openness and visibility when viewed from the coast;
- The terraces create both horizontal and vertical rhythms within an off-white envelope; and
- Street furniture and other streetscape elements add to the overall character and consistency of the area.

Negative Contributions

6.214 While Kemp Town benefits from remaining relatively intact from its original construction, there are some alterations which have had a detrimental effect on the overall appearance and setting of the place. The following is a summary of elements which detract from the Conservation Area:

- The original uniform roofline has been disfigured by fifth storey additions and roof extensions;
- Kemp Tower, the St. Mark's Church spire and the telephone mast north of the development visually break up the otherwise regular height of Lewes Crescent. However, the church spire is an important historical element of the area;
- Though the overall composition of Lewes Crescent and Sussex Square is of high quality and presents a fluid design, it is impossible to fully appreciate as the enclosures block views;
- Many of the areas immediately adjacent to the conservation area have been altered drastically in the 20th century, including the construction of modern blocks of flats which replace earlier terraced housing. Though these areas are not within the conservation area, they negatively affect the approach and surrounding context;
- The blocking of the tunnel and disuse of the reading room on the esplanade remove some understanding of the original layout and use of the estate;
- The wide and somewhat busy thoroughfare of Eastern Road truncates the development both visually and physically. Though this was always part of the original design, the high level of vehicular traffic and inclusion of bus stops detract from the overall character;
- The business of Marine Parade also detracts from the overall setting of the conservation area, as constant traffic breaks up views and pedestrian movement from the esplanade to Kemp Town; and
- Though a necessary counterpart of residential living, the car parking around the development detracts from the few sweeping views which are available.

Heritage Value

6.215 With regard to table 6.2 and the baseline assessment, the **Kemp Town Conservation Area is considered to be of High Heritage Value.**

6.216 The Kemp Town Conservation Area contains one of the most remarkable Regency coastal developments in Britain, which is made unique for its vast scale and sweeping views overlooking the sea.

6.217 The development is associated with well known Regency architects Charles Augustus Busby and Amon Wilds, who not only designed the substantial crescent at Kemp Town but also helped to establish the defined Regency character of Brighton. Their consistent approach to architectural design and use of detailing and materials means that the buildings within Kemp Town create a harmonised and unified architectural piece, with some elements such as their uniquely designed capitals and pilasters also found elsewhere in Brighton.

6.218 Kemp Town is also associated with important individuals through its history, including the original funder Thomas Reade Kemp, prolific Brighton builder Thomas Cubitt, the 6th Duke of Devonshire, and many other high profile members of the gentry.

6.219 With its combination of virtually unchanged overall design, rhythmic style and seaside views, Kemp Town represents the epitome of Regency Britain and is symbolic of Brighton's hard and fast 19th century rise to fame. Intrusions such as street furniture, towers, roof extensions and the overgrowth of the central garden have been of some detriment but the overall character remains.

Queens Park Conservation Area

6.220 The following presents a summary of information on the Queens Park Conservation Area. Further detailed information is contained in **Appendix 6.2 Royal Sussex County Hospital Conservation Area Summary Assessment.**

Summary Overview, Character and Appearance

6.221 The Queens Park Conservation Area is located approximately 0.4 miles the west of the Site along Eastern Road/Edward Street (see **Figure 6.1**), with its sound boundary on Eastern Road. It covers an area of 18.56 hectares.

6.222 Queen's Park Conservation Area was designated in 1977, and comprises an area of approximately 18.5 acres. The park itself forms the visual and physical centrepiece of the conservation area and is also the central point from which residential development extended in the late 19th and early 20th century.

6.223 The area was originally laid out as Brighton Park. Following its purchase by Thomas Attree, Charles Barry was commissioned to landscape the park and design a villa – which was to be the first of many. While Attree's villa was constructed his plan for several more was never carried out. In the late 19th and early 20th centuries the streets immediately adjacent to the park began to be built-up, with the development of residential streets radiating further outward. Attree Villa has since been demolished.

6.224 The park generally has a good sense of enclosure on all sides, with its position in a valley limiting long views looking outward. Key focal points from within the park include a clock tower and a lake. Elsewhere, notable landmarks include the Barry designed Pepperpot on Tower Road and St. Luke's school and grounds to the north of the Conservation Area.

6.225 The majority of high quality housing dates from the late Victorian and Edwardian periods. Brick with white stone dressings is the dominate material here, setting it apart from the typical pastel and white seaside

terraces of Brighton, though both St. Luke's Terrace and Park Street feature some buildings of this style. To the south of the conservation area are Egremont Place, Tillstone Street and Park Street, which along with Queen's Park Terrace and St. Luke's Terrace are lined with terraced houses. East and West Drive feature detached and semi-detached houses of a higher quality, the most notable being Queen's Park Villa.

6.226 Due to the openness of the space, the few landmarks within it become key focal points. The small surviving portion of the Bath Spa at the south end is an attractive set piece, and both this and the "Pepper Pot" on Tower Road and entrance arches at Egremont Place and Park Street create a sense of folly.

6.227 The majority of houses on the immediate outskirts of the park are generally large semi-detached buildings of the Tudor Vernacular Revival style, constructed mainly of red brick with white stone dressing and timber details, terracotta tiling, stained glass and patterned exterior path tiles. The regularity in material and general style tie together the streets directly adjacent to the Park and create an attractive setting. These buildings also create an interesting variation on the typically rendered facades of terraced housing elsewhere in Brighton.

6.228 The rest of the housing in the area is composed of smaller rows of terraced buildings, either in red brick or the more typical Brighton stucco with white or pastel shades. A few surviving flint cobble houses on Park Street are an interesting and welcome variation. The streets of the conservation area to the south of Park Hill were established in the early 19th century, though Tillstone Street – now lined with Tudor Revival brick terraces featuring scalloped terracotta vertical tiles – were built following slum clearance in 1898. Modern brick buildings at the north end of the street disrupt the regular flow of these turn of the century houses.

6.229 The area north of the park is dominated by the large buildings of St. Luke's School, which, given the open nature of the school playground and the lack of any trees or other foliage, provides sweeping views with the school being a prominent focal point. The open views also allow for interesting glimpses down to the sea, particularly from the northeast corner of the school ground, though this is unfortunately marred by modern blocks of flats in East Cliff and Kemp Town.

Key Heritage Assets

6.230 The following is a list of 'key heritage assets' within the Conservation Area; these are heritage assets which we have identified as having a particularly high positive contribution to and which are essential to defining the character of the Conservation Area:

- Pepper Pot: The Grade II structure known as the 'Pepper Pot' was built in the 1860s or 1870s to a design by Sir Charles Barry as part of Thomas Attree's plan for Queen's Park. It was used as a water tower;
- Bath Spa: The Grade II structure is the remains of an artificial spa built 1825 by German doctor F A Struve. The pump room was demolished and the Ionic portico and north wall restored by T.R. Williams in the 1970s;
- Clock Tower: The Grade II clock tower within Queen's Park was built in 1915 from a £1000 bequest by local tradesman William Godley;
- St. Luke's Primary School: The school, pool, walls & railings and Caretaker's House (No. 10 St. Luke's Terrace) are all Grade II listed. They form the last work of Thomas W Simpson and were constructed in 1903; and
- St. Luke's Church: The church, located at the junction of Queen's Park Terrace and Queen's Park Road, is a Grade II listed building designed in the Early English style by Sir Arthur Blomfield and completed in 1885.

Positive Contributions

6.231 The following provides a summary of the key contributions to the architectural character and appearance of the Queen's Park Conservation Area:

- Queen's Park is the centrepiece of the Conservation Area, providing landscaped green space, a lake, playground and recreation areas;
- The location of the park on a natural downward slope limits long views looking outward;
- The mature trees and Victorian housing on West Drive make an attractive contribution to the Conservation Area;
- The Pepper Pot, Bath Spa, and park entrances take on a folly-like character and add to the context of a landscaped park;
- St. Luke's School, swimming pool and surrounding playgrounds are an important feature of the area and create interesting views with the school as the focal point;
- The long rows of terraces on St. Luke's Terrace, Illstone Street and especially Queens Park Terrace provide attractive views and an architectural and historical consistency; and
- Most of the buildings around the park contribute to the overall Victorian/Edwardian quality of the area, creating a cohesive understanding of the outward development of the area from the late 19th century onwards.

Negative Contributions

6.232 The following provides a summary of the negative contributions to the Conservation Area:

- Pockets of modern buildings between North Drive and Queens Park Terrace, on the west side of Park Street, and interspersed elsewhere detract from the overall setting of the Conservation Area;
- Deviation from the generally regular pattern of brick terraced housing on most of the residential streets detracts from the overall character and setting of the adjacent buildings;
- Garage extensions on West Drive detract from the original historical form of the terraces;
- Later 20th century houses on Tower Road are not in keeping with the Victorian character of the area;
- Some long views from the higher elevation points of the Conservation Area are spoiled by modern tower blocks; and
- The setting of the Pepper Pot on Tower Road and Queen's Park Road has no link to its original historical setting, and the building feels somewhat enclosed here.

Heritage Value

6.233 With regard to table 6.2 and the baseline assessment, the **Queens Park Conservation Area is considered to be of Medium Heritage Value.**

6.234 The vast majority of the Conservation Area is comprised of the park itself, which is an important public open space today and a clear visual reminder of the rapid development of Brighton as a holiday and rest spot, complete with the subscription pleasure gardens which were originally located here.

6.235 There is generally a consistency of architectural design, scale and massing of the buildings surrounding the park, which creates an attractive suburban setting for the park. Unfortunately the modern development north of the park - which is not included within the boundary of the conservation area - detracts from the overall setting and appearance of the area.

6.236 The pepperpot, clock tower and St. Luke's Primary school all provide positive focal points within the Conservation Area, and reflect the variation of style and design within Brighton, especially as much of the architectural style elsewhere in the city consists of rendered terraces. The pepperpot is also a remnant of Attree's grand plans for the park, though the loss of his villa is detrimental to overall historical understanding.

6.237 Despite the consistency of design and attractive views along East and West Drive, the conservation area is not thought to contain any outstanding listed buildings which contribute significantly to the conservation area or to the wider heritage context of Brighton. Rather, the conservation area is notable for its consistency of design of terraced housing and the retention of the early 19th century park.

Valley Gardens Conservation Area

6.238 The following presents a summary of information on the Valley Gardens Conservation Area. Further detailed information is contained in **Appendix 6.2 Royal Sussex County Hospital Conservation Area Summary Assessment**.

Summary Overview, Character and Appearance

6.239 The Valley Gardens Conservation Area is located approximately 0.8 miles the west of the Site along Eastern Road/Edward Street (see **Figure 6.1**), with its sound boundary along Eastern Road. It covers an area of 13.57 hectares and reaches from Palace Pier (south) to Park Crescent (north).

6.240 Valley Gardens Conservation Area was designated in 1973 and extended in 1977, 1988, 1989 and 1995; it now covers an area of 92.84 acres. It contains some of its most iconic heritage assets, namely the Royal Pavilion and associated gardens/buildings, the Old Steine, and the Palace Pier, and is one of the most diverse Conservation Areas in Brighton. The street pattern developed around the central steine, but subsequent development was not carried out to any prescribed layout, timescale or architectural style. The oldest buildings are generally around Old Steine and date from the late 18th to early 19th century, though the majority were re-fronted in the 19th century.

6.241 The main unifying feature is the continuous central open space creating a green valley that runs the length of the Conservation Area, as it allows sweeping views across the Level and Old Steine, serving as a reminder of the historic valley and providing grand views towards the Royal Pavilion and St Peter's Church. Generally, buildings were developed to face onto the gardens, creating an inward-looking character for the area. However, this character has been progressively eroded through road widening schemes and increased vehicular traffic, as well as the construction of several modern buildings which interrupt the long vistas across the open spaces. Due to the sloping nature of the area, views looking outward are limited to large open views of the seafront from the Palace Pier, and views down side roads which often detract from the setting of the Conservation Area as they look towards modern tower blocks and developments.

6.242 The area was originally a poorly drained valley extending north from the level to the steine at the south. Throughout the 17th – early 18th centuries the land for was used for by fishermen to store boats and dry nets. The Wellsbourne stream was culverted in 1792, and provided a flat, open area of parkland. The Steine was soon after used for promenading, and in the late 18th century several large residential homes were built here. The Prince Regent's purchase of the Marine Pavilion brought notoriety to the area and in 1822 the open land of Old Steine became a highly popular park when it was made public. The opening of the

Palace Pier (1899) completely changed the character of the south end of the conservation area into a lively spot for entertainment.

6.243 Residential development continued further north throughout the 19th century in the form of large stretches of terraced buildings with grand crescents at the north end around the Level. In the 20th century, many of the early buildings lost their gardens due to road widening, and a great number were re-faced. Shop fronts have been added to the majority of buildings on the west side, and modern buildings have been added which detract from the historical character of the residential scale.

6.244 Despite the diversity of the area, the typical style is Regency and early Victorian and the built form is the terrace, generally being of three to four storeys and often with an additional attic storey. Where these rows of terraces survive they are an important feature of the conservation area, and despite variations in roofline and chimney style there is nonetheless a rhythmic skyline. This is especially true of areas such as the east side of Old Steine, Grand Parade, Richmond Terrace and Gloucester Place. It is even more important at Hanover Street and Terrace, and Park Crescent where the uniformity of building height is paired with a repetitive exterior design which creates uniform streetscapes and long views.

Sub-Area Character and Appearance

6.245 Old Steine/ Sea Front: The Old Steine contains some of the most notable heritage assets in the Conservation Area, and as such creates a strong character and composition. The south and west sides (including Marlborough House and Steine House) show an inconsistency of plot widths and rooflines, though stucco finish and Regency architectural features create some unity and create an interesting visual contrast to the regular row of terraces on the east side. The Royal Albion Hotel and Royal York Buildings on the south side create a grand terminating view of the Conservation Area, but the buildings at the south-west corner are of such variable style that they do not blend well with the character of the surrounding area. Palace Pier is a disjointed element, and while it is physically linked to the conservation area it is completely unique in scale, function and context, being the only asset within the area which is directly related to the seafront.

6.246 Royal Pavilion / New Road: The extravagance of the Royal Pavilion and outbuildings are completely unique and most certainly the focal point of this sub-area. The Corn Exchange and Dome, Museum, garden and gates provide a clear boundary of the Royal Pavilion grounds and help to present a sense of enclosure. This uniquely Arabesque style of architecture also creates an interesting visual contrast to the surrounding buildings. Given the significance of these buildings and the subsequent lack of development immediately around them, the 19th century layout of this area remains intact. The buildings of North Street and New Road are of a completely different style, being generally three and four storey terraces with regular plot widths but with varying architectural features and styles. On New Road, the Brighton Unitarian Church provides an interesting focal point with its single-storey height and large Doric columns with pediment, as does the colonnaded ground floor of the Theatre Royal and adjacent buildings. North Road is a mix of grand Renaissance and Italianate buildings, the red brick Chapel Royal and more modern commercial buildings, creating an inconsistency of styles but with several attractive individual pieces.

6.247 Victoria Gardens: This area is dominated by the central run of Victoria Gardens, including its rows of mature trees and other landscape features. The most predominant feature, however, is St. Peter's Church, which provides the main landmark view for the whole of this sub-area. The buildings lining either side of Victoria Gardens are a mix of varying styles, materials, age and proportions, though there is generally a consistent building line and several rows of terraces maintain a continuous roofline. Several modern buildings detract from the historic and visual setting of the area, especially those which are located at a corner and therefore dominate north-south views as well as views down side streets. There are also poor views down side streets to the east which look towards modern development or tower blocks. The affect is

particularly spoiling when the street is wide and breaks up the regular rows of buildings – for example at Morely Street and Ashton Rise.

6.248 The Level / Park Crescent / Hanover Terrace: This area is physically and visually dominated by The Level. Generally the surrounding buildings are two – four storey terraces, many of which form groups with regular roof and building lines. Richmond Terrace is notable for its repetitive Regency facades, though it is dominated by the Municipal Technical College, which interrupts the row of buildings at the centre. Hanover Crescent is the only development of large, grand buildings set back from the road, creating a welcomed separation from the busy traffic that dominates the area. Though the buildings here vary they are clearly designed in a complementary manner, with repetitive elements such as the stucco finish and decorative iron balconies tying the buildings together. Comparatively, the other crescent (Park Crescent) in the conservation area is decidedly outward looking, with a continuous row of attractive two storey terraces. This creates a visually comprehensive development which cleverly hides the public gardens behind. Hanover Terrace and Hanover Street are somewhat at odds with the rest of the conservation area, consisting of uniform two storey cottage style terraces rendered and painted in pastel colours. Small variations like modern double glazing have detracted somewhat from the uniformity, but generally the streets retain a clearly consistent design.

Key Heritage Assets

6.249 The following is a list of ‘key heritage assets’ within the Conservation Area; these are heritage assets which we have identified as having a particularly high positive contribution to and which are essential to defining the character of the conservation area:

- Palace Pier: The Grade II* pier was completed in 1899, with further additions and alterations through the early 20th century. It was originally started by the Marine Palace and Pier Company and completed by Sir John Howard;
- Marlborough House: Marlborough House and attached railings are listed Grade I. This is the oldest surviving house in the conservation area, built c.1765 for Samuel Shergold and sold to the 4th Duke of Marlborough in 1771. It was re-faced by Robert Adam in the late 18th century;
- Royal Albion Hotel: The Royal Albion Hotel and attached walls, piers and railings are listed Grade II*, while the western wing is Grade II. It was constructed in 1826 to the designs of Amon Henry Wilds for the owner of the Site, John Colbatch. 1913 it was restored by Harry Preston and 1963 the adjacent Lion Mansion Hotel (constructed in 1856), was absorbed as the western wing;
- Royal Pavilion, Brighton Museum & Corn Exchange: The Royal Pavilion, Corn Exchange and Dome Theatre are listed Grade I, with several outbuildings and features listed Grade II* and Grade II. Originally an 18th century farmhouse, it was bought by the Prince Regent who commissioned Henry Holland to extend it in 1787 and John Nash to create the grand pavilion in 1815;
- St. Peter’s Church: The church is listed Grade II*, and was completed 1824 to a design by Sir Charles Barry. The apse was extended in 1898 by Somers Clarke and J T Mickelthwaite;
- Richmond Terrace: Numbers 1 – 18 and attached walls, gate piers and railings are listed Grade II. The original terrace was designed by Amon and Amon Henry Wilds in 1818 and extended in the 1820s by A H Wilds;
- Municipal Technical College: The Brighton College of Technology & attached walls, gates & railings are listed Grade II. The college was constructed 1897 to a design by John Gibbons and extended in 1906, 1909 and 1935;

- Hanover Crescent: Numbers 1 – 24 and attached railings, gate walls and piers, and the North and South Lodge are all listed Grade II. They were commissioned by Henry Brooker in 1822 and designed by Amon Henry Wilds; and
- Park Crescent: Numbers 1-16, including garden walls, piers, and railings are listed Grade II*, while numbers 26 - 48 and attached railings are listed Grade II*. The development was designed by Amon Henry Wilds and completed 1849, though numbers 24 – 26 are post-war replacements.

Positive Contributions

6.250 The following provides a list of key elements which contribute to the overall character and appearance of the Conservation Area:

- The conservation area has a clear association with the central valley running its length which forms a visual focal point and the historic core of development of the adjacent streets;
- The most important aspect of the conservation area is its continuous green corridor of open spaces; these create a unifying characteristic in an otherwise inconsistent area;
- The Level, Old Steine and Victoria Gardens all provide much needed public green space within an otherwise built-up area;
- Surviving rows of terraces with regular rooflines are of considerable importance given the varied and inconsistent nature of much of the area. This is especially true of Richmond Terrace and Gloucester Place;
- The rows of terraces behind Hanover Crescent are a welcome change to the busy traffic and inconsistent architectural scale and character of the rest of the Conservation Area;
- Views to and from Palace Pier are highly significant; and
- The Royal Pavilion and associated buildings/gardens provide a key historic, physical and visual focal point for the area.

Negative Contributions

6.251 There are several negative contributions to this Conservation Area. The following provides a summary of these, taken from the Conservation Area Study and from first hand observations:

- The highly significant sense of enclosure created with the relationship between the central green spaces and inward facing buildings has been considerably weakened through road widening and heavy vehicular traffic;
- The increase to traffic has also altered the original character and setting of Old Steine and broken down the relationship between the three separate sections of Victoria Gardens;
- Views into, across and out of the conservation area have also been negatively affected by modern intrusions. Views of the Royal Pavilion, along York Place and Grand Parade are all disturbed by modern tower blocks behind;
- Various 20th century buildings, by virtue of their disproportionate massing and out of context materials detract from the conservation area, in terms of streetscape rhythm and long views. The following buildings are considered to be detrimental to the Conservation Area:

- The Brighton Buses buildings at the southeast corner of Old Steine, which are an inappropriate intrusion and disturb symmetry.
- 1 – 3 Albion Street
- 27 – 31 Ditchling Road (Buxtons furniture shop)
- 1 – 9 (TSB offices) Gloucester Place
- 20 Gloucester Place
- Lombard House on Gloucester Place
- 1 – 6 Grand Parade
- 16 – 19 New Road
- 48a Old Steine (Kensall House)
- 16 – 17 St George's Place
- 120 – 121 Southover Street
- Wellesley House, Waterloo Place
- Sainsbury Supermarket, London Road
- 61 – 68 East Street
- University of Brighton Art, Design and Humanities Building on Grand Parade

Heritage Value

6.252 With regard to table 6.2 and the baseline assessment, the **Valley Gardens Conservation Area is of High Heritage Value.**

6.253 Valley Gardens has an incredibly varied architectural character and style both from one character area to the next, as well as within individual character areas. In some cases this provides an interesting combination of styles and materials within a single terrace. In other cases, however, the demolition and replacement of historic buildings with modern office blocks or other structures has been detrimental to the overall character and appearance to the area.

6.254 A great deal of significance within Valley Gardens is owed to the historic association between the central "spine" ghosting the old path of the Wellsbourne River (now occupied by gardens which form a welcome variation from the breezy seaside and the surrounding built-up areas) and the buildings which overlook it. This arrangement is unique within Brighton and clearly reflects the historic development of the town and its subsequent use as promenading spot.

6.255 The architecture of the area is generally typical of Brighton with rendered terraced buildings having features such as balconies, bow or bay windows, slate roofs and prominent chimney stacks. However, some stand-out buildings are of architectural and aesthetic significance, including the Royal Pavilion, Palace Pier and St. Peter's Church. There are also some buildings of historic interest, including the oldest structures in Brighton which are located in the area of Old Steine.

6.256 There is also a good deal of significance with regards to views within and from the Conservation Area. This is particularly true of the views looking from the pier toward Marine Parade, as well as views from

the promenade toward the pier. There are also some interesting views across the central gardens and particularly within the grounds of the Royal Pavilion.

6.257 Despite the overall attribution of High Heritage Value, it should be noted that some character areas contribute to this attribution more than others, as do particularly notable listed buildings. These include the Palace Pier, area around Old Steine, and the Royal Pavilion and grounds.

Future Baseline

6.258 In the absence of the Proposed Development, the Barry Building, Chapel, Latilla Building, Jubilee Block and Bristol Gate Piers would remain.

6.259 Given the constant deterioration of built fabric and limitation of practical usage (owing both to lack of space and inadequate facilities) the Barry Building would require substantial repair over time and renovation of the interiors. Given that the building is a heritage asset as defined by PPS5, it would be necessary to carry out impact assessments on any future alteration work involving a differently scoped baseline.

6.260 Similar circumstances would occur in both the Jubilee Block and Latilla Building.

6.261 The Bristol Gate Piers would remain. These have suffered gradual deterioration over time, with the lamp standards and stonework in poor condition. There would likely be a necessity for consolidation and repair works to be carried out with the appropriate Listed Building or other consents being obtained.

6.E ASSESSMENT OF IMPACTS, MITIGATION AND RESIDUAL EFFECTS

6.262 The following section will provide an assessment of impact on heritage around the Site as determined through impact on specific heritage assets that will likely be affected. It uses established methodologies to determine Heritage Value, Significance of Impacts, and Overall Level of Impact (which are described in paragraphs 6.56–6.68). The assessment of impact will discuss the following heritage assets:

- The Hospital Chapel;
- The Barry Building;
- The Jubilee Block;
- The Latilla Building;
- Bristol Gate Piers;
- Boundary walls;
- College Conservation Area;
- East Cliff Conservation Area;
- Kemp Town Conservation Area;
- Queens Park Conservation Area; and
- Valley Gardens Conservation Area.

6.263 Note that, as previously stated in 6.63, there will be no direct impact to the Conservation Areas or any heritage assets within them, and therefore only an assessment of impact on character and setting will be provided.

Construction

Impact of Construction Phase Activities: Introduction

6.264 A detailed description of the construction phase activities is provided in Chapter 3 of the ES including a description of the environmental management during construction. This includes the minimising of piling wherever possible, the use of prefabricated components, off-site Consolidation Centre, use of suitable soundproofed equipment, pre-booked deliveries and regular consultation with residents to update the construction strategy.

6.265 Construction will be carried out in three Stages across, approximately, a ten-year construction period.

6.266 Stage 1 is 4 years in duration with completion approximately August 2017. It will begin with decant activities to ensure the hospital remains functional throughout the construction period. The most significant of these decant activities is the creation of a six story modular building constructed in the car park in front of the Barry Building and the Jubilee block, which will remain in use until the completion of Stage 1. Stage 1 will involve site establishment, demolition, enabling works and surveys, excavation, construction works and commissioning. During Stage 1 the Jubilee Block and Latilla Building will be demolished and the Bristol Gates taken down and reconstructed. Construction work will include the new Heritage Space which has been designed to accommodate a facsimile of the original hospital Chapel's interior.

6.267 Stage 2 is 3 1/2 years in duration with completion approximately March 2021. Stage 2 will involve demolition/enabling works, excavation, construction works and commissioning. During this stage all heritage assets on-site will be demolished. These include the Barry Building, the Hospital Chapel, the 19th century extensions to the Barry Building together with the Eastern Road section of the Hospital Boundary Walls. The flint/pebble wall currently forming the boundary with Upper Abbey Road will also be taken down and reconstructed within this Stage. Elements from the original Chapel interior will be moved (before demolition commences) into the new Heritage Space within the completed Stage 1 work.

6.268 Stage 3 is nine months in duration with completion approximately March 2022. Stage 3 will involve demolition/enabling works, construction works and commissioning.

6.269 Impacts of construction phase on the five conservation areas surrounding the Site have been assessed below. It is assumed, however, that the only other aspects of the construction phase to have an impact on these conservation areas is the site infrastructure and then only visually when viewed from individual conservation areas. This infrastructure is likely to include temporary hoardings, scaffolding, tower cranes, drilling rigs and temporary accommodation for both site and decant purposes. These will create temporary visual impacts across the five conservation areas which surround the Site, particularly: East Cliff, where part of the conservation area abuts Eastern Road opposite the Stage 1 site; Kemp Town, where tower cranes (and other site infrastructure such as scaffolding) will be visible behind Lewes Crescent from Marine Parade; and Valley Gardens, where tower cranes will be visible from Palace Pier. College and Queens Park Conservation Areas will only be affected from minor views.

6.270 Impacts created by the construction phase have been assessed taking into account the construction related mitigation set out in Chapter 3: Construction Phase Activities. These include the creation of an off-site consolidation centre, the proposed principle of Design for Manufacture and Assembly (resulting in faster construction time with less construction traffic movement during the construction period), use of suitable soundproofed equipment, pre-booked deliveries and regular consultation with residents to update the construction strategy. As these measures are already an inherent part of the construction phase activity

these are acknowledged within the pre-mitigation assessment. No further mitigation measures are proposed over and above these.

6.271 The assessment does not include impacts created by an individual construction Stage on heritage assets which are not demolished until later Stages. So, for example, impacts created by the Stage 1 work on the existing heritage assets within Stage 2 and 3 have not been assessed on the basis that all assets within Stage 2 and 3 will ultimately be demolished.

Hospital Chapel

Hospital Chapel Heritage Value

6.272 The Hospital Chapel is Grade II listed but is not in a conservation area. It is therefore considered to be of **medium heritage value** based on table 6.2 and the baseline assessment.

Impact of Loss of the Hospital Chapel on Heritage Value

6.273 The Chapel is planned for demolition within Stage 2 of the Proposed Development. Consideration was given to retaining the Chapel in the exploration of hospital development options for the Stage 2 site and the feasibility of these options was tested during the design process. However, it became apparent that retention would significantly compromise patient, visitor and staff amenity space and create considerable difficulties in relation to access. In addition, the Historic Buildings Appraisal identifies that the key significance of the Chapel lies in the symbolic and spiritual values inherent in its interior. It was considered, therefore, that the external elevations of the Chapel (currently masked by later extensions to the Barry Building), if retained, were not of sufficient architectural quality to adequately contribute to the overall aesthetic of the proposed hospital buildings. These amenity, access and architectural compromises resulting from retention options were considered too significant to justify retention. Throughout, the heritage values of the Chapel as a Grade II listed building (all as defined in the Historic Buildings Appraisal in **Appendix 6.1**), were held in balance with these compromises arising in all retention options.

6.274 As the Chapel forms part of the overall history, development and understanding of the Site, its loss is regrettable but necessary if the future needs of the RSCH are to be realised.

6.275 The heritage value of the Hospital Chapel is **medium** and the magnitude of change with regards to demolition, prior to mitigation, is **high**. Therefore, there is likely to be a direct, permanent, long-term impact of **moderate to major negative** significance prior to the implementation of mitigation measures.

Mitigation

6.276 Though the building will be demolished and given that the Chapel's principle heritage value lies in the symbolic and spiritual values inherent in its interior, measures will be taken to preserve as much of the interior historic fabric as possible for reconstruction elsewhere on the Site. The building will be carefully dismantled and as much historic fabric as possible reinstated in a new Heritage Space within the Stage 1 proposals. The aim is to create a reasonably accurate facsimile of the interior of the existing chapel reusing, as much as is possible, fabric from the original building. A full gazetteer and laser survey drawings have provided the baseline for determining the retention of historic fabric, which came to approximately 80% of the existing chapel. Any new building fabric required to create the facsimile Chapel interior will be of an appropriate and sensitive design and construction and will replicate, as accurately as possible the fabric which it replaces. All memorials, stained glass windows and other significant features will be reinstated in their original position in the rebuilt chapel. The work to create a facsimile within the new Heritage Space will be carried out during Stage 2 of the construction period.

Residual Effects

6.277 Whilst the Chapel's evidential, illustrative, associative and design values will be lost through demolition, the mitigation measures employed will go some way to retain the Chapel's highest heritage value (as defined in paragraph 6.89 above): that of symbolic and spiritual value. In retaining the understanding of the Chapel as an independent structure, together with the retention of its interior including its panelling, fixed furniture and all commemorative plaques and memorials, its social, religious and communal values will be preserved.

6.278 The heritage value of the Hospital Chapel is **medium** and the magnitude of change following mitigation is low. Therefore, there is likely to be a direct, permanent, long-term residual impact of **minor negative** significance following the implementation of mitigation measures.

Impact of Loss of the Hospital Chapel on Character and Setting

6.279 The Hospital Chapel is of a standard design by a local architect, with no particularly outstanding examples of architectural style, features or construction materials. It has also been greatly altered in the early 20th century, with the present interior being largely of a 1904 – 7 design.

6.280 There will be negligible impact on views from within any conservation area. The chapel is currently not visible from outside the Barry Building, being completely hidden from view from the surrounding roads and any nearby Conservation Areas by the Boundary Walls and other structures within the Site. The exterior of the building – having been built in around throughout the 20th century and being of no architectural interest – does not provide a positive contribution to any historic setting or landscape either within the Site or external to it.

6.281 The heritage value of the character and setting of the Hospital Chapel is **low** and the magnitude of change, prior to mitigation, is **negligible**. Therefore, there is likely to be a permanent, direct, long-term impact of **negligible** significance prior to the implementation of mitigation measures.

Mitigation

6.282 Given that the building is to be demolished and will no longer have any value to character and setting of heritage assets, there are no mitigation measures being undertaken.

Residual Effects

6.283 As no mitigation measures will be carried out, the impacts will remain the same. The heritage value of the Hospital Chapel is medium and the magnitude of change on character and setting, following mitigation, remains **negligible**. Therefore, there is likely to be a direct, permanent, long-term residual impact of **negligible** significance following the implementation of mitigation measures.

Barry Building

Barry Building Heritage Value

6.284 The Barry Building is a locally listed building of historic interest, but is not within a conservation area. It is therefore considered to be of **low heritage value** based on table 6.2 and the baseline assessment.

Impact of Loss of the Barry Building on Heritage Value

6.285 The Barry Building is to be demolished within Stage 2 of the construction period, as it has been determined that the existing building is not suitable for future use as part of a modern medical facility. Consideration was given to retaining the Barry Building and/or its façade in the exploration of hospital

development options for the Site and the feasibility of these retention options was tested during the design process. However, the clinical, architectural and economic compromises resulting from retention options were so significant that retention in whatever form was deemed to be inappropriate for the future needs of the hospital. Throughout, the heritage values of the Barry Building and, indeed, those values inherent in its extensions (all as defined in the Historic Buildings Appraisal in **Appendix 6.1**), were held in balance with the compromises arising in all retention options.

6.286 The demolition of the Barry Building will lead to a loss of all its heritage value, as it will no longer form a physical and visual part of the history and development of the hospital site.

6.287 The heritage value of the Barry Building is **low** and the magnitude of change, prior to mitigation, is **high**. Therefore, there is likely to be a direct, permanent, long-term impact of **minor negative** significance prior to the implementation of mitigation measures.

Mitigation

6.288 There are no mitigation measures being carried out in relation to the impact of loss of the Barry Building on heritage assets.

Residual Effects

6.289 Given that there are no mitigation measures being undertaken, the loss of the Barry Building on heritage assets will have a direct, permanent, long-term residual impact of **minor negative** significance.

Impact of Loss of the Barry Building on Character and Setting

6.290 There will be an impact on character and setting, with regard to views within the immediate area as well as longer range framed views. The Barry Building has historically formed a central point of a framed view looking north up Paston Place, in which the central bay of the building is the terminating focal point. The building has also contributed to the townscape of Eastern Road throughout the 19th and early 20th centuries.

6.291 It is worth noting, however, that the significance of this view has been considerably reduced in the mid to late 20th century through the addition of large extensions such as the 1929 Casualty Department (now the main entrance) and the addition and subsequent enclosure of the balconies. As such, the historic importance of this view has been significantly eroded.

6.292 The heritage value of views of the Barry Building is **low**. The magnitude of change on character and setting, prior to mitigation, is **high**. Therefore, there is likely to be a direct, permanent, long-term impact of **minor to moderate negative** significance prior to the implementation of mitigation measures.

Mitigation

6.293 The design of the new building features a prominent focal point on the south façade which creates a framed view from Paston Place, thus continuing the tradition of a framed hospital view in this location. The proposed elevation of Stage 2 within the Proposed Development creates an entrance to the new Cancer Centre in the form of a rotunda flanked by plain white walls, thereby forming an appropriate termination to the view north from Paston Place. The proposed elevation's proportion, including its scale, relates to the Barry Building which it replaces (the height of Stage 2 does not exceed the full height of the Barry Building) and its rotunda form echoes the large early 19th century bow windows which feature within the terraced houses currently forming Paston Place.

Residual Effects

6.294 The heritage value of the character and setting of the Barry Building is **low** and the magnitude of change, following mitigation is **medium**. Therefore, there is likely to be a direct, permanent, long-term residual impact of **minor negative** significance following the implementation of mitigation measures.

Boundary Walls

Boundary Walls Summary of Heritage value

6.295 The boundary walls are neither locally nor statutorily listed, nor are they in a conservation area. They are therefore of **low heritage value**, based on table 6.2 and the baseline assessment.

Impact of Loss of the Boundary Walls on Heritage Value

6.296 The boundary walls are to be demolished during Stage 2 of the Proposed Development, and as such the impact on heritage value of the walls is high. Some of these walls are original or at least historic and directly relate to the historical development and context the hospital.

6.297 The demolition of the boundary walls will lead to a loss of all heritage value, as they will no longer form a physical and visual part of the history and development of the hospital site.

6.298 The heritage value of the boundary walls is **low** and the magnitude of change to heritage assets, prior to mitigation, is **high**. Therefore, there is likely to be a direct, permanent, long-term impact of **minor to moderate negative** significance prior to the implementation of mitigation measures.

Mitigation

6.299 Part of the boundary walls will be reconstructed within Stage 2 of the Proposed Development to match the existing footprint, form and height of the demolished walls. Their reconstruction will involve reusing the original materials salvaged from the existing walls, wherever possible. The reconstruction work will provide an opportunity to do away with the unsightly 20th century repair and reconstruction work, thereby creating a boundary wall closer to the original appearance of the 19th century walls.

Residual Effects

6.300 As the walls are to be reconstructed, using where possible salvaged material, the magnitude of change will be **low**. Therefore, there is likely to be a direct, permanent, long-term residual impact of **negligible to minor negative** significance following the implementation of mitigation measures.

Impact of Loss of the Boundary Walls on Character and Setting

6.301 The demolition and reconstruction of the boundary walls will not significantly impact on the character and setting of either Upper Abbey Road or Eastern Road. There will be some loss of historic fabric within the reconstruction work but this will be mitigated, in some degree, by the elimination of the unsightly repair and reconstruction work currently visible along the full length of the boundary walls.

6.302 The heritage value of the boundary walls is **low** and the magnitude of change on character and setting, prior to mitigation, is **high**. Therefore, there is likely to be a direct, permanent, long-term impact of **moderate negative** significance prior to the implementation of mitigation measures.

Mitigation

6.303 The boundary walls will be reconstructed within the Proposed Development to match the existing footprint, form and height of the demolished walls. Their reconstruction will involve reusing the original

materials salvaged from the existing walls, wherever possible. The reconstruction work will provide an opportunity to do away with the unsightly 20th century repair and reconstruction work, thereby creating a boundary wall closer to the original appearance of the 19th century walls.

Residual Effects

6.304 The heritage value of the character and setting of the boundary walls is **low** and the magnitude of change to character and setting, following mitigation, is **low**. Therefore, there is likely to be a direct, permanent, long-term residual impact of **negligible to minor negative** significance following the implementation of mitigation measures.

Jubilee Block

Jubilee Block Summary of Heritage Value

6.305 The Jubilee Block is not locally or statutorily listed, and is not in a conservation area. It is therefore of **low heritage value**, based on table 6.2 and the baseline assessment.

Impact of Loss of the Jubilee Block on Heritage Value

6.306 The Jubilee Block is to be demolished within Stage 1 of the Proposed Development. The building is not part of the original hospital and, notwithstanding its historical and social associations with the hospital is not of any particular architectural interest. The heritage value of the building will be diminished with its demolition.

6.307 The heritage value of the Jubilee Block is **low** and the magnitude of change to heritage assets, prior to mitigation, is **high**. Therefore, there is likely to be a direct, permanent, long-term impact of **minor negative** significance prior to implementation of mitigation measures.

Mitigation

6.308 There are no mitigation measures being carried out in relation to the impact of loss of the Barry Building on heritage assets.

Residual Effects

6.309 Given that there are no mitigation measures being undertaken, the residual impact of the loss of the Jubilee Block on heritage assets there will be a direct, permanent, long-term residual impact of **minor negative** significance.

Impact of Loss of the Jubilee Block on Character and Setting

6.310 As the Jubilee Block is visible from the immediate area along Eastern Road, including from the East Cliff Conservation Area, its removal will impact upon views and streetscape. The Jubilee Block (along with the Barry Building and Latilla Building) currently forms the “public face” of the hospital which overlooks Eastern Road. These buildings together form a visual group which shares some architectural detailing and qualities and is also a physical representation of the historical use of the Site.

6.311 There is, however, a positive aspect in the removal of 20th century accretions and the open car park adjacent to this building, both of which have a negative contribution to the streetscape.

6.312 The heritage value of the Jubilee Block is **low** and the magnitude of change on character and setting, prior to mitigation, is **high**. Therefore, there is likely to be a direct, permanent, long-term impact of **minor negative** significance following the implementation of mitigation measures.

Mitigation

6.313 Given that the building is to be demolished and a new building constructed on the Site, there are no mitigation measures being undertaken to reduce the impact on character and setting.

Residual Effects

6.314 The heritage value of the character and setting of the Jubilee Block is **low** and the magnitude of change on character and setting, following mitigation, remains **high**. Therefore, there is likely to be a direct, permanent, long-term residual impact of **minor negative** significance.

Latilla Building

Latilla Building Summary of Heritage Value

6.315 The Latilla Building is not locally or statutorily listed, nor is it in a conservation area. It is therefore of **low heritage value** based on table 6.2 and the baseline assessment.

Impact of Loss of the Latilla Building on Heritage Value

6.316 The Latilla Building is to be demolished within Stage 1 of the Proposed Development. The impact on heritage value with regards to communal significance as an orphanage is minimal, as the building has not been used as such for several decades and leaves no physical evidence of this use. Though the Latilla Building was not in the possession and use of the hospital until the mid 20th century, it has nonetheless become a recognisable part of the Site and is therefore tied into its history. Therefore, the heritage value of the building with regards to its group value on the Site and its association with the hospital will be diminished with its demolition.

6.317 The heritage value of the Latilla Building is **low** and the magnitude of change, prior to mitigation, is **high**. Therefore, there is likely to be a direct, permanent, long-term impact of **minor negative** significance prior to the implementation of mitigation measures.

Mitigation

6.318 There are no mitigation measures being carried out in relation to the impact of loss of the Barry Building on heritage assets.

Residual Effects

6.319 The mitigation measures will do little to reduce the level of impact although, they will provide a record of the building for future understanding.

6.320 The heritage value of the Latilla Building is **low** and the magnitude of change, following mitigation, is **high**. Therefore, there is likely to be a direct, permanent, long-term residual impact of **minor negative** significance following the implementation of mitigation measures.

Impact of Loss of the Latilla Building on Character and Setting

6.321 As the Latilla Building is visible from the immediate area along Eastern Road, its removal will impact upon character and streetscape. The Latilla Building (along with the Barry Building and Jubilee Block) currently forms the “public face” of the hospital which overlooks Eastern Road. These buildings together form a visual group which share some architectural detailing and qualities and also, together, form a physical representation of the historical use of the Site.

6.322 The heritage value of the character and setting of the Latilla Building is **low** and the magnitude of change on character and setting, prior to mitigation, is **high**. Therefore, there is likely to be a direct, permanent, long-term impact of **minor negative** significance prior to the implementation of mitigation measures.

Mitigation

6.323 Given that the building is to be demolished and a new building constructed on the Site, there are no mitigation measures being undertaken to reduce the impact on character and setting.

Residual Effects

6.324 Given that there are no mitigation measures with regards to character and setting, the impact will remain the same. The heritage value of the Latilla Building is **low** and the magnitude of change, following mitigation, is **high**. Therefore, there is likely to be a direct, permanent, long-term residual impact of **minor negative** significance.

Bristol Gate Piers

Bristol Gate Piers Summary of Heritage Value

6.325 The Bristol Gate Piers are Grade II listed, but are not in a conservation area. The Gate Piers are therefore of **medium heritage value** based on table 6.2 and the baseline assessment.

Impact of Loss of the Bristol Gate Piers on Heritage Assets

6.326 The Bristol Gate Piers will be carefully dismantled and rebuilt within the same area but in marginally different positions. This work will take place during Stage 3 of the Proposed Development. The removal from their current location is not considered to be significant as the provenance of the Gate Piers are unknown, and they are thought not to be in their original location, but rather to have been moved here at an unknown date, likely late 19th or early 20th century. They are of little significance with regards to the history and development of the hospital, and have no known historical correlation with any buildings in the immediate area.

6.327 The heritage value of the Bristol Gate Piers is **medium** and the magnitude of change, prior to mitigation, is **high**. Therefore, there is likely to be a direct, temporary, short-term impact of **moderate to major negative** significance prior to the implementation of mitigation measures.

Mitigation

6.328 The Gate Piers will be moved from their present location, but rebuilt in a similar position either side of the widened Bristol Gate. Further mitigation measures include:

- A full photographic survey, historical research, gazetteer, drawings and laser scans of the building have been prepared in accordance with English Heritage survey Recording Level 4 (comprehensive analytical record);
- The gate piers will be carefully dismantled and as much historic fabric as possible retained. The materials to be re-used will be restored in a sensitive manner, and any new material will be appropriate both in terms of aesthetic quality and conservation standards. This opportunity to conserve and repair the piers will actually be of benefit to the Grade II listed structures.

Residual Effects

6.329 The heritage value of the Bristol Gate Piers is **medium**. The magnitude of change, following mitigation, is considered to be **low**, as the gate piers will be rebuilt in a similar location to their existing location. Therefore, there is likely to be a direct, permanent, long-term residual impact of **minor positive** significance following the implementation of mitigation measures.

Impact of Loss of Bristol Gate Piers on Character and Setting

6.330 The careful dismantling and reconstruction of the Bristol Gate Piers within Stage 3 of the Proposed Development significantly reduces any potential loss. Their positive contribution to the overall character and townscape value of Eastern Road and Bristol Gate will continue notwithstanding their slightly different location within this area.

6.331 The heritage value of the character and setting of the Bristol Gate Piers is **medium** and the magnitude of change on character and setting, prior to mitigation, is **medium**. Therefore, there is likely to be a direct, temporary, short-term impact of **moderate negative** significance prior to the implementation of mitigation measures.

Mitigation

6.332 Though the Bristol Gate Piers are to be demolished they will be reconstructed using materials salvaged when the Piers are taken down. Some loss of original fabric is inevitable but the process will provide an opportunity for the repair of some of the significantly eroded stonework.

Residual Effects

6.333 The heritage value of the Bristol Gate Piers is **medium**. The magnitude of change, following mitigation, is considered to be **minor**, as the gate piers will be rebuilt in a similar location to their existing location. The piers will be in a better condition following their reconstruction and will therefore be of greater benefit to the overall character and setting of Bristol Gate. Therefore, there is likely to be a direct, permanent, long-term residual impact of **minor positive** significance following the implementation of mitigation measures.

College Conservation Area

Impact of Construction Traffic on College Conservation Area

6.334 The Transport Assessment sets out the likely level of construction traffic which 3Ts will generate during a 9-10 year construction period.

6.335 A Consolidation Centre is proposed.. The Centre will be used to store materials and manage traffic movements into the Site and will play an important role in maintaining any proposed delivery schedules. The creation of a Consolidation Centre together with the proposed principle of Design for Manufacture and Assembly (DfMA) will result in a faster construction time with less construction traffic movement during the course of the construction period.

6.336 The construction traffic routing to and from the Consolidation Centre is shown on the Generic Construction Routing Plan in **Figure 3.47**. Principal routes will use the A23, A270 and A259 to gain access into and out of Brighton. These routes use Marine Parade and Eastern Road to gain access to the Site. Marine Parade forms the southernmost boundary to both East Cliff and Kemp Town Conservation Areas whilst Eastern Road forms a short North boundary to the East Cliff CA and runs through the Kemp Town CA through Sussex Square.

6.337 It is envisaged that during the construction period from 2013 to 2022 construction vehicle movements will peak at approximately 81 vehicles per day for a 4 month period during Stage 1 of the construction period in 2014. At other times during the construction period vehicle journeys vary considerably between 25 to 51 during Stage 1 rising to 81 per day for a single month during 2015. During Stage 2 of the construction period, vehicle journeys peak at 80 per day for approximately 4 to 6 months in 2018 but drop considerably to as low as 11 in 2020. During stage 3 in 2022 vehicle journeys are **negligible** and as such these have not been assessed in relation to any of the five conservation areas..

6.338 The Noise and Vibration Chapter states: *'the routing of the construction vehicles has been determined in order to make the use of the primary traffic routes and thus minimise the noise impact. Traffic forecasts have been based on the assumption that various measures, as described in the CE MP, will be adopted, such as adhering to time restrictions, the consolidation of orders to reduce the amount of deliveries and all lorries to have all loads'*.

6.339 The impact of the construction traffic on the College Conservation Area, during Stages 1 and 2 of the Proposed Development will be limited to Eastern Road which runs along the conservation area's southern boundary for a short distance where Eastern road passes Brighton College Campus. The heritage value of College Conservation Area is **medium** and the magnitude of change with regards to heritage assets is **negligible**. Therefore, there is likely to be an indirect, temporary, medium-term impact of **negligible** significance.

Mitigation

6.340 There are no mitigation measures being carried out in relation to the impact of construction traffic on College Conservation Area.

Residual Effects

6.341 Given that there are no mitigation measures being undertaken, the residual impact on heritage assets is likely to be indirect, temporary, medium term and of **negligible** significance.

Impact of Site Construction Phase: Stage 1 Activities on College Conservation Area

6.342 Tower cranes and scaffolding will be visible during this stage of construction which will likely have an impact on views from the College Conservation Area.

6.343 The heritage value of College Conservation Area is **medium** and the magnitude of change with regards to heritage assets is **low**. Therefore, there is likely to be an indirect, temporary, short-term impact of **minor negative** significance.

Mitigation

6.344 There are no mitigation measures being carried out in relation to the impact of decant facilities and site infrastructure on the College Conservation Area.

Residual Effects

6.345 Given that there are no mitigation measures being undertaken, the residual impact on heritage assets within East Cliff conservation area, is likely to be indirect, temporary, short-term and of **minor negative** significance.

Impact of Site Construction Phase: Stage 2 Activities on College Conservation Area

6.346 Stage 2 of construction will involve demolition/enabling works, excavation, construction works and commissioning (3 1/2 years completion approximately March 2021). During this stage all heritage assets on site will be demolished. Tower cranes may be visible during this stage of work.

6.347 The heritage value of College Conservation Area is **medium** and the magnitude of change with regards to heritage assets is **low**. Therefore, there is likely to be an indirect, temporary, short-term impact of **minor negative** significance.

Mitigation

6.348 There are no mitigation measures being carried out in relation to the impact of Stage 2 site infrastructure on the College Conservation Area.

Residual Effects

6.349 Given that there are no mitigation measures being undertaken, the residual impact on heritage assets within College Conservation Area, is likely to be indirect, temporary, short-term and of **minor negative** significance.

Impact of Site Construction Phase: Stage 3 Activities on College Conservation Area

6.350 Stage 3 of construction will involve demolition/enabling works, construction works and commissioning (nine months, completion approximately March 2022). Given the brevity of this stage, the scale of the construction work and its location some distance away from College Conservation Area, views from College Conservation Area will not be affected.

6.351 The heritage value of College Conservation Areas is **medium** and the magnitude of change with regards to heritage assets is **negligible**. Therefore, there is likely to be an indirect, temporary, short-term impact of **negligible** significance.

Mitigation

6.352 There are no mitigation measures being carried out in relation to the impact of Stage 3 activities on the College Conservation Area.

Residual Effects

6.353 Given that there are no mitigation measures being undertaken, the residual impact on heritage assets within College Conservation Area, is likely to be indirect, temporary, short-term and of **negligible** significance.

East Cliff Conservation Area

Impact of Construction Traffic on East Cliff Conservation Area

6.354 See paragraphs 6.332 – 6.336.

6.355 The impact of the construction traffic on the East Cliff Conservation Area, during Stages 1 and 2 of the Proposed Development will be limited to Marine Parade on its southern boundary and a short length of Eastern Road on its northern boundary. These are already busy routes and that the periphery of the conservation area. For this reason the impact of construction traffic is likely to be low. The heritage value of the East Cliff Conservation Area is **high** and the magnitude of change with regards to heritage assets is low. Therefore, there is likely to be an indirect, temporary, medium-term impact of **minor negative** significance.

Mitigation

6.356 There are no mitigation measures being carried out in relation to the impact of construction traffic on East Cliff Conservation Area.

Residual Effects

6.357 Given that there are no mitigation measures being undertaken, residual impact on heritage assets is likely to be indirect, temporary, medium-term and of **minor negative** significance.

Impact of Site Construction Phase: Stage 1 Activities on East Cliff Conservation Area

6.358 Construction will begin with decant activities to ensure the hospital remains functional throughout the construction period. The most significant of these activities is the creation of a six-storey modular building constructed in the car park in front of the Barry Building and the Jubilee Block which will remain in use for approximately 4 years until the completion of Stage 1. This will have an impact on the East Cliff conservation area particularly the view northwards along Paston Place

6.359 Stage 1 of construction will also involve site establishment, demolition, enabling works and surveys, excavation, construction works and commissioning (four years, completion approximately August 2017). Where the East Cliff conservation area abuts Eastern road, immediately opposite the Stage 1 site, the Site infrastructure (hoardings, cranes, drilling rigs, scaffolding and temporary site accommodation) will have a visual impact on this part of the conservation area.

6.360 The heritage value of East Cliff Conservation Area is **high** and the magnitude of change with regards to heritage assets is **low**. Therefore, there is likely to be an indirect, temporary, short-term impact of **moderate negative** significance.

Mitigation

6.361 There are no mitigation measures being carried out in relation to the impact of decant facilities and site infrastructure on the East Cliff conservation area.

Residual Effects

6.362 Given that there are no mitigation measures being undertaken, the residual impact on heritage assets within East Cliff conservation area, is likely to be indirect, temporary, short-term and of **minor negative** significance.

Impact of Site Construction Phase: Stage 2 Activities on East Cliff Conservation Area

6.363 Stage 2 of construction will involve demolition/enabling works, excavation, construction works and commissioning (3 1/2 years completion approximately March 2021). During this stage all heritage assets on site will be demolished. The only view impacted upon will be from Paston Place where some of this construction infrastructure will be visible.

6.364 The heritage value of East Cliff Conservation Area is **high** and the magnitude of change with regards to heritage assets is **low**. Therefore, there is likely to be an indirect, temporary, short-term impact of **minor negative** significance.

Mitigation

6.365 There are no mitigation measures being carried out in relation to the impact of Stage 2 site infrastructure on the East Cliff Conservation Area.

Residual Effects

6.366 Given that there are no mitigation measures being undertaken, the residual impact on heritage assets within East Cliff Conservation Area, is likely to be indirect, temporary, short-term and of **minor negative** significance.

Impact of Site Construction Phase: Stage 3 Activities on East Cliff Conservation Area

6.367 Stage 3 of construction will involve demolition/enabling works, construction works and commissioning (nine months, completion approximately March 2022). Given the brevity of this stage, the scale of the construction work and its location some distance away from where the East Cliff Conservation Area abuts Eastern road it is considered that impacts on the East Cliff Conservation Area will be negligible.

6.368 The heritage value of East Cliff Conservation Areas is **high** and the magnitude of change with regards to heritage assets is **negligible**. Therefore, there is likely to be an indirect, temporary, short-term impact of **negligible** significance.

Mitigation

6.369 There are no mitigation measures being carried out in relation to the impact of Stage 3 activities on the East Cliff Conservation Area.

Residual Effects

6.370 Given that there are no mitigation measures being undertaken, the residual impact on heritage assets within East Cliff conservation Area, is likely to be indirect, temporary, short-term and of **negligible** significance.

Impact of Operative Transfer from Consolidation Centre to the Site on the East Cliff Conservation Area

6.371 There will be an increase in traffic at peak periods along Eastern Road at the north side of the East Cliff Conservation Area and will therefore have an impact on the conservation area.

6.372 The heritage value of East Cliff Conservation Area is **high** and the magnitude of change with regards to heritage assets is **low**. Therefore, there is likely to be an indirect, temporary, short-term impact of **minor to moderate significance**.

Mitigation

6.373 There are no mitigation measures being carried out in relation to the impact of construction traffic on the East Cliff Conservation Area.

Residual Effects

6.374 Given that there are no mitigation measures being undertaken, the residual impact on heritage assets is likely to be indirect, temporary, short-term and of **minor to moderate significance**.

Kemp Town Conservation Area

Impact of Construction Traffic on Kemp Town Conservation Area

6.375 See paragraphs 6.332 – 6.336.

6.376 The impact of the construction traffic on the Kemp Town Conservation Area, during Stages 1 and 2 of the Proposed Development will be limited to Marine Parade along its southern boundary and Eastern Road for a short distance through Sussex Square to the north. The heritage value of the Kemp Town

Conservation Area is **high** and the magnitude of change with regards to heritage assets is **low**. Therefore, there is likely to be an indirect, temporary, medium-term impact of **minor negative** significance.

Mitigation

6.377 There are no mitigation measures being carried out in relation to the impact of construction traffic on Kemp Town Conservation Area.

Residual Effects

6.378 Given that there are no mitigation measures being undertaken, the residual impact on heritage assets is likely to be indirect, temporary, medium-term and of **minor negative** significance.

Impact of Site Construction Phase: Stage 1 Activities on Kemp Town Conservation Area

6.379 Given the height of the Stage 1 work (including the creation of the helipad on top of the Thomas Kemp Tower), the visual impact of tower cranes and scaffolding will impact on the Kemp Town conservation area. This construction infrastructure will be visible behind Lewes Crescent when viewed from Marine Parade and from various locations within the conservation area.

6.380 The heritage value of Kemp Town conservation areas is **high** and the magnitude of change with regards to heritage assets is **medium**. Therefore, there is likely to be an indirect, temporary, short-term impact of **moderate negative** significance.

Mitigation

6.381 There are no mitigation measures being carried out in relation to the impact of Stage 1 activities on the Kemp Town Conservation Area.

Residual Effects

6.382 Given that there are no mitigation measures being undertaken, the residual impact on heritage assets within Kemp Town conservation area is likely to be indirect, temporary, short-term and of **moderate negative** significance.

Impact of Site Construction Phase: Stage 2 Activities on Kemp Town Conservation Area

6.383 The scale of the Stage 2 construction work is much lower than Stage 1 and will not be visible from Kemp Town with the exception of tower cranes where these may be visible behind Lewis Crescent when viewed from Marine Parade and possibly from various other locations within the conservation area.

6.384 The heritage value of Kemp Town Conservation Area is **high** and the magnitude of change with regards to heritage assets is **low**. Therefore, there is likely to be an indirect, temporary, short-term impact of **minor negative** significance.

Mitigation

6.385 There are no mitigation measures being carried out in relation to the impact of Stage 2 activities on the Kemp Town Conservation Area.

Residual Effects

6.386 Given that there are no mitigation measures being undertaken, the residual impact on heritage assets within the Kemp Town Conservation Area is likely to be indirect, temporary, short-term and of **minor negative** significance.

Impact of Site Construction Phase: Stage 3 Activities on Kemp Town Conservation Area

6.387 Given the brevity of this stage, the scale of the construction work and its location some distance away from Kemp Town Conservation Area, it is considered that impacts will be negligible.

6.388 The heritage value of Kemp Town Conservation Area is **high** and the magnitude of change with regards to heritage assets is **negligible**. Therefore, there is likely to be an indirect, temporary, short-term impact of **negligible** significance.

Mitigation

6.389 There are no mitigation measures being carried out in relation to the impact of Stage 3 activities on the Kemp Town Conservation Area.

Residual Effects

6.390 Given that there are no mitigation measures being undertaken, the residual impact on heritage assets within Kemp Town Conservation Area, is likely to be indirect, temporary, short-term and of **negligible** significance.

Impact of Operative Transfer from Consolidation Centre to the Site on the Kemp Town Conservation Area

6.391 There will be an increase in traffic at peak periods through the Kemp Town Conservation Area along Eastern road (through Sussex Square), and will therefore have an impact on the conservation area.

6.392 The heritage value of Kemp town Conservation Area is **high** and the magnitude of change with regards to heritage assets is **negligible**. Therefore, there is likely to be an indirect, temporary, short-term impact of **negligible significance**.

Mitigation

6.393 There are no mitigation measures being carried out in relation to the impact of construction traffic on the Kemp Town Conservation Area.

Residual Effects

6.394 Given that there are no mitigation measures being undertaken, the residual impact on heritage assets is likely to be indirect, temporary, short-term and of **negligible significance**.

Queens Park Conservation Area

Impact of Construction Traffic on Queens Park Conservation Area

6.395 See paragraphs 6.332 – 6.336.

6.396 The impact of the construction traffic on the Queens Conservation Area, during Stages 1 and 2 of the Proposed Development will be limited to Eastern Road which runs trust short distance along its southern boundary. The heritage value of College Conservation Area is **medium** and the magnitude of change with regards to heritage assets is **negligible**. Therefore, there is likely to be an indirect, temporary, medium-term impact of **negligible** significance.

Mitigation

6.397 There are no mitigation measures being carried out in relation to the impact of construction traffic on Queens Conservation Area.

Residual Effects

6.398 Given that there are no mitigation measures being undertaken, the residual impact on heritage assets is likely to be indirect, temporary, medium-term and of **negligible** significance.

Impact of Site Construction Phase: Stage 1 Activities on Queens Park Conservation Area

6.399 Scaffolding and tower cranes will likely be visible from Queens Park Conservation Area, thus having an impact on views.

6.400 The heritage value of Queens Park Conservation Area is **medium** and the magnitude of change with regards to heritage assets is **low**. Therefore, there is likely to be an indirect, temporary, short-term impact of **minor negative** significance.

Mitigation

6.401 There are no mitigation measures being carried out in relation to the impact of decant facilities and site infrastructure on the College conservation area.

Residual Effects

6.402 Given that there are no mitigation measures being undertaken, the residual impact on heritage assets within College conservation area, is likely to be indirect, temporary, short-term and of **minor negative** significance.

Impact of Site Construction Phase: Stage 2 Activities on Queens Park Conservation Area

6.403 Tower cranes on the Site may be visible from the Queens Park Conservation Area during Stage 2 works.

6.404 The heritage value of Queens Park Conservation Area is **medium** and the magnitude of change with regards to heritage assets is **low**. Therefore, there is likely to be an indirect, temporary, short-term impact of **minor negative** significance.

Mitigation

6.405 There are no mitigation measures being carried out in relation to the impact of Stage 2 site infrastructure on the Queens Park Conservation Area.

Residual Effects

6.406 Given that there are no mitigation measures being undertaken, the residual impact on heritage assets within Queens Park Conservation Area, is likely to be indirect, temporary, short-term and of **minor negative** significance.

Impact of Site Construction Phase: Stage 3 Activities on Queens Park Conservation Area

6.407 Given the brevity of this stage, the scale of the construction work and its location some distance away from Queens Park Conservation Area, views, character and setting will not be affected.

6.408 The heritage value of Queens Park Conservation Areas is **medium** and the magnitude of change with regards to heritage assets is **negligible**. Therefore, there is likely to be an indirect, temporary, short-term impact of **negligible** significance.

Mitigation

6.409 There are no mitigation measures being carried out in relation to the impact of Stage 3 activities on the Queens Park Conservation Area.

Residual Effects

6.410 Given that there are no mitigation measures being undertaken, the residual impact on heritage assets within Queens Park Conservation Area, is likely to be indirect, temporary, short-term and of **negligible** significance.

Valley Gardens Conservation Area

Impact of Construction Traffic on Valley Gardens Conservation Area

6.411 See paragraphs 6.332 – 6.336.

6.412 The impact of the construction traffic on Valley Gardens Conservation Area, during Stages 1 and 2 of the Proposed Development will be limited to the A23, the main artery through the CA. This route already experiences heavy traffic throughout most of the day and any additional traffic is likely to have a **negligible** impact. The heritage value of College Conservation Area is **high** and the magnitude of change with regards to heritage assets is **negligible**. Therefore, there is likely to be an indirect, temporary, medium-term impact of **negligible** significance..

Mitigation

6.413 There are no mitigation measures being carried out in relation to the impact of construction traffic on the Valley Gardens Conservation Area.

Residual Effects

6.414 Given that there are no mitigation measures being undertaken, the residual impact on heritage assets is likely to be indirect, medium-term temporary and of **negligible** significance.

Impact of Site Construction Phase: Stage 1 Activities on Valley Gardens Conservation Area

6.415 The six-storey modular building constructed during this phase, scaffolding and tower cranes will likely be visible from Valley Gardens Conservation Area, most likely only from Palace Pier.

6.416 The heritage value of Valley Gardens Conservation Area is **high** and the magnitude of change with regards to heritage assets is **low**. Therefore, there is likely to be an indirect, temporary, short-term impact of **minor to moderate negative** significance.

Mitigation

6.417 There are no mitigation measures being carried out in relation to the impact of decant facilities and site infrastructure on the Valley Gardens conservation area.

Residual Effects

6.418 Given that there are no mitigation measures being undertaken, the residual impact on heritage assets within Valley Gardens conservation area, is likely to be indirect, temporary, short-term and of **minor to moderate negative** significance.

Impact of Site Construction Phase: Stage 2 Activities on Valley Gardens Conservation Area

6.419 Tower cranes on the site may be visible from the Valley Gardens Conservation Area but mainly from Palace Pier, during Stage 2 works.

6.420 The heritage value of Valley Gardens Conservation Area is **high** and the magnitude of change with regards to heritage assets is **low**. Therefore, there is likely to be an indirect, temporary, short-term impact of **minor negative** significance.

Mitigation

6.421 There are no mitigation measures being carried out in relation to the impact of Stage 2 site infrastructure on the Valley Gardens Conservation Area.

Residual Effects

6.422 Given that there are no mitigation measures being undertaken, the residual impact on heritage assets within Valley Gardens Conservation Area, is likely to be indirect, temporary, short-term and of **minor negative** significance.

Impact of Site Construction Phase: Stage 3 Activities on Valley Gardens Conservation Area

6.423 Given the brevity of this stage, the scale of the construction work and its location some distance away from Valley Gardens Conservation Area, views, character and setting will not be affected.

6.424 The heritage value of Valley Gardens Conservation Areas is **high** and the magnitude of change with regards to heritage assets is **negligible**. Therefore, there is likely to be an indirect, temporary, short-term impact of **negligible** significance.

Mitigation

6.425 There are no mitigation measures being carried out in relation to the impact of Stage 3 activities on the Valley Gardens Conservation Area.

Residual Effects

6.426 Given that there are no mitigation measures being undertaken, the residual impact on heritage assets within Valley Gardens Conservation Area, is likely to be indirect, temporary, short-term and of **negligible** significance.

OPERATION

6.427 There are not considered to be any operational impacts on the Hospital Chapel, Barry Building, Boundary Walls, Jubilee Block, Latilla Building or Bristol Gate Piers, as all impacts upon these heritage assets occur within the Construction phase. Therefore, the following section will address operation impacts upon the five conservation areas within the study area.

6.428 Operation impact within each conservation area will generally cover impact upon character and setting, impact upon parking and traffic, and impact with relation to helicopter noise.

6.429 No data exists on the impact of parking on College, Queens and Valley Gardens Conservation Areas.

6.430 The Proposed Development is forecast to generate a total of 195 additional vehicle trips in the a.m. peak and 156 additional vehicle trips in the p.m. peak when compared against the existing number of trips

relating to the current RSCH (see TA). When considering all modes of transport, the Proposed Development generates 263 additional person trips in the a.m. peak and 224 additional person trips in the p.m. peak.

6.431 However, there is currently no evidence to suggest that these additional vehicle trips will stray from the principal routes of the A23, Marine Parade and Eastern Road. Some additional traffic may pass through some of the conservation areas but at present no evidence exists to support this.

6.432 The TA sets out potential mitigation measures for the forecasted increase in traffic created by the Proposed Development. A summary of these are as follows:

- Junction improvements for Eastern Road/Bristol Gate junction, Eastern Road/Arundel Road junction and Eastern Road/Freshfield Road junction;
- Proposed junction designs will reduce vehicle delay by a significant degree;
- The recent doubling of capacity of the 40X bus service frequency to increase public transport use by outpatients, visitors and staff;
- Improvements to cycle facilities along Eastern Road and between the hospital and Marine Parade;
- Enhancements to the pedestrian environment along Eastern Road; and
- Increased number of resident only spaces provided in Area H controlled parking zone.

6.433 Studies carried out in relation to the likely additional noise and vibrations caused by operation traffic have only focused on streets immediately surrounding the Site. With regard to noise generated by any additional traffic further afield and particularly across the five conservation areas surrounding the Site, the Noise and Vibration chapter states: *'The results of the TA have been used as the basis for determining the change in road traffic noise levels that will result from development generated traffic. This assessment considers all the roads for which data is available; beyond which, i.e. across the wider network, it is considered that the traffic associated with the Proposed Development will be sufficiently dispersed such that no impacts would be experienced'*.

College Conservation Area

College Conservation Area Summary of Heritage Value

6.434 With regard to table 6.2 and the baseline assessment, the College Conservation Area is of **Medium Heritage Value**.

Impact of the Proposed Development on Character and Setting of the College Conservation Area

6.435 The following will provide an assessment of the impact of the Proposed Development on setting and character of the College Conservation Area based largely on views.

6.436 Views from within and around the College Conservation Area will be largely unaffected by the Proposed Development, owing to natural geography and the concentration of existing residential development. The Proposed Development is visible from the Conservation Area, but only in a very limited number of views and it does not dominate these views.

6.437 Given that the playing fields to the rear (north) of the Site are significantly sloped downward, views to surrounding areas are limited and the Proposed Development will have no impact on views from within the playing field.

6.438 Though the central quadrangle was not accessible for this assessment, it is thought that the views from within the quadrangle will be blocked by buildings along Walpole Terrace combined with the natural slope of the land, and that if any part of the Proposed Development would be visible it would likely be the addition of a helipad on the Kemp Tower. As such, it is not thought that the Proposed Development will impact upon the Grade II buildings of the college quadrangle including Brighton College Chapel, Classroom and Headmaster's House, Chichester House and Dawson Hall, and Burstow Gallery and Hall.

6.439 The only perceived areas which would be impacted upon are along the west side of the Conservation Area. It is here that the land slopes upward, and given the distance from the Site there is a proclivity for more open and wide ranging views. This area will have incidental kinetic glimpses of the Kemp Tower and the Proposed Development, including from the junction of College Terrace and Sunderland Road at the north-west corner of the Conservation Area, and in a narrow view point between buildings midway along the western boundary of the Conservation Area. Despite the visibility of the new building from these locations, the minimal visual intrusion will have **negligible** impact on the overall character and setting of the conservation area and heritage assets within it.

6.440 The heritage value of the College Conservation Area is **medium** and the magnitude of change upon character and setting, prior to mitigation, is **negligible**. Therefore, there is likely to be an indirect, permanent, long-term impact of **negligible** significance prior to the implementation of mitigation measures.

Mitigation

6.441 There is no requirement for mitigation measures in relation to impact on character and setting of the College Conservation Area and associated heritage assets.

Residual Effects

6.442 No mitigation measures are required and therefore the residual impact on character and setting within the College Conservation Area is likely to be indirect, permanent, long-term and of **negligible** significance.

Impact of Operational Traffic on the College Conservation Area

6.443 The impact of the operational traffic on the College Conservation Area will be limited to Eastern Road along its southern boundary where Eastern road passes Brighton College Campus. The heritage value of the College Conservation Area is **medium** and the magnitude of change with regards to heritage assets is **low**. Therefore, there is likely to be an indirect, permanent, impact of **minor negative** significance.

Mitigation

6.444 There are no mitigation measures being specifically carried out with regards to operational traffic in the College Conservation Area.

Residual Effects

6.445 Given that there are no mitigation measures being undertaken directly in relation to College Conservation Area, the final overall impact on heritage assets in the College Conservation Area is likely to be indirect, permanent impact of **minor negative** significance.

Impact of Helicopter Noise on the College Conservation Area

6.446 The Trust expects helicopter flights to be approximately 50 per year. No night flights are envisaged (except in exceptional circumstances in relation to the Coast Guard) on the basis that out of hours 'blue light' transfers are much more efficient given the lack of traffic on primary routes.

6.447 Chapter 7 'Noise and Vibration' states in Section 7.D: '*Based on the guidance provided by the Helicopter Adviser quoted earlier and is a worst-case, it has been assumed that the approach and landing takes 2 min, the start-up sequence takes 2 min and the takeoff and departure takes a further 2 min. This equates to an 'event' period of 6 minutes*'.

6.448 Again the Noise and Vibration chapter states in Section 7.D: '*In accordance with the scale presented in **Table 7.5**, therefore, the magnitude of effect is predicted to be **high**, which will present a direct, permanent, long-term effect on the nearest receptors of **major negative** significance*'. Whilst this may apply to the '*nearest receptors*' and may apply to a small number of residents living within the East Cliff Conservation Area abutting Eastern Road, elsewhere within East Cliff, Kemp Town, College, Queens Park and Valley Gardens, the impact is likely to be far less particularly if the comments by the Hospitals Helicopter Adviser above are taken into consideration.

6.449 The heritage value of College Conservation Area is **medium** and the magnitude of change with regards to heritage assets is **low**. Therefore, there is likely to be an indirect, permanent, impact of **minor negative** significance.

Mitigation

6.450 There are no mitigation measures being carried out in relation to the impact of helicopter noise on College Conservation Area.

Residual Effects

6.451 Given that there are no mitigation measures being undertaken, the residual impact on heritage assets within College Conservation Area is likely to be indirect, permanent impact of **minor negative** significance.

East Cliff Conservation Area

Summary of Heritage Value of the East Cliff Conservation Area

6.452 As discussed in paragraph 6.66, the East Cliff Conservation Area has been divided into sub-areas.

6.453 With regard to Table 6.2 and the baseline assessment, the Seafront Sub-Area of East Cliff Conservation Area is of High Heritage Value.

6.454 With regard to table 6.2 and the baseline assessment, the St. James Street and Kemp Town Village and Victorian Residential Streets Sub-Areas of East Cliff Conservation Area is of Medium Heritage Value.

Impact of the Proposed Development on Character and Setting of the Seafront Sub-Area of East Cliff Conservation Area

6.455 Generally, the Proposed Development has low impact on the Seafront Sub-Area of the East Cliff Conservation Area when considering the proportionate size and number of listed buildings when compared to the views which are impacted upon. There are a large number of listed and locally listed buildings from which the Proposed Development will not be visible at all, and highly significant heritage assets such as the Royal Crescent, Brighton Aquarium and Marine Square will not be impacted upon. Therefore, while some long range views looking towards Marine Parade and some views looking north from Marine Parade are impacted upon by the Proposed Development, generally the overall character, setting and context of heritage assets within the Seafront Sub-Area are not impacted upon.

6.456 Views along Marine Parade, particularly from Palace Pier looking toward the East Cliff Conservation Area are impacted upon. These kinetic views are generally focussed on the line of the beach and

promenade, and the consistency of the building line and massing and architectural style along Marine Parade. Buildings which are inconsistent within the view – for example post-war tower blocks or Kemp Tower – tend to dominate the skyline. The helipad addition to the Thomas Kemp Tower adds to the height of the existing building but only marginally. The proposed new buildings are of a lesser height than the Thomas Kemp Tower, and so their massing, to a degree, reduces the starkness of the tower by creating a visual “stepping down”. Views of this type include views 1 and 2, discussed in further detail in Chapter 5 ‘Landscape and Visual Impacts’.

6.457 Another type of view impacted upon in the Seafront Sub-Area is a static, or framed view. Several such views are taken from Marine Parade looking north toward the Site, following the sight line created by streets which directly link Eastern Road to the seafront. Generally, these framed views will be impacted upon by the intrusion of the Proposed Development in the previously open area of the view. Views 12 (Paston Place, see 6.422) and 15A are of this type and are discussed in more detail in Chapter 5 ‘Landscape and Visual Impacts’. In the case of View 15A, which looks north along Belgrave Place, the view taken from the north side of Marine Parade shows no impact. However, the focal point of the north façade including central pediment will be impacted upon when viewed from the south side of Marine Parade as the Proposed Development comes into view.

6.458 The heritage value of character and setting within the Seafront Sub-Area of the East Cliff Conservation Area is **high** and the magnitude of change on views, prior to mitigation, is **low**. Therefore, there is likely to be an indirect, permanent, long-term impact of **minor to moderate negative** significance prior to the implementation of mitigation measures.

Mitigation

6.459 There are no mitigation measures being carried out with relation to the heritage value of the East Cliff Conservation Area and associated heritage assets.

Residual Effects

6.460 Given that there are no mitigation measures being undertaken, the residual impact on character and setting within the Seafront Sub-Area of East Cliff Conservation Area is likely to be indirect, permanent, long-term and of **minor to moderate negative** significance.

Impact of the Proposed Development on Character and Setting of the St. James Street and Kemp Town Village and Victorian Residential Streets Sub-Area of East Cliff Conservation Area

6.461 The concentration of impact will be in the part of the Conservation Area immediately surrounding the Site, in particular along Eastern Road and perpendicular streets leading down to Marine Parade.

6.462 The Proposed Development has low impact on the St. James Street and Kemp Town Village and Victorian Residential Streets Sub-Areas of the East Cliff Conservation Area. There are a large number of listed and locally listed buildings from which the Proposed Development will not be visible at all, while important heritage assets such as the Grade II* Church of St. John the Baptist will have a low impact from kinetic views of the Proposed Development along Bristol Road. Therefore, while several short range views around the Site – especially along Eastern Road – may be impacted upon by the Proposed Development, the setting and character of heritage assets within these Sub-Areas are only minimally impacted upon.

6.463 The contained view of the Barry Building when looking north from Paston Place will be replaced by the facade of the proposed Cancer Centre. The elevation of the new Centre terminates this view with a large rotunda echoing the 19th century bow windows which are currently a feature of the terraced houses within Paston Place. Moreover, the new elevation retains the same scale and proportion of the original facade of

the Barry. The connection between the new Cancer Centre with Paston Place and the seafront, is, therefore, retained albeit using contemporary architectural devices to replace a plain, pedimented 19th century facade. (LVIA View 12 – refer to Chapter 5).

6.464 Many of the other affected views in these Sub-Areas are kinetic views, whereby the Proposed Development moves into and out of view. This is largely caused by the natural sloping geography, high density of residential development and narrow streets within the Conservation Area, all of which limit long range or static views. Views of this type, discussed in more detail in Chapter 5 'Landscape and Visual Impacts', include views 13, 14 and 14A.

6.465 Where long range views occur within the East Cliff Conservation Area, there is typically a negligible impact. Views 5 and 6, discussed in more detail in Chapter 5 'Landscape and Visual Impacts', are of this type.

6.466 While the Proposed Development does not alter the overall understanding of character of the Conservation Area, due to the proximity of the Proposed Development to the East Cliff Conservation Area along Eastern Road, and the impact of the Proposed Development of important views such as along Paston Place and Belgrave Place, there is thought to be some impact on the setting and context of the Conservation Area.

6.467 The heritage value of character and setting within the St. James Street and Kemp Town Village and Victorian Residential Streets Sub-Areas of the East Cliff Conservation Area is **medium** and the magnitude of change on views, prior to mitigation, is **medium**. Therefore, there is likely to be an indirect, permanent, long-term impact of **moderate negative** significance prior to the implementation of mitigation measures.

Mitigation

6.468 There are no mitigation measures being carried out with relation to the heritage value of setting and context within these Sub-Areas of the East Cliff Conservation Area and associated heritage assets.

Residual Effects

6.469 Given that there are no mitigation measures being undertaken, the residual impact on character and setting within these Sub-Areas of East Cliff Conservation Area is likely to be indirect, permanent, long-term and of **moderate negative** significance.

Impact of Operational Traffic on the East Cliff Conservation Area

6.470 The impact of the operational traffic on the East Cliff Conservation Area will be limited to Marine Parade on its southern boundary and a short length of Eastern Road on its northern boundary. The heritage value of the East Cliff Conservation Area is **high** and the magnitude of change with regards to heritage assets is **medium**. Therefore, there is likely to be an indirect, permanent, impact of **moderate to major negative** significance.

Mitigation

6.471 See mitigation measures set out in paragraph 6.394.

Residual Effects

6.472 The majority of mitigation measures being undertaken are in and around the area of the East Cliff Conservation Area, meaning that they will help to reduce the impact on traffic within this area and the significance of impact will be low following implementation of mitigation. The residual impact on heritage

assets of the East Cliff Conservation Area is likely to be indirect, permanent impact of **minor to moderate negative** significance.

Impact of Visitor Parking on East Cliff Conservation Area

6.473 Existing parking, on the Site and other adjacent NHS sites, is shown in Table 3.5 of the Transport Assessment (TA) analysed by location and permitted use. Proposed car parking, following the completion of the Proposed Development, is shown in Table 6.4 of the TA, again analysed by location and permitted use.

6.474 There are currently 508 parking spaces at the existing hospital Site, of which 11% are dedicated to patient and visitor use and 18% are dedicated staff use. The majority of spaces provided at the hospital are within the existing multi-storey car park (MSCP), which accommodates 69% of total on-site provision. In the MSCP, 26 spaces are specifically for renal, oncology or disabled users and the remaining 326 spaces of shared use by patients, visitors or members of staff.

6.475 The Site is located within Area H of the BHCC Residence Parking Scheme. Area H incorporates the whole of the Kemp Town Conservation Area and the eastern half of East Cliff Conservation Area. This means all roads surrounding the hospital are a mix of residential and Pay and Display spaces. The charging period for the whole of Area H is between oh 0900 to 20:00 hours and the maximum stay is between two and four hours on the majority of roads.

6.476 As part of the Proposed Development it is proposed that a total of 836 car parking spaces are provided. This is an increase of 323 standard spaces and five disabled spaces over the existing situation. Of these additional spaces 405 are to be provided within the proposed basement car park and 16 are to be provided at St Mary's Hall.

6.477 An assessment of the existing pay-and-display and residents parking spaces across Area H parking zone is indicated in the TA. Visually, the majority of streets across Area H are lined with cars across any 24 hour period both during the week and at weekends.

6.478 The Proposed Development does not include for provision of additional parking spaces within this area. However, the TA also indicates that on average on-street parking is generally 85% full from 9am onwards. It is therefore unlikely that the increase in person trips to the hospital will place undue pressure on pay-and-display car parking spaces within Area H.

6.479 The heritage value of East Cliff Conservation Area is **high** and the magnitude of change with regards to heritage assets is **negligible**. Therefore, there is likely to be an indirect, temporary, impact of **negligible** significance.

Mitigation

6.480 There are no mitigation measures being carried out in relation to the impact of parking on East Cliff Conservation Area.

Residual Effects

6.481 Given that there are no mitigation measures being undertaken, the residual impact of the visitor parking on the East Cliff Conservation Area is likely to be indirect, temporary and of **negligible** significance.

Impact of Helicopter Noise on East Cliff Conservation Area

6.482 See paragraphs 6.444 – 6.445.

6.483 The Noise and Vibration chapter states in Section 7.D: *'In accordance with the scale presented in **Table 7.5**, therefore, the magnitude of effect is predicted to be **high**, which will present a direct, permanent, long-term effect on the nearest receptors of **major negative** significance'*. This will have some impact on the 'nearest receptors' and may therefore apply to a small number of residents living within the East Cliff Conservation Area abutting Eastern Road.

6.484 The heritage value of the East Cliff Conservation Area is **high** and the magnitude of change with regards to heritage assets is **low**. Therefore, there is likely to be an indirect, permanent, impact of **minor negative** significance.

Mitigation

6.485 There are no mitigation measures being carried out in relation to the impact of helicopter noise on East Cliff Conservation Area.

Residual Effects

6.486 Given that there are no mitigation measures being undertaken, the residual impact on heritage assets within East Cliff Conservation Area is likely to be indirect, permanent impact of **minor negative** significance.

Kemp Town Conservation Area

Kemp Town Conservation Area Summary of Heritage Value

6.487 With regard to table 6.2 and the baseline assessment, the Kemp Town Conservation Area is of **High Heritage Value**.

Impact of the Proposed Development on Character and Setting of the Kemp Town Conservation Area

6.488 The following will provide an assessment of the impact of the Proposed Development on setting and character of the Kemp Town Conservation Area based largely on views.

6.489 The main impact on views in the Kemp Town Conservation Area will be looking from the south-east of the Conservation Area toward the Site.

6.490 Given the geography of the area, the height of buildings along Sussex Square and Lewes Crescent, and the large amount of mature planting within the central gardens, short range views from within the Conservation Area are largely unaffected by the Proposed Development. Where there is an impact it occurs from longer range views. Examples of this include views 9 and 20, discussed in more detail in Chapter 5 'Landscape and Visual Impacts'.

6.491 The impact of the Proposed Development is much more pronounced from along the outward edges of the Conservation Area, particularly kinetic views along Marine Parade to the south and especially to the south-east. It is here that the Proposed Development can be seen behind Lewes Crescent, at some points dominating the existing roofline and as such disrupting the overall appearance and character of the line of buildings. While existing intrusions to the roofline already exist – for example Kemp Tower or inappropriate roof extensions – these do not set a precedent or detract from the singular impact that the Proposed Development will have upon the area.

6.492 The range of views discussed in Chapter 5 'Landscape and Visual Impacts' do show, however, that the views from within the Kemp Town Conservation Area are kinetic, with movement along Marine Parade in an east-west direction revealing and subsequently hiding the Proposed Development behind the roofline. Examples of this include views 16, 17, 18 and 19, discussed in more detail in Chapter 5.

6.493 The views covered within Chapter 5 'Landscape and Visual Impacts' are generally the only views which show the Proposed Development. In a few instances these are seriously impacted upon, with the helipad extension to the Kemp Tower and the new buildings of the Proposed Development altering the rhythm, massing and height of the roofline along Sussex Square and Lewes Crescent to the west. However, generally, the Proposed Development remains largely unseen from within the Conservation Area and therefore has a low impact within the wider context of heritage assets in the Conservation Area.

6.494 Given that there are only minimal kinetic long range views impacted upon and that the understanding of the original historical development with central garden, relationship to the sea and mews buildings behind is retained, the Proposed Development is not thought to drastically change the overall setting and character of the Conservation Area.

6.495 The heritage value of character and setting within the Kemp Town Conservation Area is **high** and the magnitude of change on views, prior to mitigation, is **low**. Therefore, there is likely to be an indirect, permanent, long-term impact of **minor negative** significance prior to the implementation of mitigation measures.

Mitigation

6.496 There are no mitigation measures being carried out with relation to the character and setting of the Kemp Town Conservation Area and associated heritage assets.

Residual Effects

6.497 Given that there are no mitigation measures being undertaken, the residual impact on character and setting within the Kemp Town Conservation Area is likely to be indirect, permanent, long-term and of **minor negative** significance.

Impact of Operational Traffic on the Kemp Town Conservation Area

6.498 The impact of the operational traffic on the Kemp Town Conservation Area will be limited to Marine Parade along its southern boundary and Eastern Road through Sussex Square to the north. The heritage value of the Kemp Town Conservation Area is **high** and the magnitude of change with regards to heritage assets is **medium**. Therefore, there is likely to be an indirect, permanent, impact of **moderate to major negative** significance.

Mitigation

6.499 See mitigation measures set out in paragraph 6.394.

Residual Effects

6.500 The proposed mitigation measures only minimally reduce the effect of operational traffic on the Kemp Town Conservation Area and therefore, the residual impact on heritage assets is likely to be indirect, permanent impact of **moderate negative** significance.

Impact of Visitor Parking on Kemp Town Conservation Areas

6.501 Impacts of visitor parking on the Kemp Town conservation area can be assumed the same as those impacts on the East Cliff conservation area all as described in paragraphs 6.429-6.435 above.

6.502 The heritage value of Kemp Town Conservation Area is **high** and the magnitude of change with regards to heritage assets is **negligible**. Therefore, there is likely to be an indirect, temporary, impact of **negligible** significance.

Mitigation

6.503 There are no mitigation measures being carried out in relation to the impact of parking on the Kemp Town Conservation Area.

Residual Effects

6.504 Given that there are no mitigation measures being undertaken, the residual impact of the visitor parking on the Kemp Town Conservation Area is likely to be indirect, temporary and of **negligible** significance.

Impact of Helicopter Noise on Kemp Town Conservation Area

6.505 See paragraphs 6.444 – 6.446.

6.506 The heritage value of the Kemp Town Conservation Area is **high** and the magnitude of change with regards to heritage assets is **low**. Therefore, there is likely to be an indirect, permanent, impact of **minor negative** significance.

Mitigation

6.507 There are no mitigation measures being carried out in relation to the impact of helicopter noise on Kemp Town Conservation Area.

Residual Effects

Given that there are no mitigation measures being undertaken, the residual impact on heritage assets within Kemp Town Conservation Area is likely to be indirect, permanent impact of **minor negative** significance.

Queens Park Conservation Area

Queens Park Conservation Area Summary of Heritage Value

6.508 With regard to table 6.2 and the baseline assessment, the Queens Park Conservation Area is of **Medium Heritage Value**.

Impact of the Proposed Development on Character and Setting of Queens Park Conservation Area

6.509 The following will provide an assessment of the impact of the Proposed Development on setting and character of the Queens Park Conservation Area based largely on views.

6.510 Views from within and around the Queens Park Conservation Area will be largely unaffected by the Proposed Development, owing to natural geography and concentration of existing residential development.

6.511 One of the most significant elements of the Conservation Area, the park itself, is set down in a natural valley within the landscape, thus limiting views to surrounding areas. This element of natural topography combined with a reasonably solid mature tree line around the boundary of the park – as well as several areas of large landscaping within the park – means that views of the Site are limited.

6.512 Views of other important heritage assets within the Conservation Area, including the Pepper Pot, Clock Tower, St. Luke's Church and St. Luke's Primary School will not be affected at all by the Proposed Development. Views from the listed Bath Spa might be affected depending on time of year (and therefore tree coverage).

6.513 The only areas within the Queens Park Conservation Area which are thought to be impacted upon by the Proposed Development are on the outskirts of the park, such as along West Drive or Park Hill, or from

areas outside the park – and indeed outside the Conservation Area – such as from Queens Park Road to the west or Freshfield Road to the east. In all cases, existing rows of mature trees or the rooflines of terraced housing largely shield the view of the Proposed Development. The existing Kemp Tower dominates views, with the helipad only slightly increasing the impact.

6.514 There are very few views impacted upon within the conservation area, including Views 10, 10a, 11 and 11a, discussed in more detail in Chapter 5 'Landscape and Visual Impacts'.

6.515 The minimal impact of the Proposed Development on only a small number of views means that the Proposed Development will have only a **negligible** impact on the overall character, setting or understanding of the Conservation Area.

6.516 The heritage value of character and setting of the Queens Park Conservation Area is **medium** and the magnitude of change upon views, prior to mitigation, is **negligible**. Therefore, there is likely to be an indirect, permanent, long-term impact of **negligible** significance prior to the implementation of mitigation measures.

Mitigation

6.517 There is no requirement for mitigation measures in relation to character and setting of the Queens Park Conservation Area and associated heritage assets.

Residual Effects

6.518 No mitigation measures are required and therefore the residual impact on character and setting of the Queens Park Conservation Area is likely to be indirect, permanent, long-term and of **negligible** significance.

Impact of Operational Traffic on the Queens Park Conservation Area

6.519 The impact of the operational traffic on the Queens Park Conservation Area will be limited to Eastern Road along its southern boundary. The heritage value of the Queens Park Conservation Area is **medium** and the magnitude of change with regards to heritage assets is **low**. Therefore, there is likely to be an indirect, permanent, impact of **minor negative** significance.

Mitigation

6.520 There are no mitigation measures being specifically carried out with regards to operational traffic in the Queens Park Conservation Area.

Residual Effects

Given that there are no mitigation measures being undertaken which directly affect the Queens Park Conservation Area, the residual impact on heritage assets is likely to be indirect, permanent and of **minor negative** significance.

Impact of Helicopter Noise on the Queens Park Conservation Area

6.521 See paragraphs 6.444 – 6.446.

6.522 The heritage value of Queens Park Conservation Area is **medium** and the magnitude of change with regards to heritage assets is **low**. Therefore, there is likely to be an indirect, permanent, impact of **minor negative** significance.

Mitigation

6.523 There are no mitigation measures being carried out in relation to the impact of helicopter noise on Queens Park Conservation Area.

Residual Effects

6.524 Given that there are no mitigation measures being undertaken, the residual impact on heritage assets within Queens Park Conservation Area is likely to be indirect, permanent impact of **minor negative** significance.

Valley Gardens Conservation Area

Valley Gardens Conservation Area Summary of Heritage Value

6.525 With regard to table 6.2 and the baseline assessment, the Valley Gardens Conservation Area is of **High Heritage Value**.

Impact of the Proposed Development on Character and Setting of the Valley Gardens Conservation Area

6.526 The following will provide an assessment of the impact of the Proposed Development on setting and character of the Valley Gardens Conservation Area based largely on views.

6.527 There are minimal views within the Conservation Area that would be impacted upon by the Proposed Development. In most cases, the natural geography of the area – which slopes down into the central valley – as well as the height and density of existing development around the edges of the valley help to contain views and almost completely restrict any views of the Site from within the Conservation Area. As such, it is likely that no views within or looking toward the Conservation Area will be affected by the Proposed Development.

6.528 The minimal areas of impact which will occur are associated with long views looking out from the Conservation Area. These include both static and kinetic views from Palace Pier, which look back onto Marine Parade. While these are not considered to have a direct impact on the Valley Gardens Conservation Area or Palace Pier itself, they do affect the perception views as experienced from within the Conservation Area. However, as demonstrated by the kinetic nature of views along the pier, the Proposed Development becomes less and less visible as the viewer moves north toward the promenade. These views, discussed in more detail in Chapter 5 'Landscape and Visual Impacts', include View 1 and View 2.

6.529 The Conservation Area covers a large area with numerous listed and locally listed buildings, the majority of which are not impacted upon at all. This includes the highly significant Royal Pavilion, St. Peters Church, the central parks and gardens of the conservation area, the significant buildings around the area of Old Steine and the attractive Park Crescent. However, where there is an impact on views within the Conservation Area, it tends to be on long range views such as from the end of Palace Pier.

6.530 Given that there are only minimal views looking out from the conservation area are impacted upon, there is thought to be only a **negligible** impact on the overall understanding of setting, context and character of the conservation area.

6.531 The heritage value of the Valley Gardens Conservation Area is **high** and the magnitude of change upon character and setting, prior to mitigation, is **negligible**. Therefore, there is likely to be an indirect, permanent, long-term impact of **negligible** significance prior to the implementation of mitigation measures.

Mitigation

6.532 There is no requirement for mitigation measures in relation to the character and setting of the Valley Gardens Conservation.

Residual Effects

6.533 Given that there are no mitigation measures being undertaken, the final overall impact on character and setting within the Valley Gardens Conservation Area is likely to be indirect, permanent, long-term and of **negligible** significance.

Impact of Operational Traffic on the Valley Gardens Conservation Area

6.534 The impact of the operational traffic on the Valley Gardens Conservation Area will be limited to the A23, the main artery through the Conservation Area. This route is already experiences heavy traffic throughout most of the day. The heritage value of the Valley Gardens Conservation Area is **high** and the magnitude of change with regards to heritage assets is **low**. Therefore, there is likely to be an indirect, temporary, impact of **minor negative** significance.

Mitigation

6.535 There are no mitigation measures being undertaken which will reduce the impact of operational traffic in the Valley Gardens Conservation Area.

Residual Effects

6.536 The mitigation measures being undertaken will help to reduce the overall impact of traffic from the Proposed Development, but will have little direct mitigation for the Valley Gardens Conservation Area. Therefore, the final overall impact on heritage assets is likely to be indirect, temporary and of **minor negative** significance.

Impact of Helicopter Noise on the Valley Gardens Conservation Area

6.537 See paragraphs 6.444 – 6.446.

6.538 The heritage value of the Valley Gardens Conservation Area is **high** and the magnitude of change with regards to heritage assets is **low**. Therefore, there is likely to be an indirect, permanent, impact of **minor negative** significance.

Mitigation

6.539 There are no mitigation measures being carried out in relation to the impact of helicopter noise on Valley Gardens Conservation Area.

Residual Effects

6.540 Given that there are no mitigation measures being undertaken, the residual impact on heritage assets within Valley Gardens Conservation Area is likely to be indirect, permanent impact of **minor negative** significance.

Monitoring and Follow Up

6.541 No monitoring or follow-up is proposed with the exception of building recording being carried out on the heritage assets to be demolished. Building recording will be carried out in accordance with English Heritage guidance 'Understanding Historic Buildings: A guide to good recording 2006'. The Chapel and

Bristol Gates will be recorded to Level 4 of the EH guidance, the Barry Building to Level 3 whilst all other heritage assets to Level 2.

Limitations and Assumptions

6.542 There has been some limitation in the assessment of significance and therefore the overall impact of proposals on Bristol Gate Piers owing to the lack of archival, photographic, cartographic or other evidence about its history, development and provenance. The assessment of heritage value is based on what evidence could be gathered together with the Grade II listed status.

6.543 There has been a minor limitation to assessing impact on the College Conservation Area as access to the central quadrangle of the College was not available. The possible views towards the BSUH site were assumed.

Cumulative Impacts

6.544 Cumulative effects are assessed in Chapter 20 'Cumulative Effects' of this ES.

6.F SUMMARY

6.545 The RSCH site is not within a Conservation Area. The Hospital Chapel is Grade II listed and of medium heritage value. The Barry Building is locally listed and of medium/low heritage value. The boundary walls, Jubilee Block and Latilla Building are neither statutorily nor locally listed but do contribute to overall streetscape character and history of the hospital site. They are considered to be of low heritage value. The Grade II listed Bristol Gate Piers are of medium heritage value.

6.546 The Conservation Areas around the Site are all of varying levels of significance based on their overall character, streetscape value, the number of importance of listed buildings and association with the history and development of Brighton:

- The College Conservation Area is of medium heritage value.
- The Kemp Town Conservation Area is of high heritage value.
- The Seafront Sub-Area of the East Cliff Conservation Area is of high heritage value. The St. James Street and Kemp Town Village and Victorian Residential Streets Sub-Area of East Cliff Conservation Area are of medium heritage value.
- The Queens Park Conservation Area is of medium heritage value.
- The Valley Gardens Conservation Area is of high heritage value.

6.547 The impact of the construction works on heritage assets within the RSCH site is generally considered to be (after mitigation) **minor to moderate and negative**, with the demolition of these heritage assets removing the architectural and historical context of the original hospital. The demolition of these buildings will also have a negative impact on surrounding streetscape value given that they are positive contributions to the surrounding area. There is a positive impact on the Bristol Gate Piers, as their demolition and reconstruction will allow for much-needed conservation and repair work.

6.548 The impact of the construction works on the surrounding Conservation Areas relates largely to construction traffic. As the routing of this traffic will be prescribed before construction begins, the majority of construction traffic is kept to the periphery of the Conservation Areas most likely to be impacted upon: East Cliff and Kemp Town. Here impact is considered to be **minor and negative**. Elsewhere, in Valley Gardens, Queen's and College Conservation Areas impact is considered to be negligible.

6.549 The impact of helicopter noise on the surrounding Conservation Areas, given its irregularity, brevity and distance from the CA's, impacts are considered to be **minor** negative.

6.550 Construction phase impacts are largely restricted to the visibility of site infrastructure. The highest impact will be on the East Cliff and Kemp Town Conservation Areas during Stage 1, generally having a **moderate negative** impact. Stage 1 in the Queens Park, Valley Gardens and College Conservation Areas and Stage 2 in all conservation areas will generally be of **minor negative** impact, while Stage 3 will generally be of **negligible** impact on all conservation areas.

6.551 The operational impact of the Proposed Development on the surrounding Conservation Areas is variable, mainly of **negligible** or **minor** negative effect. The impact on these Conservation Areas is based on an assessment of impacts on views and character. Where views are affected the impact is considered to be negative. In the College, Valley Gardens and Queens Park Conservation Areas the impact is **negligible** given that there are very few views which will be impacted upon. Impact on the East Cliff and Kemp Town Conservation Areas is ranges from **minor** to moderate negative, especially with regards to views of Lewes Crescent and Sussex Square in Kemp Town and along the streets immediately around the Site within the East Cliff Conservation Area.

6.552 There are some cumulative impacts with regards to traffic and character and setting. This includes the cumulative impact of construction traffic on the Kemp Town, East Cliff and College Conservation Areas as well as a **negligible** cumulative impact on character and setting of the Conservation Areas with regards to views of tall buildings within the developments.

Table 6.3: Summary of Effects Table for Cultural Heritage**Key to table:**

P/T = Permanent or Temporary, D/I = Direct or Indirect, ST/MT/LT = Short Term, Medium Term or Long Term, N/A = Not Applicable

Description of Likely Significant Effects	Significance of Impacts					Summary of Mitigation Measures	Residual Impact					Relevant Policy & Legislation
	Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT		Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT	
<i>Construction</i>												
Impact of loss of the Chapel on heritage value	Moderate to Major	Negative	P	D	LT	The chapel will be reconstructed within the new building, retaining as much historic fabric as possible.	Minor	Negative	P	D	LT	PPS5 Brighton & Hove Local Plan Policies HE2, HE3 Planning (Listed Buildings and Conservation Areas) Act 1990 Brighton & Hove Core Strategy SO10 South East Plan Policies BE1, BE6
Impact of loss of the Chapel on character and setting	Negligible	Neutral	P	D	LT	N/A	Negligible	Neutral	P	D	LT	PPS5 Brighton & Hove Local Plan Policies HE2, HE3 Planning (Listed Buildings and Conservation Areas) Act 1990

Description of Likely Significant Effects	Significance of Impacts					Summary of Mitigation Measures	Residual Impact					Relevant Policy & Legislation
	Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT		Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT	
												Brighton & Hove Core Strategy SO10 South East Plan Policies BE1, BE6
Impact of loss of the Barry Building on heritage value	Minor	Negative	P	D	LT	N/A	Minor	Negative	P	D	LT	PPS5 Brighton & Hove Local Plan Policies HE3, HE10 Brighton & Hove Core Strategy SO10 South East Plan Policies BE1, BE6
Impact of loss of the Barry Building on character and setting	Minor to Moderate	Negative	P	D	LT	The Proposed Development which falls within the Paston Place view has been designed with a proportion and scale in keeping with the existing Barry Building.	Minor	Negative	P	D	LT	PPS5 Brighton & Hove Local Plan Policies HE3, HE10 Brighton & Hove Core Strategy SO10 South East Plan Policies BE1, BE6
Impact of loss of the boundary walls on heritage value	Minor to Moderate	Negative	P	D	LT	Part of the boundary walls will be constructed to match existing footprint and will be built with salvaged materials	Negligible to Minor	Negative	P	D	LT	PPS5 Brighton & Hove Local Plan Policies HE3

Description of Likely Significant Effects	Significance of Impacts					Summary of Mitigation Measures	Residual Impact					Relevant Policy & Legislation
	Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT		Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT	
						wherever possible.						Brighton & Hove Core Strategy SO10 South East Plan Policies BE1, BE6
Impact of loss of the boundary walls on character and setting	Moderate	Negative	P	D	LT	See above. Also, the reconstruction will allow for removal of unsightly alterations.	Negligible to Minor	Negative	P	D	LT	PPS5 Brighton & Hove Local Plan Policies HE3 Brighton & Hove Core Strategy SO10 South East Plan Policies BE1, BE6
Impact of the loss of the Jubilee Block on heritage value	Minor	Negative	P	D	LT	N/A	Minor	Negative	P	D	LT	PPS5 Brighton & Hove Local Plan Policies HE3 Brighton & Hove Core Strategy SO10 South East Plan Policies BE1, BE6
Impact of loss of the Jubilee Block on character and setting	Minor	Negative	P	D	LT	N/A	Minor	Negative	P	D	LT	PPS5 Brighton & Hove Local Plan Policies HE3

Description of Likely Significant Effects	Significance of Impacts					Summary of Mitigation Measures	Residual Impact					Relevant Policy & Legislation
	Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT		Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT	
												Brighton & Hove Core Strategy SO10 South East Plan Policies BE1, BE6
Impact of loss of the Latilla Building on heritage value	Minor	Negative	P	D	LT	N/A	Minor	Negative	P	D	LT	PPS5 Brighton & Hove Local Plan Policies HE3 Brighton & Hove Core Strategy SO10 South East Plan Policies BE1, BE6
Impact of the loss of the Latilla Building on character and setting	Minor	Negative	P	D	LT	N/A	Minor	Negative	P	D	LT	PPS5 Brighton & Hove Local Plan Policies HE3 Brighton & Hove Core Strategy SO10 South East Plan Policies BE1, BE6
Impact of loss of Bristol Gate Piers on heritage value	Moderate to Major	Negative	T	D	ST	The gate piers will be carefully dismantled and reconstructed, retaining as much historic fabric as possible and conserving it	Minor	Positive	P	D	LT	PPS5 Planning (Listed Buildings and Conservation Areas)

Description of Likely Significant Effects	Significance of Impacts					Summary of Mitigation Measures	Residual Impact					Relevant Policy & Legislation
	Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT		Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT	
						where possible.						Act 1990 Brighton & Hove Local Plan Policies HE2, HE3 Brighton & Hove Core Strategy SO10 South East Plan Policies BE1, BE6
Impact of loss of Bristol Gate Piers on character and setting	Moderate	Negative	T	D	ST	The gate piers will be carefully dismantled and reconstructed in approximately the same streetscape location either side of the widened road.	Minor	Positive	P	D	LT	PPS5 Planning (Listed Buildings and Conservation Areas) Act 1990 Brighton & Hove Local Plan Policies HE2, HE3 Brighton & Hove Core Strategy SO10 South East Plan Policies BE1, BE6
Construction Traffic on College Conservation Area	Negligible	Neutral	T	I	MT	N/A	Negligible	Neutral	T	I	MT	PPS5 Planning (Listed Buildings and Conservation Areas)

Description of Likely Significant Effects	Significance of Impacts					Summary of Mitigation Measures	Residual Impact					Relevant Policy & Legislation
	Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT		Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT	
												Act 1990 Brighton & Hove Local Plan Policies HE2, HE3 Brighton & Hove Core Strategy SO10 South East Plan Policies BE1, BE6
Impact of Site Construction Phase: Stage 1 Activities on College Conservation Area	Minor	Negative	T	I	ST	N/A	Minor	Negative	T	I	ST	PPS5 Planning (Listed Buildings and Conservation Areas) Act 1990 Brighton & Hove Local Plan Policies HE2, HE3 Brighton & Hove Core Strategy SO10 South East Plan Policies BE1, BE6
Impact of Site Construction Phase: Stage 2 Activities on College Conservation Area	Minor	Negative	T	I	ST	N/A	Minor	Negative	T	I	ST	PPS5 Planning (Listed Buildings and Conservation Areas)

Description of Likely Significant Effects	Significance of Impacts					Summary of Mitigation Measures	Residual Impact					Relevant Policy & Legislation
	Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT		Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT	
												Act 1990 Brighton & Hove Local Plan Policies HE2, HE3 Brighton & Hove Core Strategy SO10 South East Plan Policies BE1, BE6
Impact of Site Construction Phase: Stage 3 Activities on East Cliff Conservation Area	Negligible	Neutral	T	I	ST	N/A	Negligible	Neutral	T	I	ST	PPS5 Planning (Listed Buildings and Conservation Areas) Act 1990 Brighton & Hove Local Plan Policies HE2, HE3 Brighton & Hove Core Strategy SO10 South East Plan Policies BE1, BE6
Construction Traffic on East Cliff Conservation Area	Minor	Negative	T	I	MT	N/A	Minor	Negative	T	I	MT	PPS5 Planning (Listed Buildings and Conservation Areas)

Description of Likely Significant Effects	Significance of Impacts					Summary of Mitigation Measures	Residual Impact					Relevant Policy & Legislation
	Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT		Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT	
												Act 1990 Brighton & Hove Local Plan Policies HE2, HE3 Brighton & Hove Core Strategy SO10 South East Plan Policies BE1, BE6
Impact of Site Construction Phase: Stage 1 Activities on East Cliff Conservation Area	Moderate	Negative	T	I	ST	N/A	Minor	Negative	T	I	ST	PPS5 Planning (Listed Buildings and Conservation Areas) Act 1990 Brighton & Hove Local Plan Policies HE2, HE3 Brighton & Hove Core Strategy SO10 South East Plan Policies BE1, BE6
Impact of Site Construction Phase: Stage 2 Activities on East Cliff Conservation Area	Minor	Negative	T	I	ST	N/A	Minor	Negative	T	I	ST	PPS5 Planning (Listed Buildings and Conservation Areas)

Description of Likely Significant Effects	Significance of Impacts					Summary of Mitigation Measures	Residual Impact					Relevant Policy & Legislation
	Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT		Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT	
												Act 1990 Brighton & Hove Local Plan Policies HE2, HE3 Brighton & Hove Core Strategy SO10 South East Plan Policies BE1, BE6
Impact of Site Construction Phase: Stage 3 Activities on East Cliff Conservation Area	Negligible	Neutral	T	I	ST	N/A	Negligible	Neutral	T	I	ST	PPS5 Planning (Listed Buildings and Conservation Areas) Act 1990 Brighton & Hove Local Plan Policies HE2, HE3 Brighton & Hove Core Strategy SO10 South East Plan Policies BE1, BE6
Impact of Operative Transfer from the Consolidation Centre to the Site on East Cliff Conservation	Minor to Moderate	Negative	T	I	ST	N/A	Minor to Moderate	Negative	T	I	ST	PPS5 Planning (Listed Buildings and Conservation Areas)

Description of Likely Significant Effects	Significance of Impacts					Summary of Mitigation Measures	Residual Impact					Relevant Policy & Legislation
	Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT		Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT	
Area												Act 1990 Brighton & Hove Local Plan Policies HE2, HE3 Brighton & Hove Core Strategy SO10 South East Plan Policies BE1, BE6
Construction Traffic in Kemp Town Conservation Area	Minor	Negative	T	I	MT	N/A	Minor	Negative	T	I	MT	PPS5 Planning (Listed Buildings and Conservation Areas) Act 1990 Brighton & Hove Local Plan Policies HE2, HE3 Brighton & Hove Core Strategy SO10 South East Plan Policies BE1, BE6
Impact of Site Construction Phase: Stage 1 Activities on Kemp Town Conservation Area	Moderate	Negative	T	I	ST	N/A	Moderate	Negative	T	I	ST	PPS5 Planning (Listed Buildings and Conservation Areas)

Description of Likely Significant Effects	Significance of Impacts					Summary of Mitigation Measures	Residual Impact					Relevant Policy & Legislation
	Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT		Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT	
												Act 1990 Brighton & Hove Local Plan Policies HE2, HE3 Brighton & Hove Core Strategy SO10 South East Plan Policies BE1, BE6
Impact of Site Construction Phase: Stage 2 Activities on Kemp Town Conservation Area	Minor	Negative	T	I	ST	N/A	Minor	Negative	T	I	ST	PPS5 Planning (Listed Buildings and Conservation Areas) Act 1990 Brighton & Hove Local Plan Policies HE2, HE3 Brighton & Hove Core Strategy SO10 South East Plan Policies BE1, BE6
Impact of Site Construction Phase: Stage 3 Activities on Kemp Town Conservation Area	Negligible	Neutral	T	I	ST	N/A	Negligible	Neutral	T	I	ST	PPS5 Planning (Listed Buildings and Conservation Areas)

Description of Likely Significant Effects	Significance of Impacts					Summary of Mitigation Measures	Residual Impact					Relevant Policy & Legislation
	Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT		Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT	
												Act 1990 Brighton & Hove Local Plan Policies HE2, HE3 Brighton & Hove Core Strategy SO10 South East Plan Policies BE1, BE6
Impact of Operative Transfer from the Consolidation Centre to the Site on Kemp Town Conservation Area	Negligible	Neutral	T	I	ST	N/A	Negligible	Neutral	T	I	ST	PPS5 Planning (Listed Buildings and Conservation Areas) Act 1990 Brighton & Hove Local Plan Policies HE2, HE3 Brighton & Hove Core Strategy SO10 South East Plan Policies BE1, BE6
Construction Traffic on Queens Park Conservation Area	Negligible	Neutral	T	I	MT	N/A	Negligible	Neutral	T	I	MT	PPS5 Planning (Listed Buildings and Conservation Areas)

Description of Likely Significant Effects	Significance of Impacts					Summary of Mitigation Measures	Residual Impact					Relevant Policy & Legislation
	Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT		Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT	
												Act 1990 Brighton & Hove Local Plan Policies HE2, HE3 Brighton & Hove Core Strategy SO10 South East Plan Policies BE1, BE6
Impact of Site Construction Phase: Stage 1 Activities on Queens Park Conservation Area	Minor	Negative	T	I	ST	N/A	Minor	Negative	T	I	ST	PPS5 Planning (Listed Buildings and Conservation Areas) Act 1990 Brighton & Hove Local Plan Policies HE2, HE3 Brighton & Hove Core Strategy SO10 South East Plan Policies BE1, BE6
Impact of Site Construction Phase: Stage 2 Activities on Queens Park Conservation Area	Minor	Negative	T	I	ST	N/A	Minor	Negative	T	I	ST	PPS5 Planning (Listed Buildings and Conservation Areas)

Description of Likely Significant Effects	Significance of Impacts					Summary of Mitigation Measures	Residual Impact					Relevant Policy & Legislation
	Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT		Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT	
												Act 1990 Brighton & Hove Local Plan Policies HE2, HE3 Brighton & Hove Core Strategy SO10 South East Plan Policies BE1, BE6
Impact of Site Construction Phase: Stage 3 Activities on Queens Park Conservation Area	Negligible	Neutral	T	I	ST	N/A	Negligible	Neutral	T	I	ST	PPS5 Planning (Listed Buildings and Conservation Areas) Act 1990 Brighton & Hove Local Plan Policies HE2, HE3 Brighton & Hove Core Strategy SO10 South East Plan Policies BE1, BE6
Construction Traffic on Valley Gardens Conservation Area	Negligible	Neutral	T	I	MT	N/A	Negligible	Neutral	T	I	MT	PPS5 Planning (Listed Buildings and Conservation Areas)

Description of Likely Significant Effects	Significance of Impacts					Summary of Mitigation Measures	Residual Impact					Relevant Policy & Legislation
	Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT		Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT	
												Act 1990 Brighton & Hove Local Plan Policies HE2, HE3 Brighton & Hove Core Strategy SO10 South East Plan Policies BE1, BE6
Impact of Site Construction Phase: Stage 1 Activities on Valley Gardens Conservation Area	Minor to Moderate	Negative	T	I	ST	N/A	Minor to Moderate	Negative	T	I	ST	PPS5 Planning (Listed Buildings and Conservation Areas) Act 1990 Brighton & Hove Local Plan Policies HE2, HE3 Brighton & Hove Core Strategy SO10 South East Plan Policies BE1, BE6
Impact of Site Construction Phase: Stage 2 Activities on Valley Gardens Conservation Area	Minor	Negative	T	I	ST	N/A	Minor	Negative	T	I	ST	PPS5 Planning (Listed Buildings and Conservation Areas)

Description of Likely Significant Effects	Significance of Impacts					Summary of Mitigation Measures	Residual Impact					Relevant Policy & Legislation
	Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT		Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT	
												Act 1990 Brighton & Hove Local Plan Policies HE2, HE3 Brighton & Hove Core Strategy SO10 South East Plan Policies BE1, BE6
Impact of Site Construction Phase: Stage 3 Activities on Valley Gardens Conservation Area	Negligible	Neutral	T	I	ST	N/A	Negligible	Neutral	T	I	ST	PPS5 Planning (Listed Buildings and Conservation Areas) Act 1990 Brighton & Hove Local Plan Policies HE2, HE3 Brighton & Hove Core Strategy SO10 South East Plan Policies BE1, BE6
<i>Operation</i>												
Impact of the Proposed Development on character and setting	Negligible	Neutral	P	I	LT	N/A	Negligible	Neutral	P	I	LT	PPS5 Planning (Listed Buildings and

Description of Likely Significant Effects	Significance of Impacts					Summary of Mitigation Measures	Residual Impact					Relevant Policy & Legislation
	Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT		Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT	
of the College Conservation Area												Conservation Areas) Act 1990 Brighton & Hove Local Plan Policy HE3, HE6, HE10 Brighton & Hove Core Strategy SO10
Impact of Operational Traffic on the College Conservation Area	Minor	Negative	P	I	LT	N/A	Minor	Negative	P	I	LT	PPS5 Planning (Listed Buildings and Conservation Areas) Act 1990 Brighton & Hove Local Plan Policies HE3, HE6, HE10 Brighton & Hove Core Strategy SO10
Impact of Helicopter Noise on the College Conservation Area	Minor	Negative	P	I	LT	N/A	Minor	Negative	P	I	LT	PPS5 Planning (Listed Buildings and Conservation Areas) Act 1990 Brighton & Hove Local Plan Policy HE3, HE6, HE10

Description of Likely Significant Effects	Significance of Impacts					Summary of Mitigation Measures	Residual Impact					Relevant Policy & Legislation
	Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT		Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT	
												Brighton & Hove Core Strategy SO10
Impact of the Proposed Development on character and setting in the Seafront Sub-Area of East Cliff Conservation Area	Minor to Moderate	Negative	P	I	LT	N/A	Minor to Moderate	Negative	P	I	LT	PPS5 Planning (Listed Buildings and Conservation Areas) Act 1990 Brighton & Hove Local Plan Policy HE3, HE6, HE10 Brighton & Hove Core Strategy SO10
Impact of the Proposed Development on character and setting in the St. James Street and Kemp Town Village and Victorian Residential Streets Sub-Areas of East Cliff Conservation Area	Moderate	Negative	P	I	LT	N/A	Moderate	Negative	P	I	LT	PPS5 Planning (Listed Buildings and Conservation Areas) Act 1990 Brighton & Hove Local Plan Policy HE3, HE6, HE10 Brighton & Hove Core Strategy SO10
Impact of Operational Traffic on the East Cliff Conservation	Moderate to Major	Negative	P	I	LT	Improvements for junctions at Eastern Road/Bristol Gate and	Minor to Moderate	Negative	P	I	LT	PPS5 Planning (Listed Buildings and

Description of Likely Significant Effects	Significance of Impacts					Summary of Mitigation Measures	Residual Impact					Relevant Policy & Legislation
	Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT		Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT	
Area						Eastern Road/Freshfield Road; Increased bus routes and resident only spaces in Area H parking zone; pedestrian route improvements.						Conservation Areas) Act 1990 Brighton & Hove Local Plan Policies HE2, HE3 Brighton & Hove Core Strategy SO10 South East Plan Policies BE1, BE6
Impact of Visitor Parking on East Cliff Conservation Area	Negligible	Neutral	P	I	LT	N/A	Negligible	Neutral	P	I	LT	PPS5 Planning (Listed Buildings and Conservation Areas) Act 1990 Brighton & Hove Local Plan Policies HE2, HE3 Brighton & Hove Core Strategy SO10 South East Plan Policies BE1, BE6
Impact of Helicopter Noise on East Cliff Conservation Area	Minor	Negative	P	I	LT	N/A	Minor	Negative	P	I	LT	PPS5 Planning (Listed Buildings and Conservation Areas)

Description of Likely Significant Effects	Significance of Impacts					Summary of Mitigation Measures	Residual Impact					Relevant Policy & Legislation
	Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT		Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT	
												Act 1990 Brighton & Hove Local Plan Policies HE2, HE3 Brighton & Hove Core Strategy SO10 South East Plan Policies BE1, BE6
Impact of the Proposed Development on character and setting of the Kemp Town Conservation Area	Minor	Negative	P	I	LT	N/A	Minor	Negative	P	I	LT	PPS5 Planning (Listed Buildings and Conservation Areas) Act 1990 Brighton & Hove Local Plan Policy HE3, HE6, HE10 Brighton & Hove Core Strategy SO10
Impact of Operational Traffic on the Kemp Town Conservation Area	Moderate to Major	Negative	P	I	LT	Improvements for junctions at Eastern Road/Bristol Gate and Eastern Road/Freshfield Road; Increased bus routes and resident only spaces in Area H parking zone; pedestrian route	Moderate	Negative	P	I	LT	PPS5 Planning (Listed Buildings and Conservation Areas) Act 1990 Brighton & Hove Local Plan Policies

Description of Likely Significant Effects	Significance of Impacts					Summary of Mitigation Measures	Residual Impact					Relevant Policy & Legislation
	Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT		Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT	
						improvements.						HE2, HE3 Brighton & Hove Core Strategy SO10 South East Plan Policies BE1, BE6
Impact of Visitor Parking in Kemp Town Conservation Area	Negligible	Neutral	P	I	LT	N/A	Negligible	Neutral	P	I	LT	PPS5 Planning (Listed Buildings and Conservation Areas) Act 1990 Brighton & Hove Local Plan Policies HE2, HE3 Brighton & Hove Core Strategy SO10 South East Plan Policies BE1, BE6
Impact of Helicopter Noise on Kemp Town Conservation Area	Minor	Negative	P	I	LT	N/A	Minor	Negative	P	I	LT	PPS5 Planning (Listed Buildings and Conservation Areas) Act 1990 Brighton & Hove Local Plan Policies

Description of Likely Significant Effects	Significance of Impacts					Summary of Mitigation Measures	Residual Impact					Relevant Policy & Legislation
	Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT		Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT	
												HE2, HE3 Brighton & Hove Core Strategy SO10 South East Plan Policies BE1, BE6
Impact of the Proposed Development on character and setting in the Queens Park Conservation Area	Negligible	Neutral	P	I	LT	N/A	Negligible	Neutral	P	I	LT	PPS5 Planning (Listed Buildings and Conservation Areas) Act 1990 Brighton & Hove Local Plan Policy HE3, HE6, HE10, HE11 Brighton & Hove Core Strategy SO10
Impact of operational traffic on the Queens Park Conservation Area	Minor	Negative	P	I	LT	N/A	Minor	Negative	P	I	LT	PPS5 Planning (Listed Buildings and Conservation Areas) Act 1990 Brighton & Hove Local Plan Policies HE2, HE3 Brighton & Hove

Description of Likely Significant Effects	Significance of Impacts					Summary of Mitigation Measures	Residual Impact					Relevant Policy & Legislation
	Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT		Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT	
												Core Strategy SO10 South East Plan Policies BE1, BE6
Impact of helicopter noise on the Queens Park Conservation Area	Minor	Negative	P	I	LT	N/A	Minor	Negative	P	I	LT	PPS5 Planning (Listed Buildings and Conservation Areas) Act 1990 Brighton & Hove Local Plan Policies HE2, HE3 Brighton & Hove Core Strategy SO10 South East Plan Policies BE1, BE6
Impact of the Proposed Development on character and setting in the Valley Gardens Conservation Area	Negligible	Neutral	P	I	LT	N/A	Negligible	Neutral	P	I	LT	PPS5 Planning (Listed Buildings and Conservation Areas) Act 1990 Brighton & Hove Local Plan Policy HE3, HE6, HE10, HE11 Brighton & Hove

Description of Likely Significant Effects	Significance of Impacts					Summary of Mitigation Measures	Residual Impact					Relevant Policy & Legislation
	Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT		Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT	
												Core Strategy SO10
Impact of operational traffic on the Valley Gardens Conservation Area	Minor	Negative	P	I	LT	N/A	Minor	Negative	P	I	LT	PPS5 Planning (Listed Buildings and Conservation Areas) Act 1990 Brighton & Hove Local Plan Policies HE2, HE3 Brighton & Hove Core Strategy SO10 South East Plan Policies BE1, BE6
Impact of Helicopter Noise on the Valley Gardens Conservation Area	Minor	Negative	P	I	LT	N/A	Minor	Negative	P	I	LT	PPS5 Planning (Listed Buildings and Conservation Areas) Act 1990 Brighton & Hove Local Plan Policies HE2, HE3 Brighton & Hove Core Strategy SO10 South East Plan

Description of Likely Significant Effects	Significance of Impacts					Summary of Mitigation Measures	Residual Impact					Relevant Policy & Legislation
	Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT		Major Moderate Minor Negligible	Positive Negative	P T	D I	ST MT LT	
												Policies BE1, BE6

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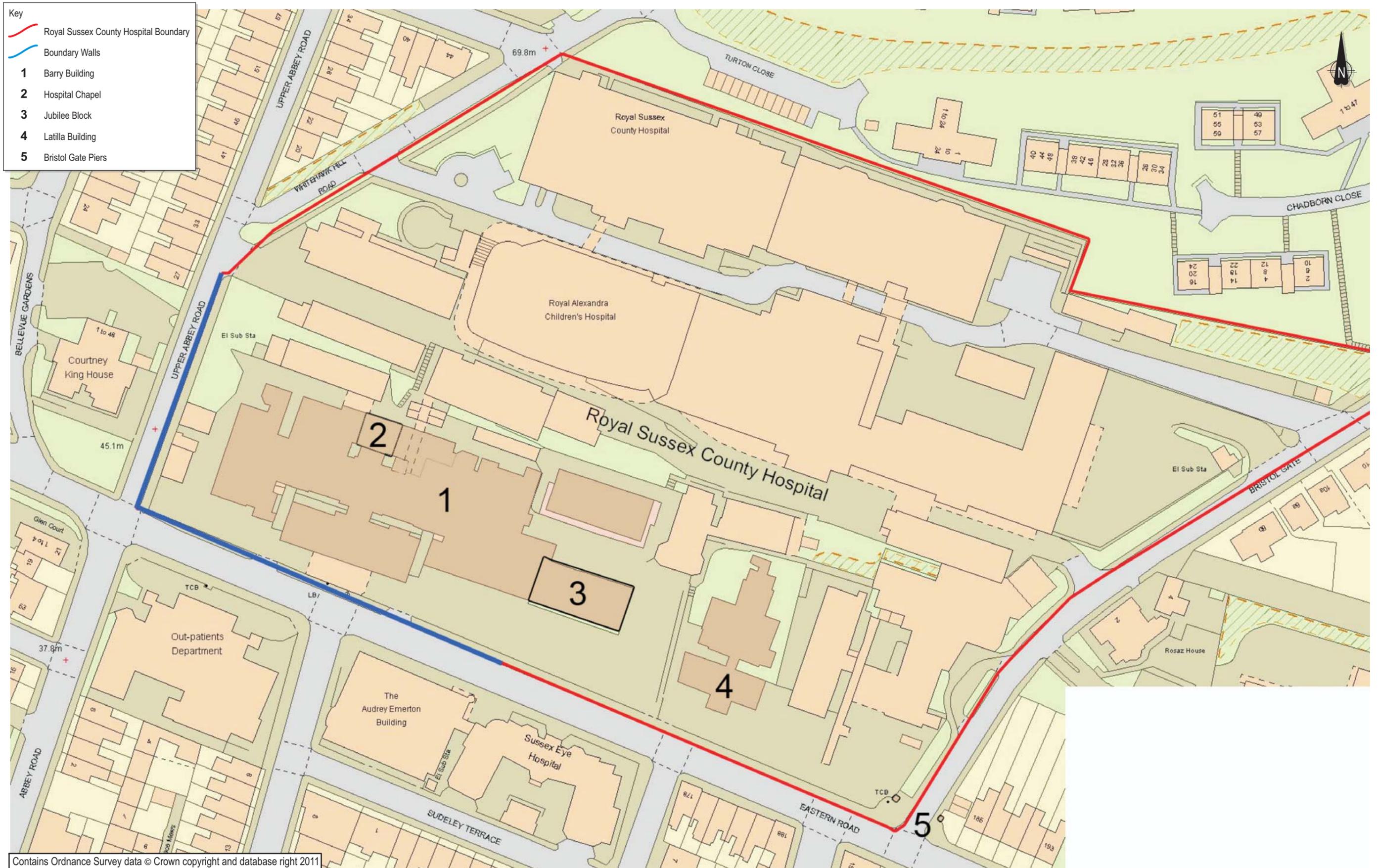
Archaeology Data Service (<http://archaeologydataservice.ac.uk/>)

The James Gray Collection of historic Brighton photographs held by the Regency Society (<http://www.regencysociety-jamesgray.com/>)

- Key
- Royal Sussex County Hospital Site
 - East Cliff Conservation Area
 - Valley Gardens Conservation Area
 - Queens Park Conservation Area
 - College Conservation Area
 - Kemp Town Conservation Area



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Chapter 6: Cultural Heritage

Appendix 6.1: Historic Buildings Appraisal

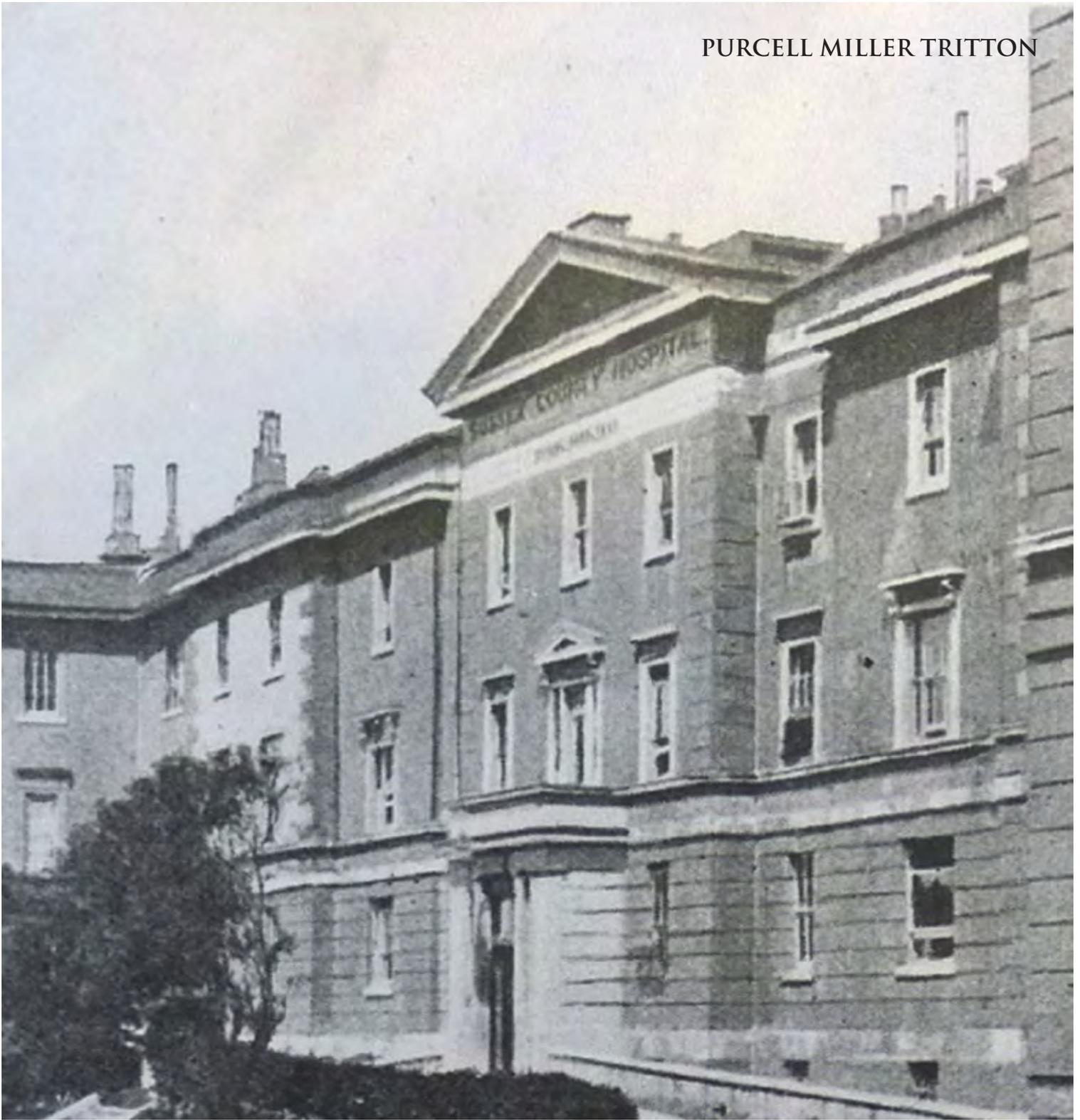
Appendix 6.2: Conservation Areas Summary Assessment

Appendix 6.3: Local List

Appendix 6.4: English Heritage Advice Report for the Barry Building

Appendix 6.1: Historic Buildings Appraisal

PURCELL MILLER TRITTON



ROYAL SUSSEX COUNTY HOSPITAL

Historic Buildings Appraisal

Purcell Miller Tritton LLP, 15 Bermondsey Square, Tower Bridge Road, London SE1 3UN
london@purcellmillertriton.com www.purcellmillertriton.com
September 2011



Royal Sussex County Hospital Historic Building Appraisal

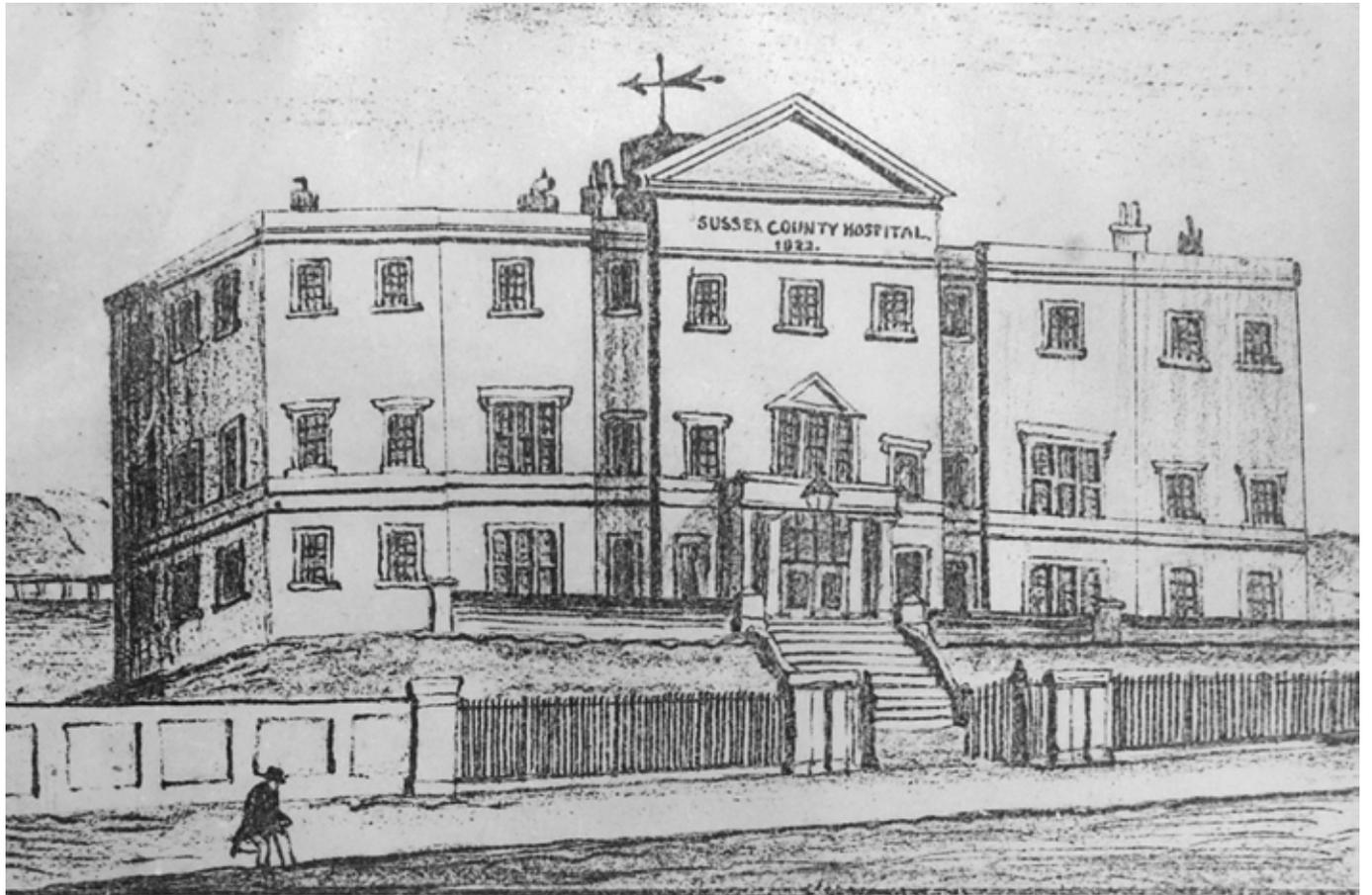
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Royal Sussex County Hospital

Historic Buildings Appraisal

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THE COUNTY HOSPITAL.

This Noble Building was erected in 1822, but two Wings have since been added. The Wealthy and Charitable will find this Institution truly deserving of their support.

1. Historic etching of the 1840s hospital

1 INTRODUCTION

1.1 A Historic Buildings Appraisal for Royal Sussex County Hospital

The Royal Sussex County Hospital has been in continuing use as a hospital building since 1828. It was built as the first subscription hospital in Brighton, and was part of the specialist group of 'Sea Bathing Infirmeries' which had great popularity in Britain in the 18th and 19th centuries. Its original construction was a three storey building designed by Charles Barry, though the site has grown exponentially through various extensions and new buildings. The early buildings have required continual updating to meet the constant increase in patients and changes in medical care, which has greatly affected the internal character of the buildings.

Located within the study area are the Grade II listed Chapel and Grade II listed Bristol Gate Piers. The Barry Building is included within the list of local buildings of special interest prepared by Brighton & Hove City Council. The remaining buildings within the study area - the Jubilee Block and Latilla Building - have no statutory or non-statutory designations.

In June/July 2008 a draft Strategic Outline case was released by Brighton & Sussex University Hospitals NHS Trust, which discussed plans for the '3Ts' redevelopment scheme. A reiteration of the original design was released in February 2009, and regular updates have been publicly available since. This scheme follows attempts at a third phase of development for the site which have been considered since the 1980s.

These plans will have great impact on the historic core of the hospital, especially as there are currently two grade II listed buildings within this area of the site: the Chapel and Bristol Gate piers. In the summer of 2009, the Trust commissioned Purcell Miller Tritton to complete a Historic Buildings Appraisal for the main historic buildings of the hospital, which in addition to the listed structures include the Barry Building, Latilla Building and Jubilee Block. This report will help to provide a better understanding of the existing structures and their significance in advance of future redevelopment.

1.2 Methodology

A Historic Building Appraisal (HBA) is a brief appraisal of the history, phasing, and development of historic building(s) or site, which is used to inform an assessment of its significance. An HBA provides a detailed description of the building, including statutory designations and any issues relating to local government policies. Analysis is typically undertaken through documentary research, site investigation and photographic survey, all of which provide an understanding of the building both historically and in its present environment.

All of this research combines to provide an assessment of significance, which can inform sensitive and appropriate solutions for possible future repair, development or regeneration schemes.

This report is intended to aid the assessment of impact of the '3Ts' scheme, which is set out in the Cultural Heritage Impact Assessment chapter of the Environmental Impact Assessment, for which this report is contained as an appendix.

Due to the report addressing various buildings or elements of the site, it will be arranged into sections discussing these elements separately. There will be an initial Introduction section and another which covers the overall site, followed by specific studies of the Chapel, Jubilee Block, Latilla Building, and Bristol Gate Piers.

1.3 Scope of the Study

The following study addresses the main historic core of the Royal Sussex County Hospital (RSCH), which is located on Eastern Road in Brighton. This report will look with some detail into the Barry Building and its later additions (including, for example, the Victoria and Adelaide Wings), the Jubilee Block, the Grade II listed Chapel and Bristol Gate piers, and the Latilla Building. Each of the individual elements has also been considered in separate statements of significance.

While the report will address with some brevity the surrounding area, the history of the hospital and its functions, the main focus of the study will be to identify the historic development of the aforementioned buildings within the southern part of the hospital site.

Much of what is known about the use of the hospital in the 19th and early 20th century can be gleaned from contemporary sources. It is not the intention of this report to study these sources in any detail, as it is much more pertinent to understand the chronology and development of the building. It is therefore recommended that '*Brighton's County Hospital 1828 - 2007*' by Harry Gaston, a book providing a detailed history of the hospital, be referenced for this type of information. However, some sources provide a general idea of the layout and function of the building and will therefore be included in the following sections.

As a note: the names of different buildings and wards have changed numerous times over the 150 year history of the hospital site. The hospital site has been known as the Sussex County Hospital, Royal Sea-Bathing Infirmary and is today the Royal Sussex County Hospital. The 'Barry Building' has come to describe not just the original Barry-designed building on Eastern Road but also all its later accretions. For the purposes of this report the historic names of the hospital will be used where appropriate and the Barry Building will be used to describe the whole of the main Eastern Road structure. When discussing the original structure designed by Barry, this report will use the term 'original Barry Building'.

Given the listed status of the Chapel and its proposed demolition, a full Gazetteer of the space and its memorials has been included in this report.

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1.4 Limitations on the Study

Owing to its continued use as a hospital and, for some years as a public building, there is an abundance of information relating to the Royal Sussex County Hospital. This ranges from books to historic photographs to maps and plans of the areas, much of which is held at the East Sussex County Record Office.

There is a vast number of archives for the hospital which provide various information about the working history of the hospital, for example records of endowments, legal records, committee meetings, and patient and staff records. It has not, however, been deemed necessary to view all of these records to have an understanding of the history and significance of the hospital. Rather, the best possible attempt has been made to view the most relevant archives - which have tended to be photographs and drawings - and to view a sample section of the other available records.

There have also been restrictions with regards to access in some areas of the site, most notably the Jubilee Block. Some of the departments within this building treat patients with very sensitive conditions, making the wards inaccessible either for safety of the researcher or respect for the patients. Therefore, it was only possible to view the exterior and some areas of the interior. The same condition applied to some areas within the Barry Building; medical supply stores and infectious disease wards, for example, were not open. Despite these restrictions, a combination of historic photographs and plans, up to date survey drawings and comparison with accessible spaces allowed for a good understanding of the buildings.

Aside from issues with access, there has also been a limitation on photography allowed in the buildings owing to patient and employee confidentiality. Therefore, while an inspection of the building has been made it has not been possible within this report to provide images of all the interior spaces. It should be noted, however, that this level of investigation and photographic record is beyond the scope of an Historic Buildings Appraisal.

Another limitation to the study is a lack of information on hospitals, and more specifically of Sea Bathing Infirmaries. There has been very little published research carried out on the architectural study of English Hospitals, with the main work *English Hospitals 1660 - 1948* (RCHME) providing the basis for general history and understanding. It is not within the parameters of this report to carry out an exhaustive study of hospitals and so there is a lack of information relating to contemporary facilities to the Royal Sussex County Hospital.

The last major limitation to the study has been with regards to the Bristol Gate Piers. Very little is known about these piers, including their original location or purpose. A search has been carried out at the East Sussex County Record Office and the online photographic collections of the Brighton and Hove Libraries (called Brighton & Hove in Pictures¹), East Brighton Bygones² and the Brighton & Hove Museums (called the Royal Pavilion, Libraries & Museums Collection³) without producing any evidence of the piers. English Heritage has also been unable to provide any information (beyond the listing description) for the gate piers. Historic OS Maps dating from the 1870s have also been analysed but these do not show detailed enough evidence of the gate piers.

Despite these limitations for the study, it has been possible to establish a good understanding of the site and of the historic buildings within it. The research carried out has been suitable to establish the significance of the site and the buildings within it.

1 <http://www.citylibraries.info/pictures/>

2 <http://www.bygones.org.uk/index.aspx>

3 <http://www.virtualmuseum.info/collections/default.asp>



2. Plan of the eastern part of Brighton, with the site of the Royal Sussex County Hospital outlined in red. © Crown copyright and Landmark Information Group Limited 2011.



3. Plan of the site showing the main buildings included in this study, with the main Royal Sussex County Hospital site outlined in red. Please note, however, that other buildings to the south of Eastern Road form part of the hospital. © Crown copyright and Landmark Information Group Limited 2011.

2 UNDERSTANDING THE SITE

2.1 The Site: Location and Context

The Royal Sussex County Hospital is located on Eastern Road, which runs east - west parallel to the seafront. Eastern Road becomes Edward Street and runs as far west as Grand Parade and as far east as Arundel Street. Running south from the Barry Building is Paston Place (figure 4), a road which links the hospital directly to the sea front. This road has been in place since the hospital's construction in 1828.

The hospital originally stood atop a hill but is today surrounded by residential housing to the south and west in the form of planned streets of terraces and to the north by post-war council housing (figure 5). To the east is St Mary's Hall School, though on Eastern Road there is a row of 20th century terraced houses which are immediately adjacent to the Grade II listed Bristol Gate Piers (figure 6).

On the south side of Eastern Road across from the main hospital site are the Outpatients Department (late 19th century) (figure 7), Sussex Eye Hospital (mid 20th century) and the recently constructed Audrey Emerton Building.

The Barry Building itself is located in the southwest corner of the hospital site. To the east - attached by a link - is the Jubilee Block and forming an extension to the northeast is the MRI and X-Ray Department. To the north of the site is the new Royal Alexandra Children's Hospital, Thomas Kemp Tower, and the Millennium Wing; all of these are large, late 20th century hospital buildings. West of the Jubilee Block is the Latilla Building, an early 19th century building purchased by the hospital in the 1930s, and west of that, on Bristol Gate, is the Sussex Cancer Centre.



6. The row of terraces located on the north side of Eastern Road, to the east of the site. These are adjacent to the east Bristol Gate Pier (© Purcell Miller Tritton).



7. The Outpatients Department, located on the south side of Eastern Road across from the hospital site (© Purcell Miller Tritton).



4. View down Paston Place to the south (© Purcell Miller Tritton).



5. Council housing to the north of the site (© Purcell Miller Tritton).



8. The Sussex County Eye Hospital, located on the south side of Eastern Road across from the hospital site. Beyond this is the recently built Audrey Emerton Building (© Purcell Miller Tritton).

2.1 Summary Chronology

The following is a summary chronology for the hospital buildings included within this study, namely the Barry Building, Latilla Building, and Jubilee Block.

1813	Fund started for the hospital.
1824	Plan for a new hospital approved at Town Meeting. Land for the hospital was donated by the Lord of the Manor, T R Kemp. Charles Barry appointed as architect.
1826 16 March	Foundation stone laid by the Earl of Egremont.
1828 11 June	Sussex County Hospital and General Sea Bathing Infirmary (original Barry Building) opens with 4 large and 23 small wards - providing space for 80 patients.
1834	Gas lighting installed. Separate museum and other surgical buildings for teaching constructed.
1839 19 June	Victoria Wing at west end, designed by William Hallett, is opened.
1839	A dormitory for eight female servants added to basement of Victoria Wing. A room in Ward 4 converted into a library and museum.
1841 15 September	Adelaide Wing at east end, designed by Herbert Williams, is opened.
1853	Projecting west and east wings added, as designed by Herbert Williams. The west was the Bristol (now Vallance) Wing, and included new bathrooms and lavatories. The Latilla Building is constructed as a Girls Orphanage.
1856	Renaissance style Chapel designed by William Hallett and funded by the Marquis of Bristol.
1870s	Proposals by Scott and Hyde Architects for new wards.
1872	The Adelaide Wing is damaged by fire and alterations subsequently carried out by Edmund E Scott.
1887	Jubilee Building opened to mark Queen Victoria's golden jubilee.
1890 - 4	New teak floors installed into several wards in the Barry Building, inc. Overton and Chichester.
1893	New drains installed across the whole of the hospital site by A E Hubert, Sanitary Engineer, with building works by Thomas Griffiths
1895	Pathological and bacteriological department opened
1896 - 7	Sanitary blocks added to the north end of the Victoria and Adelaide Wings and the Bristol (Vallance) Ward.
1901	New operating wards added
1904	Alterations to Chapel, inc. windows, sanctuary arch, pulpit. Works by J Oldrid & Scott architects; Sattin and Evershed, Builders
1905	The hospital receives the patronage of King Edward VII and become the 'Royal Sussex County Hospital' Jubilee Block receives projecting bay to Operating Room
1912 - 3	Balconies are erected at the east and west ends of the south side of the building.
1913	Central heating installed; powered by 2 "Thompson" boilers for Messrs. J Smith & sons, Brighton; James Barnes & Sons, contractors

1918	Two new WCs built in York Block for cases of venereal diseases
1920 -3	New X-Ray and Orthopaedic Department built at east end of the main building. James Barnes & Sons, contractors. Windows by Henry Hope & Sons, Smethwick
1923	New lavatory for female staff built near the operating theatre
1929 April	South extension (then the Casualty Department) opened by Prince Arthur of Connaught.
1931	Emergency fire escapes installed to balconies; Haywards Ltd.
1932	Alterations to x-ray department
1936	The Latilla Building is purchased by the hospital and converted into use as the Latilla Department of Physical Medicine.
1943	An occupational therapy department is added to the north of the Latilla Building.
1948	Hospital taken over by NHS.
1953	The balconies on the south side are closed in.
1980s	Extension to the Radiology Department and link to the Jubilee Building constructed.
1990s	Mural of Brighton painted in Casualty Department stairwell. A shop is installed into the west side of the Casualty Department.
Post 2000	The well to the northwest of the Barry Building is blocked in. New uPVC windows installed and plastic coating paint applied to the Barry Building and Jubilee Block.
2007	The Casualty Department is renovated. The Call Centre (Switchboard) is constructed.



9. South elevation of the Barry Building, overlooking Eastern Road (© Paul Dixon)



10. North elevation of the Barry Building east wing extension (© Paul Dixon)



11. One of three sanitary blocks on the northside of the Barry building, dating to the late 19th century (© Paul Dixon)



12. Enclosed balconies on the main south façade (© Paul Dixon)

3 BARRY BUILDING

3.1 Description of the Building

The Eastern Road entrance of the Barry Building forms the main public entrance to the hospital. It consists of several historic development phases (see sections 3.1 - 3.6 and the historic development drawing), with the earliest being the original Barry building (1824 - 6). The main building is four storeys in height with single and double storey extensions.

The south façade (figure 9) of the building is the most prominent, with a central pedimented block of three bays flanked either side by a single bay shallow recess and a single bay shallow projecting block. This is the extent of the original building, though the two bay extensions to the east and west as well as the further extensions either side all being designed in a sympathetic style which borrows much of the architectural styling of the original structure. This includes ashlar-style rendering at the lower levels and quoins, decorative moulded window surrounds and cornice (figure 10).

On the north side of the building are three late 19th century 'sanitary blocks' which do not use the same architectural vocabulary as the main Barry Building and its earlier extensions. These plainly designed four storey towers still provide WC, bath and shower facilities (figure 11).

On the south façade balconies have been constructed within the recesses of the east and west extensions to the main building. These originally featured cast iron columns and balustrades, but have since been enclosed with glazed stub walls having a flat roof and adjacent emergency stairs (figure 12). These spaces are in contrast to the historic building and detract from its historic character. They are today used as wards, quiet rooms and staff rooms with a first floor Muslim Prayer Room (figure 20).

On the south façade is a large single storey extension constructed in the 1920s as a new Casualty Department (figure 13). A small double-height space at the centre of the extension contains an interesting U-shaped staircase, the curved walls of which have recently been painted with a mural depicting geographical symbols.

The exterior is rendered and painted bright white (somewhat at odds with the cream-coloured paint of the main building behind) and features a large ornamental iron porch with glazed roof. The façade of the extension has large windows with plain shouldered surrounds, and two of these on the south side are blocked doors originally used as the Patients and Casualty entrance (with the central door being the 'Main Entrance' to the hospital). It today houses shops on the west half and a discharge lounge on the east side. There is little of interest in the interior, especially as much of the original layout has been lost.

The original Barry Building has retained its general layout of central east-west corridor (figure 14) accessed by way of a central staircase. This stair has cast iron balustrades, moulded handrails and an open stringer. At the third floor it becomes a partial spiral stair with plaster roundel at the ceiling (figures 15, 16, 19). There are small rooms to the north and south side of the corridor which contain various spaces like single patient wards, treatment rooms, staff rooms, storage, etc. There are two large lifts, one either side of the main staircase on the north side of the corridor.

These corridors provide access to 19th century extensions to the east and west which were originally designed as large single space wards supported by cast iron columns (figure 17) on the ground, first and second floors. All of the original wards within these extensions have been partitioned into several smaller spaces with the greatest number of partitions inserted at ground floor level. In many cases the original cast iron columns are no longer visible. Within each extension is an open well staircase; that to the west has half-landings while that to the east has winder stairs. Both staircases show the imprint of blocked windows from the adjacent building which it was built on to (figure 18).

The building interior contains finishes typical of a 21st century hospital including vinyl flooring, plastered and painted walls with safety covering and corners, and modern vinyl windows. In some places the original moulded door frames survive, but except for the Board Room on the second floor there appear to be no original wood panel doors (figure 21).



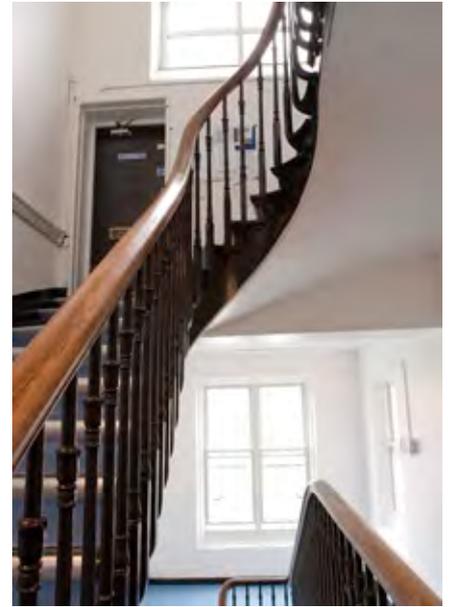
13. The large south extension c.1920s, originally built as a Casualty Department (© Purcell Miller Tritton)



14. One of the east-west corridors within the original Barry building (© Purcell Miller Tritton)



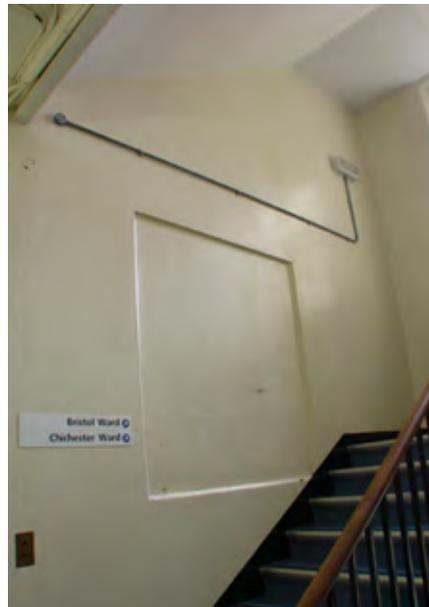
15. Central staircase in the original Barry Building (© Purcell Miller Tritton)



16. The central staircase at the top floor, where it becomes a modified spiral stair (© Purcell Miller Tritton)



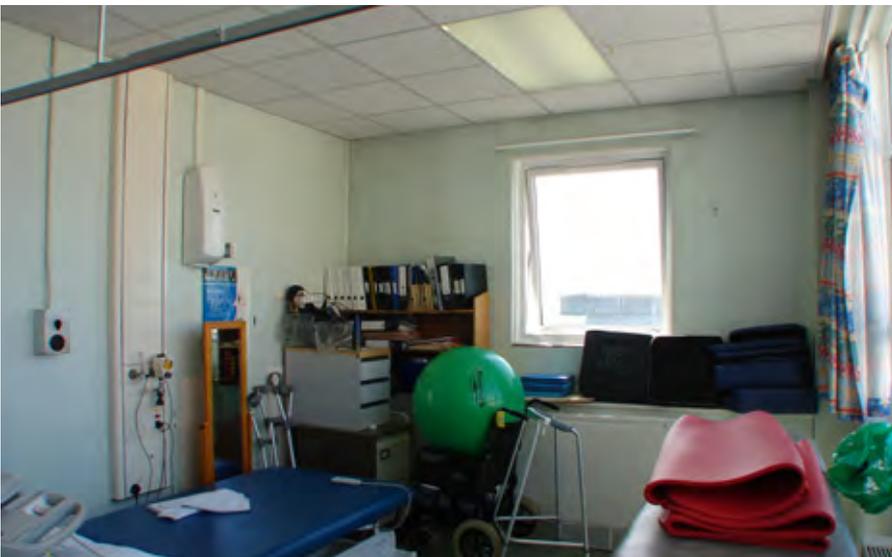
17. One of the cast iron columns in the large west extension (© Purcell Miller Tritton)



18. The shallow recess of a blocked window in the west staircase (© Purcell Miller Tritton)



19. The circular plaster decoration on the ceiling of the central stair (© Purcell Miller Tritton)



20. An interior room created within one of the balconies. There is no obvious evidence that the original balcony columns survives (© Purcell Miller Tritton)



21. Panelled timber doors with panelled recesses, leading into what was originally the Board Room (© Purcell Miller Tritton)

3.2 Historical Assessment

The following section provides a brief context and history of the Royal Sussex County Hospital. There has been a great deal of research carried out for the volume 'Brighton's County Hospital' by Harry Gaston which forms the basis for understanding the history of the hospital and should be referenced for a more detailed social and functional history of the site.

This section gives a general history of the site, including the Barry Building and additions.

3.2.1 The Origins of the Specialist Hospital¹

Tracing the detailed history of the hospital in Britain is an unnecessary task for this report, though a basic understanding of their evolution provides a good context for assessing the origins of the Royal Sussex County Hospital in the 19th century.

The earliest care facilities existed prior to the Dissolution, but rather than being specifically for care of the sick they also incorporated pilgrim or traveller lodgings. The three earliest hospitals are thought to be St Mary of Bethlehem, St Bartholomew's and St Thomas's; all were in London and founded in the Middle Ages.

The concept of hospitals for the sick developed more thoroughly in the 18th century with 'voluntary hospitals'. These were institutions funded by charitable donations or endowments which filled a much needed gap for care of the working class. Previously the authorities provided healthcare to the poor in the form of workhouses or lunatic asylums, while the upper classes employed private doctors. Anyone who was situated between these two classes received little or no care.

There was soon a 'rapid expansion of the voluntary hospitals movement, which from somewhat hesitant beginnings in the early 18th century, had become firmly established by the mid 19th century'², at which time they numbered around 250.

The fate of those cared for in voluntary hospitals was originally not initially decided by a doctor, but rather by a letter of recommendation from a committee member or benefactor. Though this practice was later dropped for its ignorance of urgent cases these hospitals still retained the principles of allowing only certain classes, turning away the truly destitute along with anyone who could afford private care³.

With the advent of the 'hospital movement' and the rise in voluntary hospitals in the 18th century, there also came 'the flourishing of medical specialism and the rise of the specialist hospital'⁴. These ranged from maternity (or 'lying in') to children's hospitals and also included 'lock hospitals' - which specialised in the treatment of venereal diseases. Another specialism was Mineral-water and Sea-bathing which was founded on the practice of using water as a cure for certain ailments.

Spa towns were the first to capitalise on this treatment and Bath was one of the most famous. By the early 18th century it had become a hot spot for arthritis sufferers and a favourite of the Royals, who came to make use of hot mineral springs. There was also an influx of beggars and 'cripples', and in order to control such visitors a 'New General Hospital' (later called the Mineral Water Hospital) was founded. A large neo-Classical building (figure 22) designed by John Wood was built 1738 - 42 for the purpose, and allowed its 150 beds to be filled only by non-residents of Bath. They were given three shillings by their own parish; this provided them either money to travel home if cured, or a fee to cover their funeral should they die.⁵



22. The 'New General Hospital' at Bath

¹ Much of the following information is taken from 'English Hospitals 1660 - 1948: A survey of their architecture and design', Royal Commission on the Historical Monuments of England (1998) RCHME: Swindon.

² RCHME (1998)

³ 1876 Victorian England Revisited, B Malheiro, <http://logicmgmt.com/1876/overview/medicine/hospitals.htm> [accessed on 30 July 2009]

⁴ RCHME (1998)

⁵ Kirby, T, 'The Royal Mineral Water Hospital: a national hospital for rheumatic diseases', 1925.

In addition to mineral water as a cure, there was a rise in the popularity of Thalasso-therapy, or 'the sea water cure'. Sea-bathing was recommended as a treatment as early as the 17th century, with various doctors recommending its benefits; in 1631 a Dr Martine noted that '*all the phisick in the world*' could not rival the benefits of drinking sea water from Cromer.⁶

3.2.2 The Promotion of Sea-Bathing

The power of sea-bathing saw a resurgence in 1750 when Dr. Richard Russell of Lewes published a paper titled '*Glandular Diseases, or a Dissertation on the Use of Sea Water in the Affections of the Gland*', in which he praised the benefits of sea water both by drinking and swimming in it - particularly if the water was in nearby Brighthelmstone⁷. This small fishing village, he claimed, had water of an unusual saltiness which was of great benefit. So it was that Russell first directed the attention of the public to Brighton as a watering-place, as he '*strenuously and successfully recommended in scrofulous and glandular complaints*'.⁸ The discovery of a chalybeate⁹ well in 1760 (St. Anne's Well, off of what is now Davigdor Road in west of Brighton) and patronage of George IV Prince of Wales served to transform the small village of Brighthelmstone into the fashionable resort of Brighton.

Hot and Cold Baths became highly popular in Brighton, and by the early 19th century they were in abundance. A Guidebook of 1815 describes 'artificial baths' near the Steyne, where '*on one side of a handsome vestibule are six cold baths; and on the other hot baths, sweating and shower-baths, which are supplied from the sea by an engine*' and air-pumped water baths and '*Mahomed's Baths, owned by 'a native of Turkey*'. Also mentioned were steam baths attached to the side of the New Steyne Hotel; these pumped fresh sea water through a tunnel with a steam engine and these baths were said to '*communicate with the hotel, so that invalids may have bedrooms adjoining to the baths*'.¹⁰

3.2.3 A Sea-Bathing Infirmary for Brighthelmstone

The popularity of sea-bathing in Brighton led to a population boom though the Sussex Daily News reported in 1809 that the '*sudden success of prosperity which had caused the "little fishing village" to begin to assume the position of "fashionable watering place" seems to have beneficially affected but a small proportion of the inhabitants*'.¹¹ To balance the benefit between wealthy visitors and the sick poor, Brighton's first medical charity was founded and in 1810 Brighthelmstone Dispensary was opened under the patronage of the Prince of Wales. The dispensary was one of the first of its kind in Britain and provided doctors and surgeons services for a small fee. Originally located in three rooms over a warehouse the dispensary moved to a larger premises in North Street just a year later.

Further expansion was necessary and as early as 1812 a plan was suggested by the Earl of Chichester to add an infirmary and accident ward. A meeting was held the following year to promote plans for a Sussex General Hospital for sea bathing and general purposes which was approved for a cost not

exceeding £12,000. Despite generous offers of support, the war with France and subsequent economic depression left a substantial gap in finances and prevented establishment for over ten years.

In 1824 a meeting was chaired by the Earl of Egremont, at which time a decision was made to construct a County Hospital and General Sea Bathing Infirmary. The meeting agreed that Brighthelmstone was ideal for its geographical position, contiguity to the sea, number of talented resident doctors, and '*its vast and increasing population [which] affords a wide field for diffusing the benefits of so benevolent a design among the labouring poor*'.¹²

A committee was formed from Dispensary members and future hospital subscribers. This committee was to choose a site which needed to meet the following criteria: two to four acres, easy approach from good roads, near the sea, convenient to the town centre and of reasonable cost. Thomas Read Kemp donated a piece of land at the base of Whitehawk Hill which met the criteria offering a broad view of the sea, plenty of space, a southern aspect, and the benefit that it was unlikely to be '*surrounded with trumpery buildings*'.¹³

The land provided by Kemp was previously part of larger area on the northern edge of developing Brighton, which was dominated by Whitehawk Hill. It was partially used as a park and race track, being home to informal races as early as 1751. The race course (some distance north of the hospital, at the site of the present race course) was granted to the town in 1822 by Kemp and other landowners.

3.2.4 Design and Construction

Plans for a new hospital were drawn up by Charles Barry, a London-born architect who had recently designed Attree Villa (1825) and the Pepper Pot (1830) in Queen's Park and for his competition winning design for St Peter's Church - all in Brighton¹⁴. He was also well known for his first major commission, the Royal Manchester Institution¹⁵. Local architects Wilds & Busby placed second in the St Peter's Church competition and perhaps in a bitter retort, wrote a letter to the Brighton Herald demanding a competition to design the hospital. Barry's design won out regardless with plans ranging in price from £8,000 to £12,000. Variations in cost depended on the number of beds (70 or 80 were suggested) or the building materials used - either brick or stone.

The amount raised by public subscription was minimal and Barry's basic plan was approved. A tender for £8,121 was approved by one of Brighton's most notable builders, William Ranger. The Earl of Egremont laid the foundation stone on 16 March 1826 and a year later a sub-committee was appointed to fit up and furnish the building. The total cost of the project including boundary walls, a new road to the sea (today known as Paston Place) and digging a well came to £14,000.

The boundary wall is shown in the earliest engravings of the site as a brick wall with rectangular panels and large square piers. At the front (south) entrance are two large central piers with a gate between and cast iron railings either side. It is possible that part of these walls and central piers are the same ones that remain today (figure 23).

6 Rye, 1889. Note that 'phisick' is an historic work meaning medical practice.

7 Journal of the Royal Society of Medicine, Volume 84, October 1991

8 A Practical Guide to the Watering and Sea-Bathing Places, 1846, London: Cradock & Co.

9 The word Chalybeate was used to describe mineral water wells which were often ferruginous water or contained magnesium.

10 Feltham, John, A guide to all the watering and sea-bathing places: with a description of the lakes, 1815

11 Gaston, Harry, Brighton's County Hospital 1828 - 2007, 2008, Southern Editorial Services: East Sussex

12 Ibid, quoting committee meeting minutes.

13 Gaston, 2008

14 Attree Villa was grade II* listed, though demolished in 1972, the Pepper Pot is now Grade II listed, and St. Peter's is Grade I listed.

15 A Grade I listed building now occupied by the Manchester Art Gallery, this building was on a much grander scale than the hospital and took 10 years to complete at a cost of £30,000.



23. Engraving of the building c. 1828, showing Barry's original design, including the perimeter walls



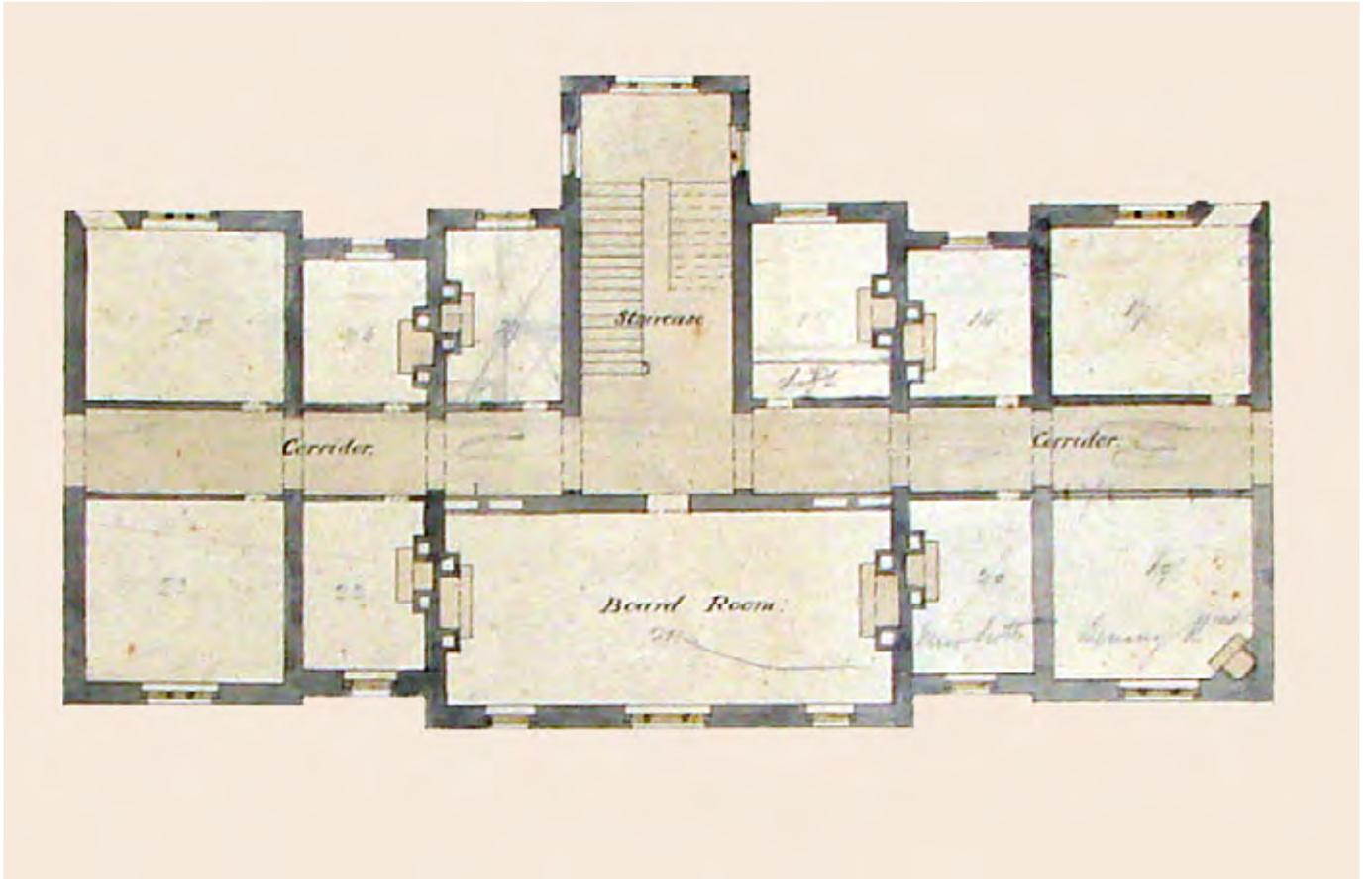
24. The French doors opening out from the Board Room onto the roof of the Casualty Department (© Purcell Miller Tritton)



25. Model of the building c. 1828, built by Richard King in 1854



26. Remaining area of yellow brick on the north façade of the building (© Purcell Miller Tritton)



27. Plan of the original Barry Building, c. 1853. Note that the plan includes further extensions which have not been shown here to avoid confusion



28. Late 19th century image of one of the wards, with a white glazed tile fireplace surround at the end of the room

Barry designed a rather plain four storey building in the Georgian style set on a high plinth, with large wards and a Board Room inside (figures 25, 27). Engravings from the mid 19th century give a good indication of the general proportions and design though without much detail. There are no images of the north, east or west facades. The building featured projecting end and central pediment bays. The main entrance had a small ornamental porch with double columns - the outer being a plain square column and the inner being of the Doric order. Above this was a large decorative window which featured a shallow pediment and scroll brackets; this opened into the Board Room. The window has since been replaced by a set of French doors (following the construction of the new Casualty Department in 1929) (figure 24).

The construction was of yellow brick which is still visible in small sections on the north façade (figure 26). The ground floor was rendered in the style of coursed ashlar with a thick moulded string course and cornice. Rendered quoins were also created at the corners of the central bay. All the windows appear to have been Georgian sashes, though the east and west bays at ground and first floor level and the pedimented central window all have smaller side windows which were possibly dummy sashes. All windows had a shallow shouldered surround and those at first floor also had a projecting cornice. In the east and west wings this was 'supported' by scroll brackets.

The interior walls were possibly built of bungaroosh¹⁶, a local speciality which consists of shuttered coarse lime mortar walls having all manner of bits and pieces mixed in - bricks, timber, flint, rubble, stone and after a time even railway sleepers - and then rendered on the exterior. This construction type was used in late 18th and 19th century Brighton as a means of building cheap houses fast: '*it is characteristic of the Regency period on the Sussex coast when much speculative building was carried out very quickly*'¹⁷. Considering the limited budget of the hospital, bungaroosh might have been used as a cost saving measure.

There were wards on each floor described as being plain and simple (figure 28), presumably due to a constant lack of budget and a preference for functionality over decoration: '*The walls of the wards were whitewashed, there was no attempt at ornamentation, the floors were deal boards with wide interspaces, and these were occasionally scrubbed*'.¹⁸

There were matrons and nurses rooms on the first floor, where there was also a large Board Room at the south side overlooking the seafront. A large open-newel staircase with half landings was in the central bay and projected slightly out to the north. The staircase had turned spindle balusters terminating at the tread with a scroll timber handrail, though at the upper floors the balusters attached to the side stringer. Between the third and partial fourth floor this became a spiral staircase with a large circular plaster feature on the ceiling. As with the facades, the interiors were kept simple, apart from some ornamentation in the Board Room like decorative fireplaces and coved cornices, and moulded doorframes throughout.

The plainness of the design is owed to the small budget, though features such as rendered 'ashlar' at the ground floor and the porch entrance create some architectural interest. However, it was not comparable to its earlier counterparts at Bath and Scarborough.

¹⁶ One of several spellings; also bungarouche, bungarouge, etc.

¹⁷ Brighton Borough Council, Environmental Services Department, Kemp Town Conservation Area Study and Enhancement Plan (1992)

¹⁸ Reminiscences, Nathaniel Blaker, as quoted in Gaston (2008)

3.2.5 The Early Hospital

The first six patients were admitted to the hospital in June 1828, with a total of 240 patients treated that year. The two main requirements to secure admission were that the patients were too poor to pay for treatment, and that they held a letter of recommendation from a subscriber or benefactor. The number of allowable recommendations a year depended on the cost of subscription; one guinea allowed two outpatients, two guineas allowed one inpatient, and so on. Refusal was made to children younger than seven (except for surgery), consumptives, pregnant women, mentally ill, anyone with infectious diseases, or the immediate family or apprentices of those able to pay.

The majority of patients were local and therefore provided with a small carriage or chair to convey them to the hospital, but those coming from abroad were responsible for transport cost. All patients had to bring two changes of linen, pay £1 on admission, and 5s per week. Each patient was provided with '*a separate bed (iron)...[and] above the head of each patient is a shelf for a Bible and a Prayer Book, and another beneath it for his medicine. In front hangs a ticket, stating his name, time of entrance, the name of the surgeon who attends him, and the particular diet prescribed. A piece of wood is also suspended by which he can raise himself*'¹⁹.

A contemporary account by Nathaniel Paine Blaker, a student at the hospital in the 19th century, provides descriptions of the grim workings of the hospital, which was often short of space and required the use of rooms for more than one function. For example, one of the rooms in the west wing was used for casualties in the morning and evening and for outpatients between 12 and 1, but also functioned as the pupil's sitting room in the evenings. It was just such a time when Blaker was studying and other students having dinner when a woman was brought in for an operation. The dinners were taken off the table, and the woman upon a mattress placed there and the surgeon amputated both legs by the light of three bullseye lamps while the pupils stood by and watched. Immediately following the patient's removal the instruments were put away and the room washed down, and the boys sat down at the table to finish their dinners²⁰.

3.2.6 Sea Bathing and Salt Water

One of the most important aspects of the hospital was the practice of sea-bathing, which was greatly encouraged for all patients. Originally water was carried up from the Old Steine Hotel along Paston Place by way of a dray and butt, however the difficulties of this restricted the use of sea water to only the most urgent cases. The lack of sea-bathing at the hospital led at least one subscriber to decline renewal of his subscription, and the committee realised almost immediately after construction that the emphasis should be on the facility as a county hospital. The words 'Sussex County Hospital' were soon after placed upon the main façade below the pediment.

While records show that the digging of a well was included in the original fee for constructing the hospital, no early plans of the site show its location. It is possible that this was located on the east edge of the site where a brick-lined well set at the level of the adjacent Upper Abbey Road ran downwards through a retaining wall to below ground level of the hospital site.

¹⁹ Visitor's Book, as quoted in Gaston (2008)

²⁰ Gaston (2008)



29. View of the well when discovered in the early 21st century (© Purcell Miller Tritton)



30. The wall with archway as viewed from Upper Abbey Road (© Purcell Miller Tritton)



31. The wall with archway inside the site (© Purcell Miller Tritton)



32. The well now blocked in with a concrete retaining wall (© Purcell Miller Tritton)

This well could alternatively be related to a request made in 1836 by a hospital sub-committee for permission from the council to bring water directly from the bottom of Paston Place through pipes laid under the road. It likely also provided the water for the brewery, which was supervised by the house surgeon and the matron. In 1840, the hospital brewed 7,000 gallons of beer, but the following year profits dropped and the brewery was shut²¹.

The well, like the brewery has ceased to be of function; in recent years it has been blocked in and built around with a concrete retaining wall. A blocked brick arch can still be seen at the top of the well today; this would have provided access to Upper Abbey Road (figures 29 - 32).

3.2.7 Rules and Regulations

The hospital worked under stern rules and regulations which were read out every Friday morning. Patients were restricted from playing games, walking about the hospital or grounds unattended, smoking tobacco, cursing, or unruly behaviour²². Any patient caught misbehaving was discharged immediately and their name put in the Black Book, meaning they were permanently barred; in the sixty years that the Black Book was used there were a total of 176 entries. Along with serious offences were more light-hearted faults, including Ephraim Harmer who 'was discharged for kissing a scrubber [and] a

ward cleaner' and John Smith, who 'dressed in the scrubber's crinoline and made a disturbance in the ward'²³.

The staff was also kept under strict regulations, and only the unmarried and childless were hired to work there. The house surgeon was not allowed to entertain any guests and had to arrange for a replacement caretaker if he was away for more than two hours. The matron was required to sleep at the hospital each night. One of the two had to be on the premises at any given time. The first House Surgeon, Benjamin Vallance, was praised for his work and the Vallance Ward named for him. Honorary physicians and surgeons were less restricted, as they provided their services for free.

The rest of the staff and committee for the hospital were given specific rules to follow in the hospital regulations. These included:

- ◇ President
- ◇ 3 Vice-Presidents
- ◇ 3 Physicians
- ◇ 3 Surgeons
- ◇ House Surgeon
- ◇ Apothecary
- ◇ Chaplain
- ◇ Treasurers
- ◇ Secretary
- ◇ Matron

²¹ Ibid.

²² East Sussex County Record Office, HB/32, Statutes of the Sussex County Hospital (1828), Statutes and Rules (1852)

²³ Gaston (2008)

3.2.8 19th Century Changes

Donations and Benefactions

Throughout the life of the hospital there has been constant expansion to accommodate both the growing need for additional patient support, changes in technology and medical advancements.

Throughout most of the 19th century the need for expansion was plagued by a lack of money, and often the hospital found itself either in debt or more often petitioning for further benefaction and donations.

One of the most reliable and generous sources was the Royal family. A plaque in the main staircase of the Barry Building gives evidence of their patronage. The plaque includes the names of George IV, Queen Victoria, Edward VII, George V, Edward VIII, George VI. William IV and Queen Adelaide visited the hospital in November 1833, *“and after minutely inspecting every department, were graciously pleased to express their entire approbation of the manner in which it was conducted”* (figure 33). They were two of the highest contributors to the hospital; he donated £800 and subscribed £800 annually, while she subscribed £20 annually. Queen Victoria donated £1,000.



33. Plaque in the Barry Building staircase listing ‘Patrons of this Institution’, including George IV, William IV, and Queens Adelaide and Victoria (© Purcell Miller Tritton)

The Fever Ward (c. 1830)

Though a detached Fever Ward was originally included as part of Barry’s design it was not constructed due to cost constraints. Such a facility was necessary, however, and soon after the completion of the main building there were fever wards containing ten beds constructed to the southeast of the site. The building cost a total of £1,610 to complete, which was paid in large part by a donation of £1,000 from the Earl of Egremont.

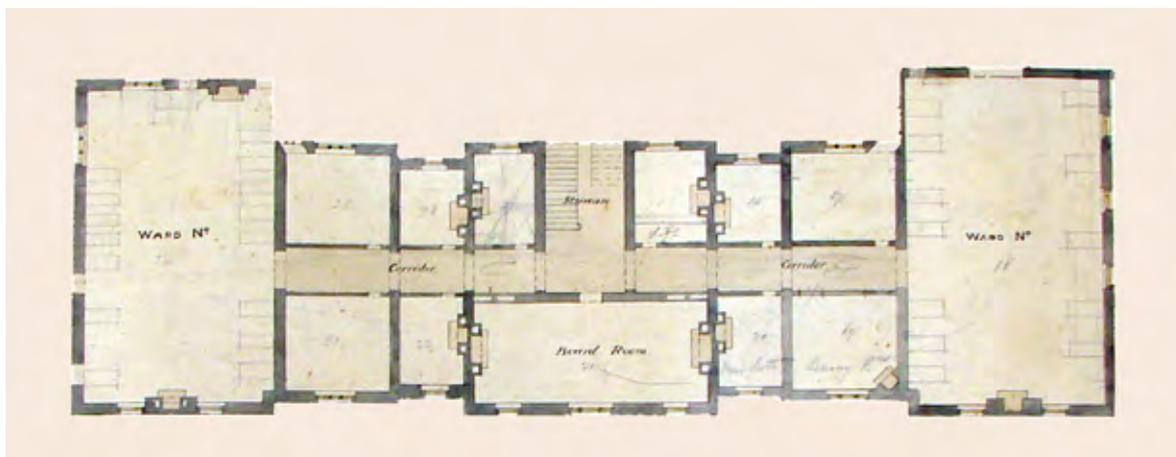
This building still stands today (though it has likely been enlarged at some stage) and features the same rusticated quoins and ground floor blocks found on the rest of the early hospital extensions. At an unknown date (sometime before 1875) a corridor link was constructed between the Fever Ward and the Adelaide Wing.

Victoria & Adelaide Wings (1839 - 1841)

The first major extension to the main building was started in 1837, with a £1,000 endowment from the Earl of Egremont for an extension to the wards. Additional funding was provided by Mr Lawrence Peel and a committee formed to celebrate the coming of age and visitation of Princess Victoria, for whom the new west wing was named.

The excavation for the Victoria Wing was carried out by workmen receiving poor relief from the Directors and Guardians of Brighton Poor. This included excavating earth for foundations and to lessen the slope of the hill in order to provide additional light and ventilation; the excavated earth was then thrown over the cliff at Marine Parade. The building was designed by William Hallett and the contractor Mr. Penton carried out the work for £2,615 19s 3d. Mr Peel laid the foundation stone on 17 August 1838, and the building was opened in June 1839.

The Victoria Wing contained three storeys and the south façade was designed to complement the existing building. The ground floor had rendered ashlar with a large string course, and the corners of the wings had rendered quoins. Internally each floor of the wings contained large wards which were linked to the original building by single doors at each end of the central corridor (figure 34).



34. Plan of the Barry Building and the new Victoria and Adelaide Wings, c. 1853. Note that the plan includes further extensions which have not been shown here to avoid confusion



35. Photograph of the south elevation, c.1912



36. 1840s engraving of the Barry Building, following the addition of the Victoria & Adelaide Wings



37. 1860 engraving showing the Barry Building from Paston Place



38. Postcard image of the Egremont Ward c. 1900



39. Postcard image of the Defflis Ward c. 1912, showing the large window at the end of the room



40. Postcard image of Overton Ward, c. 1912

In 1841 further funding in the amount of £2,970 17s 9d was obtained and plans for an extension to the east were drawn up by Herbert Williams of Bloomsbury, who designed a structure which was, like the Victoria Wing before it, intended to match the architectural design of the main building.

Permission was given by the Queen Dowager for the new wing to be named as the Adelaide Wing, and the foundation stone was laid on 13th August on her birthday. The total cost of the building (including fitting out with equipment) was approximately £4,000.

Based on engravings made shortly after the completion of the wings, it would appear that the sash windows and surrounds were also made to match the original building (figures 35, 36). A set of turn of the century photographs provides more insight, showing the continuation of the fenestration pattern across the whole of the south facade (figure 37).

The interiors of both wings were plainly decorated with simple fireplaces and slender cast iron columns supporting the large open wards.

The local newspaper reported that:
'Upon the basement floor ... additional rooms for servants have been constructed, and also a new laundry and wash-house with rooms adjoining, all of which are large and more conveniently arranged than could be affected within the dimensions of the building formerly appropriated with these

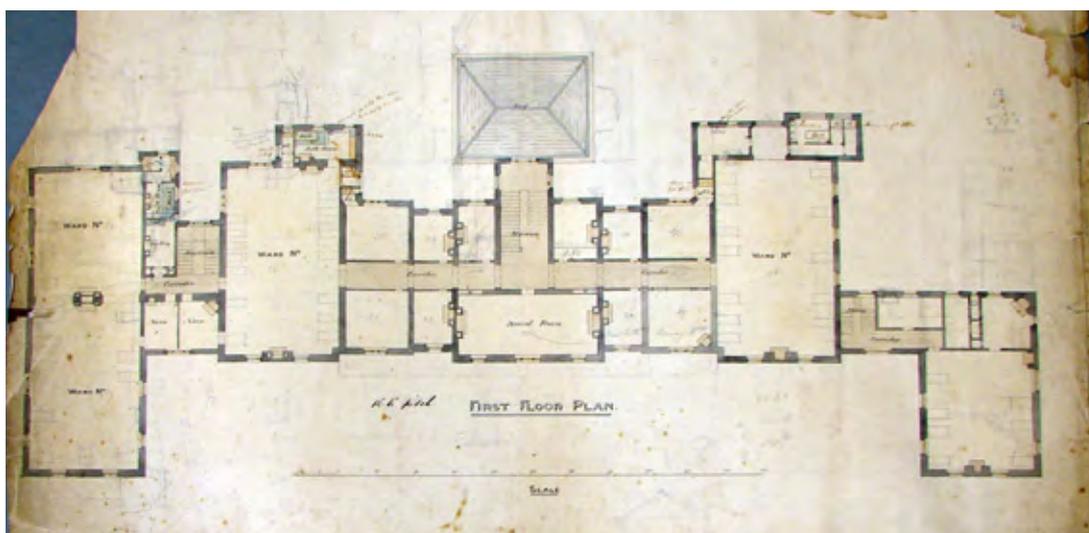
offices. The first, second and third storeys of the wing consist of three separate Wards for patients presenting each of them an uninterrupted area of 1520 square feet'.

Through to the 20th century these buildings were home to the Overton and Chichester Wards (in Victoria) and Egremont and Defflis Wards (in Adelaide). A set of early 20th century photographs show these wards, probably not much changed, and provides a good indication of the layout and use of the spaces (figures 38 - 40).

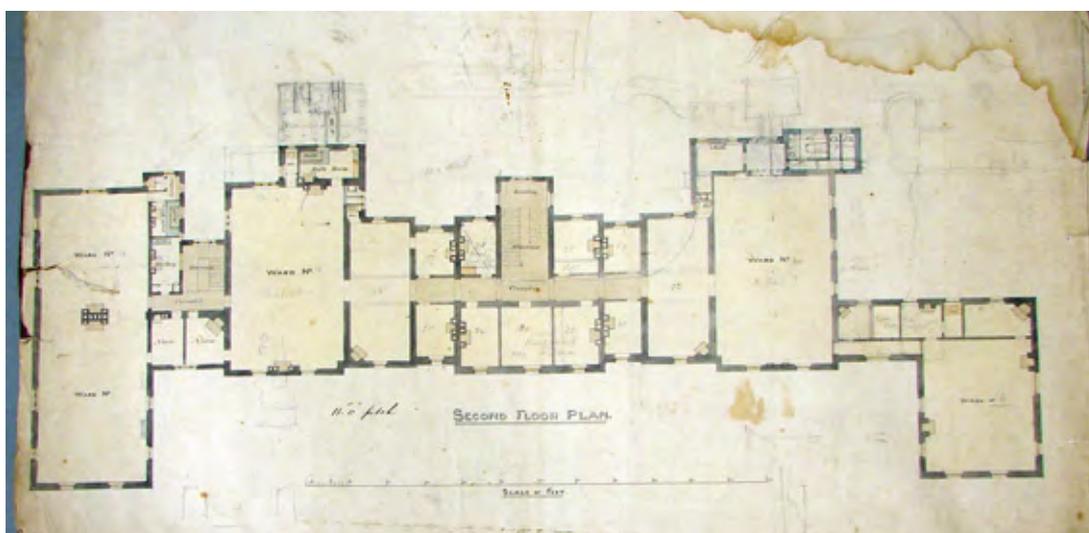
These photos show the original sash windows still in place, though new glass gas lamps and wood floors had been installed. These teak and oak floorboards replaced earlier deal board floors and coconut matting and were installed in the 1890s.

The Bristol (Vallance) Ward and East Extension (1853)

Further ward space was necessary with the number of inpatients having risen from 604 in 1834 to 1,065 in 1851. An appeal for funding raised £4,300 with the greatest donations coming from the Marquis of Bristol and William Catt. Herbert Williams (designer of the Adelaide Wing) was appointed architect and drew up plans for large extensions at the east and west ends of the hospital (figures 41, 42).



41. First floor plan of the building c.1853, showing the new Bristol Ward and east extension. Note the plan for a Chapel, which was not built at this time



42. Second floor plan of the building c. 1853.

There was also a plan to build a new hospital Chapel at this time, though it was postponed due to a lack of funding. A model of the hospital by Richard King in 1854 (figure 43) shows a proposed design for the Chapel. While the location and massing are similar to the present Chapel there are several discrepancies. Interestingly, the model does not show the new Bristol and Vallance wings. It is labelled: *'Modelled by Richard King 1854. A self taught artist and presented to the Hospital in recognition of benefits received whilst an In-patient'*.

At the west end a sizeable extension included a large ward twice the size of the Victoria Wing, which was named for the Marquis of Bristol. There were also new bathrooms and lavatories installed. The foundation stone was laid by Lady Jane Peel on 21 September 1852. At the east end the Fever Ward was extended and linked into the main building.

These buildings contained several characteristics similar to the original building and reinforced the symmetrical nature of the hospital from the south. The ground and first floor featured rendered rustication which was included only on the south side of the wings and halfway down the side elevations where it was visible from street level.



43. Model of the hospital made in 1854 by Richard King (© Purcell Miller Tritton)

The windows featured a similar shouldered surround to the main building, though here they had plain keystones at first floor level. On the second floor the central windows had projecting cornices and the central window on the side elevations had scroll brackets. The interior also shared similarities to the adjacent wings, including cast iron column supports (figure 44).

In a photograph of the 1890s (figure 45), both the east and west extensions are shown with two large chimneys at the south corners which have an interesting design with cut-outs and cornices. It is unknown what date these were removed, though it is possibly in the earlier 20th century when central heating was installed.

The Chapel (1856)

Please see section 4 of this report for further detail on the history of the Chapel.

In the earliest years of the hospital, the Board Room was used as a Chapel for patients. However, as early as 1847 it was thought that a new purpose-built structure was necessary, though financial restraints meant that the building would have to wait for some time. Thanks to a donation by the Marquis of Bristol a new chapel was constructed 1854 - 6 to the designs of William Hallet. The two storey structure was rectangular in plan with a projecting east chancel, though the chapel only occupied the first floor. The building appears to have remained mostly intact through the 20th century, though major alterations occurred in 1904.

Jubilee Block (1887)

Please see section 5 of this report for further detail on the history of the Jubilee Block.

When the hospital reached its 50 year anniversary in 1886, a Jubilee Fund was started for the construction of further wards. With additional money from the Lady Grant Fund, a new building separate from the main hospital was constructed to the designs of Scott and Cawthorn. The new block was built on three storeys and originally used as a Sanatorium.



44. Photograph of the Vallance Ward, c. 1920



45. Photograph of the south elevation c.1890s, showing chimney stacks on the east and west extensions of the building

3.2.9 The Fire of 1870

At 5 am on New Year's Day a fire broke out on the top floor of the Adelaide Wing in the northwest corner bathroom, caused by overheating of an iron bar in the hot water tank. Decayed timbers burned quickly and the force of water from hydrants could not reach the top floor. At first patients were moved from the adjacent Fever Ward to a detached building and from the east wing into the west wing. Within an hour, however, all patients were moved out of the hospital and in just enough time: *'for scarcely had Mr Kebbell removed an epileptic patient from the ward than the ceiling fan fell in'*.²⁴

The *Brighton Herald* reported that the damage came to a total of £899 13s, and a claim for the amount was made to the Sun Fire Office. The Earl of Chichester also took up the cause to find funding for restoration, which resulted in enough money to not only repair but to improve the Adelaide.

Drawings prepared by the architect Edmund E Scott in 1872 show the extent of work required to restore the building (figures 47, 48). These drawings indicated that the whole of the northeast corner of the building (two bays at the north and one bay at the east elevations), which originally formed the scullery and bath rooms would need to be rebuilt. The drawings also show alterations to the central chimney and part of the north ward walls on the upper floors. There seems to be no indication that repair works were necessary anywhere else in the building. The total amount of works carried out, which were completed at the end of the year, was £2,132 8s 3d.

3.2.10 Improvements

In addition to expansion of the hospital itself there was also concern over the building boom in the surrounding areas. Therefore, in 1861 £3,000 was proposed to purchase the land immediately south of the hospital, with the benefit of *'the full enjoyment of the pure air, which forms one of the greatest advantages, free from all the annoyances likely to arise from the close proximity of small houses and a dense population'*.²⁵

In 1865 improvements costing a total of £4500 were approved, and included the following:

- ◇ An improved entrance which involved removing the narrow, steep steps
- ◇ A larger kitchen to provide for higher patient numbers
- ◇ Larger accommodation in the outpatient department to allow for separation of men and women
- ◇ Another staircase in the west wing for extra access in case of fire
- ◇ Improved fireplaces to the west wing

Surplus money was then used to fund a separate museum and library to the northeast of the main building.

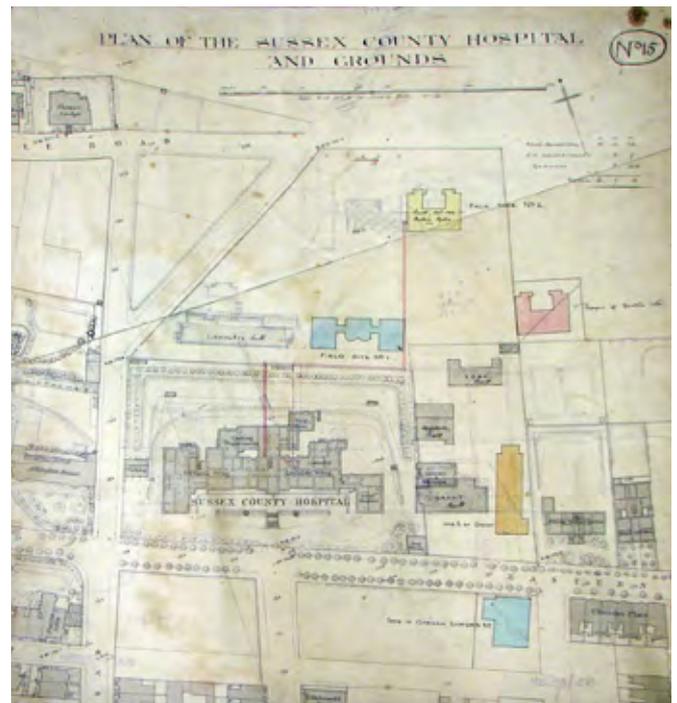
In 1895 a report by the committee suggested a number of further improvements including an on-site Nurses home, verandahs, hydraulic lift, sanitary towers, new operating rooms, and an incinerator. While there was not enough funding to fulfil these requirements, there was sufficient money raised to build a new Outpatient's Building (still remaining on the south side of Eastern Road), convert part of the old

department into a dining hall for the nurses and to add two sanitary blocks on the west part of the building and construct a new detached nurses home to the north of the site.

Unlike previous extensions, the Sanitary Blocks did not follow prescribed design elements which unified the visual appearance of the structure. Their functional nature and location on the north side of the building reduced the need for architectural decoration and as such there were no rendered quoins or ashlar, moulded cornices or window surrounds (figures 49, 50)

These blocks were extensions of the Vallance Ward and the Victoria Wing connected to the main building by 'ventilating lobbies' with windows either side. Within the blocks were lavatories and bathrooms divided by use, for example the 'Nurses Day Lavatory'. Two further sanitary blocks were installed to the east of the building in 1901 at a cost of £2500 - one was at the north end of Adelaide Wing and remains today and the other was north of the Fever Ward.

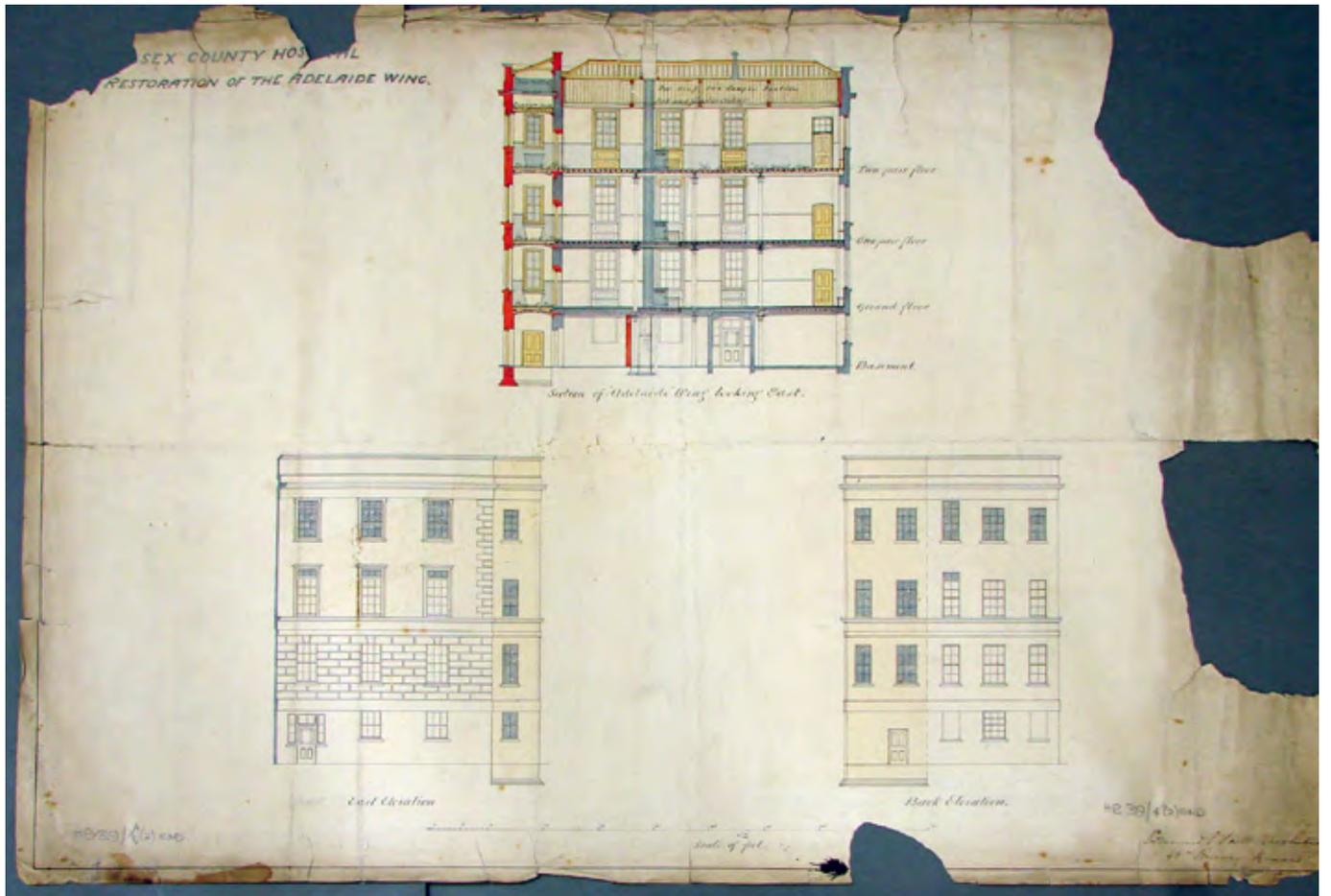
New operating rooms were installed in unknown locations from 1894 to 1900 at a cost of £3,000.



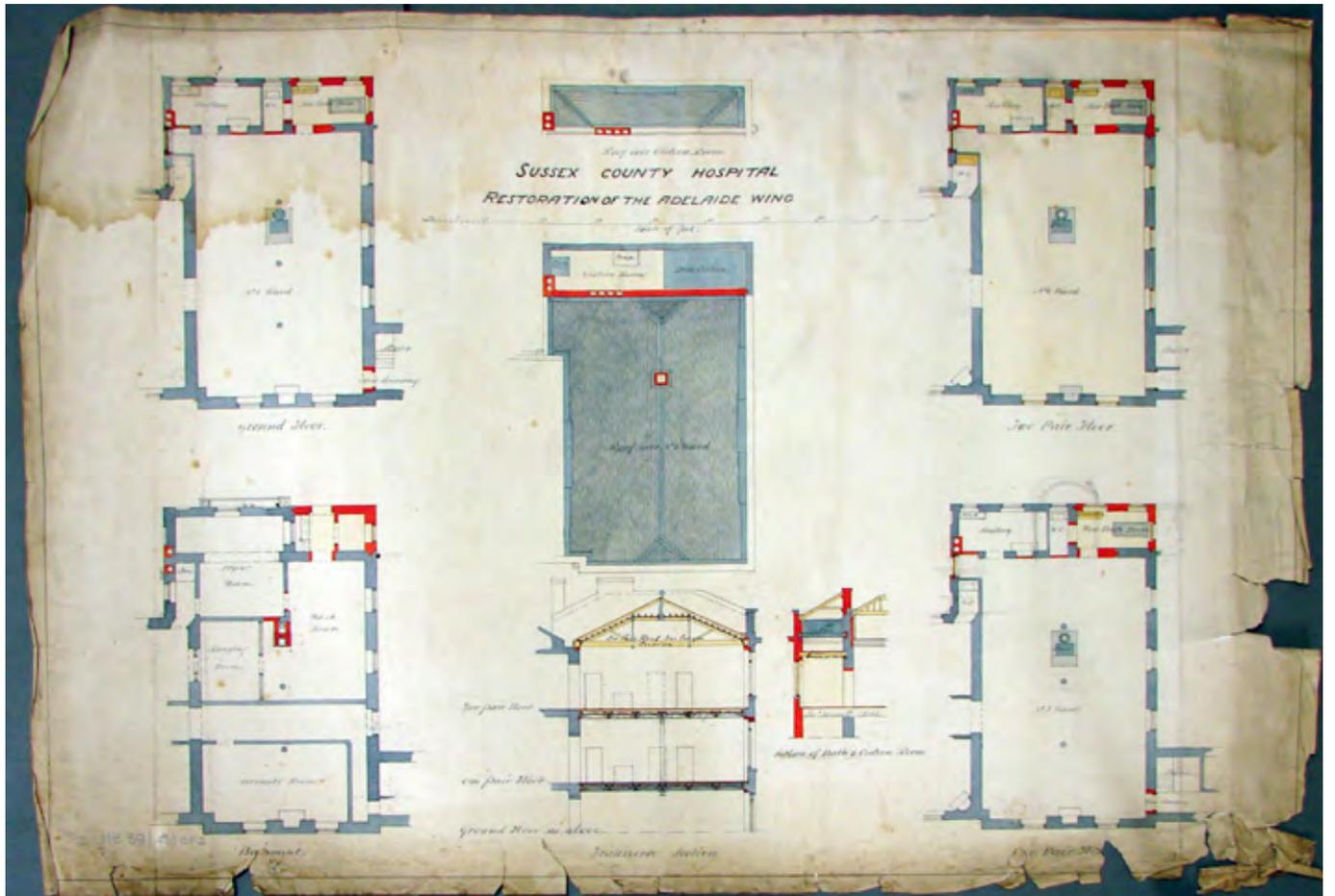
46. Site plan of the hospital c1873 with later additions drawn on

²⁴ Ibid.

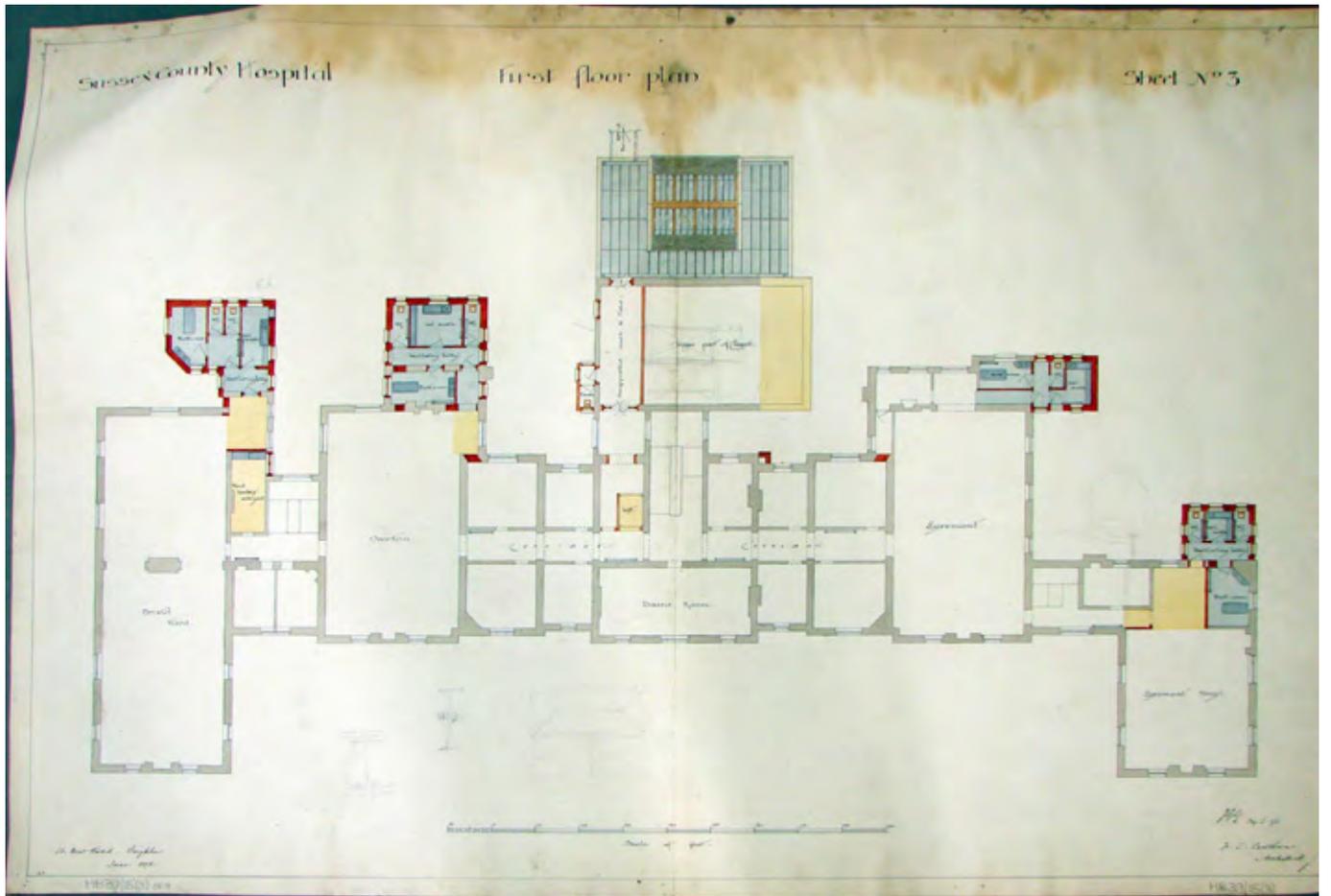
²⁵ Gaston (2008)



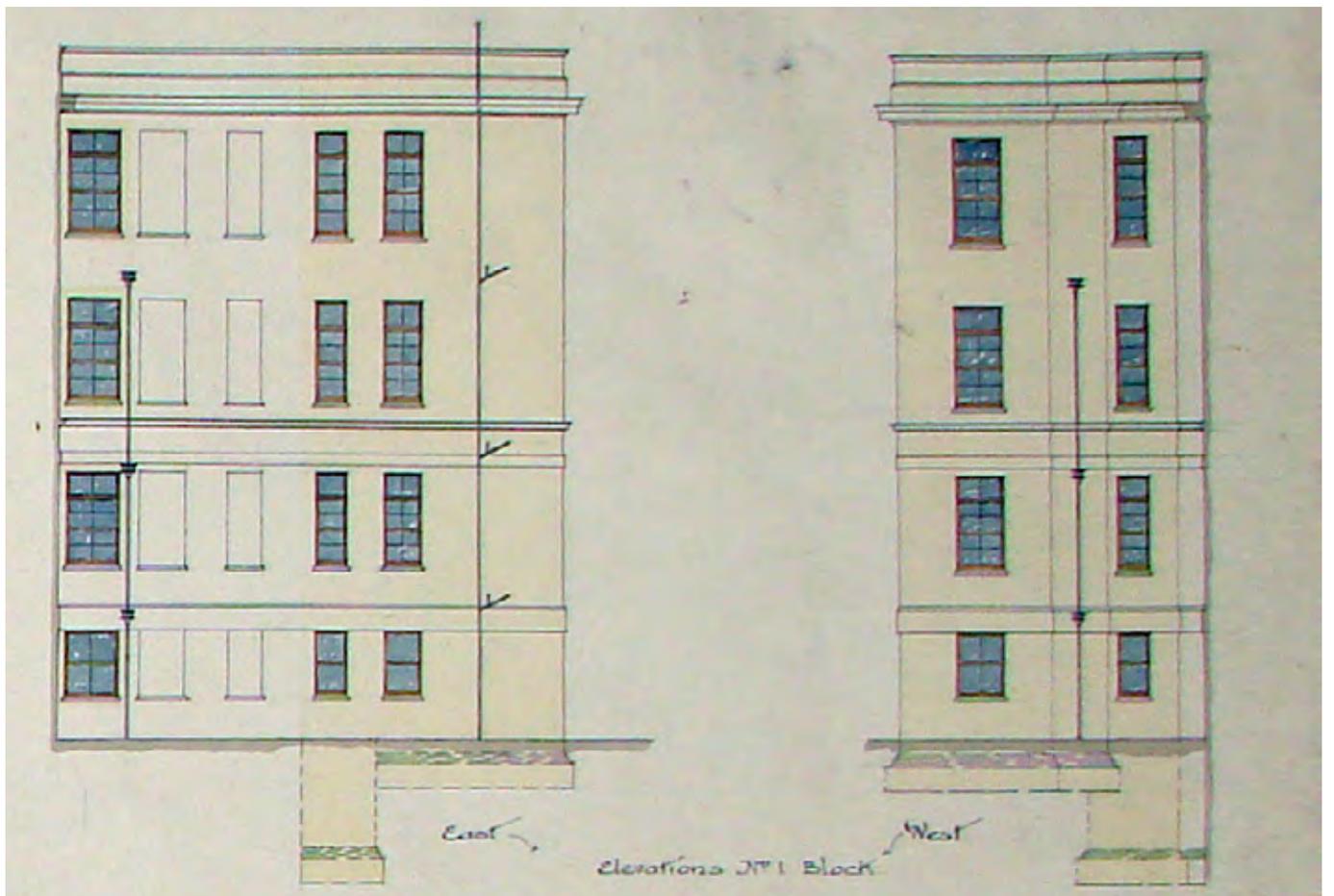
47. Elevation drawings detailing the post-fire restoration of the Adelaide Wing



48. Plan drawings of the post-fire restoration of the Adelaide Wing



49. Plan of 1896 showing various improvements to the hospital, including four sanitary blocks at the north side of the building



50. Elevation of one of the sanitary blocks, 1896

3.2.11 Changes in the 20th Century

Despite a massive financial crisis at the turn of the century, the hospital remained open through various appeals for donations and fundraisers, thus providing some capital for updating the site. For the period of 1892 - 1935 the hospital employed F T Cawthorn as their architect and many of the works which took place during this time were designed or at the very least overseen by him (figure 51).

One improvement was the installation of an ornamental porch to the main south entrance in 1902, paid for by Alderman Brigden (figure 52). It was a cast iron frame with glazed gable roof. This was later removed, however, when the new Casualty Department was constructed in 1929.

In 1913 central heating was installed throughout the hospital, which provided more reliable heat than the original fireplaces.



51. Aerial photograph of the building, taken sometime between 1930 and 1950, showing various works by Cawthorn such as the balconies and Casualty Department.



52. Photograph c. 1920 of the south elevation, showing the ornamental porch

The Balconies (1912 - 13)

From 1912 to 1913 donations from Mrs David Smith and Miss Louise Sassoon provided balconies on the south side of the hospital, the purpose of which was to provide more opportunity for patients to take in the brisk sea air. These were located on all three floors at the east and west ends of the building.

The balconies were cast iron with slender columns, plain square balustrades and glazed angled roofs with cable supports (figures 56). Initially the ends of the balconies facing south were screened off. The insertion of these balconies required access from the wards, and window openings were converted into large glazed doors. The balconies also appear to have been fitted with large roller shades, which were used to block sun or wind while still allowing patients to take in the fresh air.

During the First World War the hospital received several wounded soldiers for treatment with the first group of 69 men arriving in October 1914. A special Committee for Wounded Soldiers was immediately set up, and undertook the work of disinfecting and mending uniforms and making appeals for items such as food, games, personal hygiene items (e.g. hairbrushes), writing paper and stamped envelopes, and smoking accoutrement. During their stay at the hospital the men were often wheeled out onto the balconies and photographs show them propped up on pillows in beds sitting outside (figure 53). The balconies served the same purpose for wounded soldiers during the Second World War (figure 54).

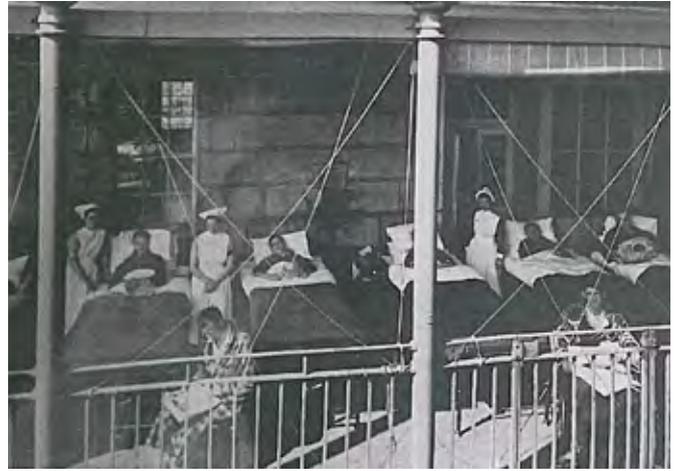
In 1931 emergency staircases were added to the balconies - one each to the east and west. These were designed by Cawthorn and provided by Haywards Ltd. Like the balconies, these were cast iron with plain balustrades.

Sometime between the early 1930s and the 1950s, further alterations were carried out to the balconies. These included the construction of solid end walls, each containing a window, and the refurbishing the escape stairs to have a roof over and concrete supports. A post-war photograph shows that the balustrades had also been updated (figure 55). In 1953 the need for space outweighed the benefits of fresh air and £17,734 was spent on closing in and reconstructing the balconies, which provided an additional 12 beds to the hospital.



53. Photograph showing wounded soldiers on the balconies, taken during WWI

The works included the provision of solid walls with large vinyl windows. There is presently no evidence to support the survival of any of the original cast iron structure, especially judging by the current pattern of fenestration. However, this is not possible to determine without invasive investigation. There is also no visible reference to the original exposed exterior walls of the Barry Building as all the internal walls have been plastered and painted (figures ___).



54. Photograph showing wounded soldiers on the balcony, taken during WWII



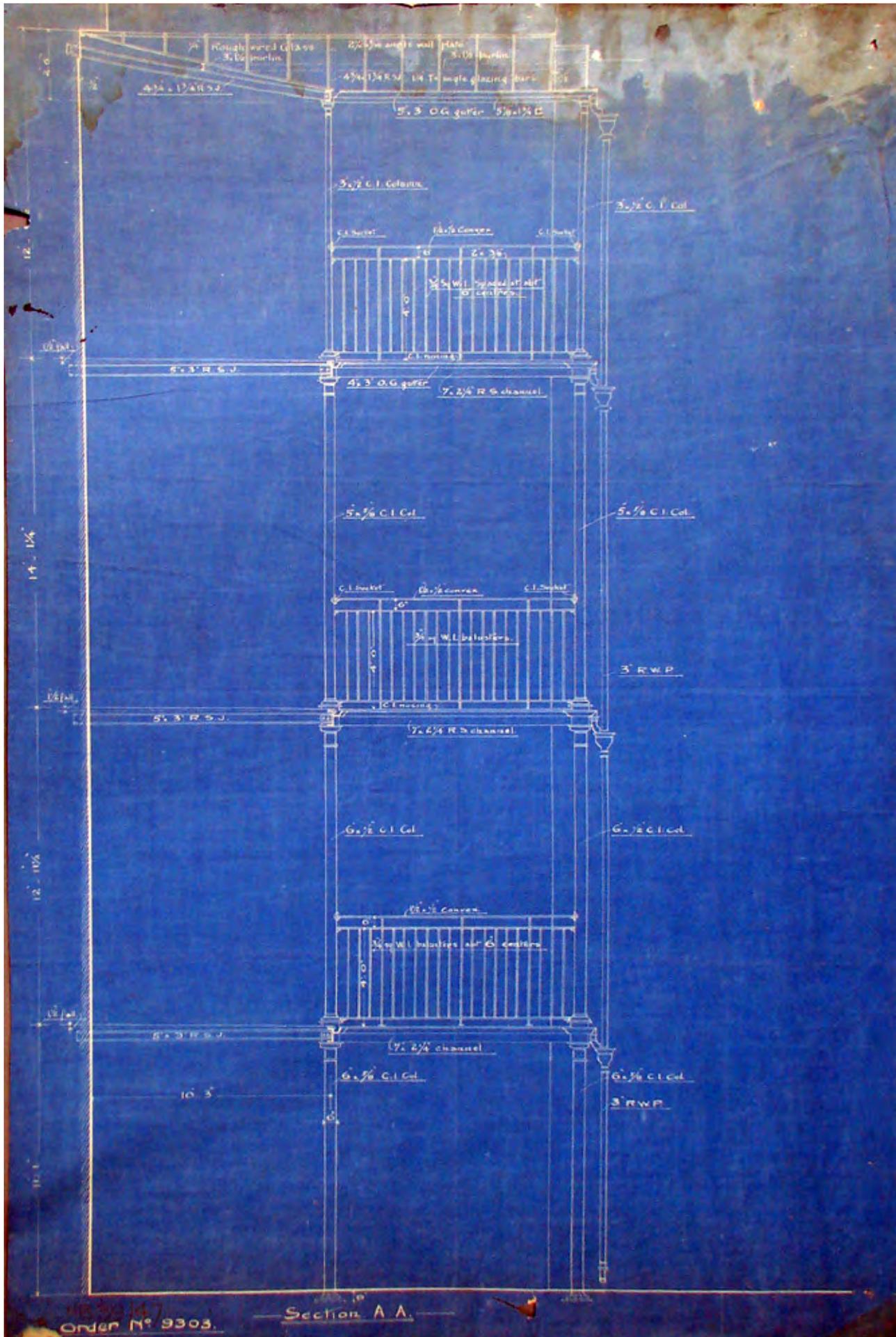
55. Photograph of the south elevation sometime after WWII, showing changes to the balconies

Orthopaedic Department (1920)

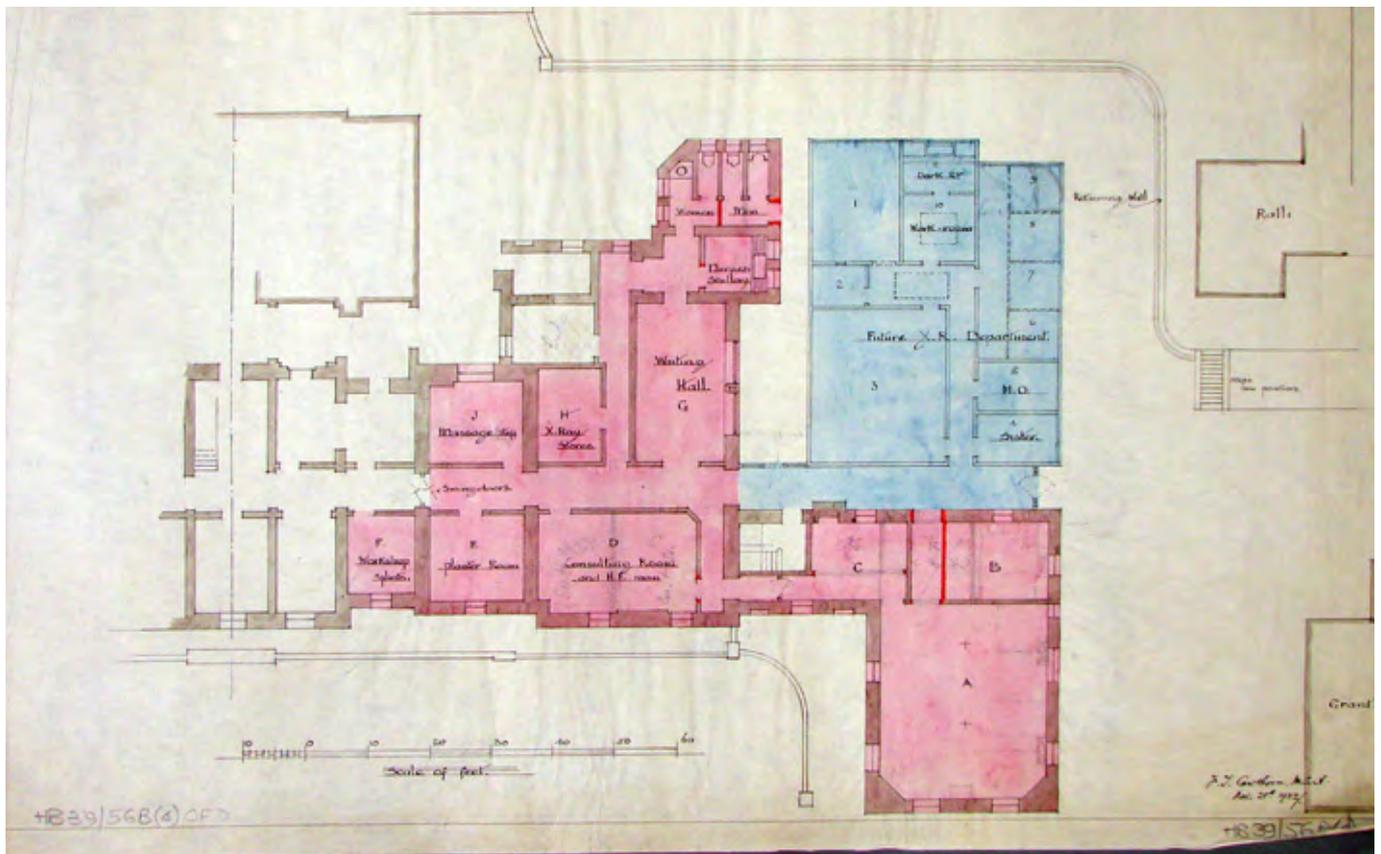
In 1920 a £2,000 grant was provided by the Joint War Committee of the Red Cross and Order of St. John, which contributed to the construction of a new Orthopaedic and X-Ray Department. Plans were drawn up by Cawthorn from 1922 - 3 (figure 57), and James Barnes & Sons were appointed contractors. Detailed drawings for the steel windows in the building were provided by Henry Hope & Sons of Smethwick.

The new department was comprised of converted rooms at the east end of the hospital, a new single storey brick building in the space between the Adelaide and Stewart Wings which was to form the X-Ray department and a link to the main building. The department was formally opened in December 1923 with orthopaedic equipment and new electro-cardiographic equipment installed. This building is still used today as the X-Ray and MRI Department.

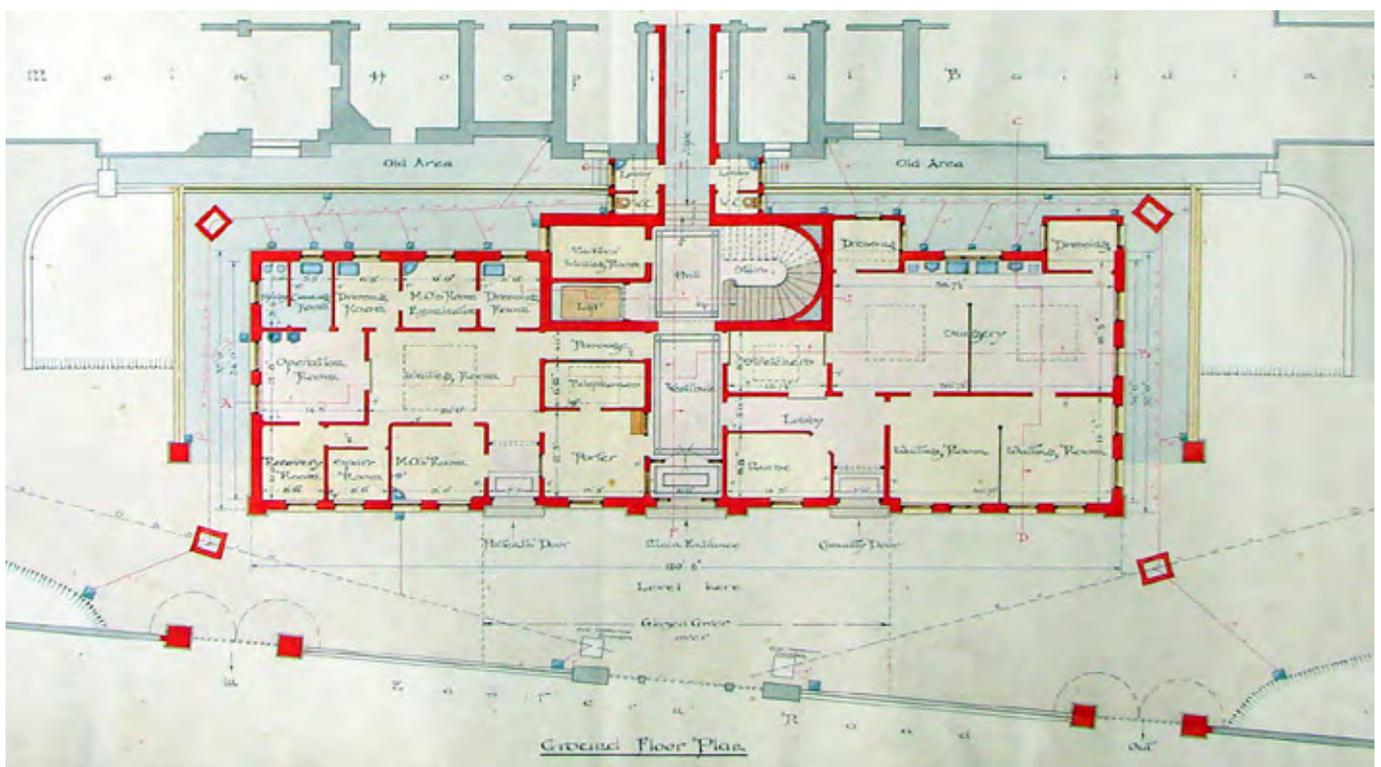
By the 1950s, the single storey building to the northeast had been completely integrated into the main hospital building, rather than being connected by a covered way.



56. Elevation drawing for one of the south balconies



57. Plan dated 1922, showing alterations to the existing southeast part of the building and the construction of a new extension to accommodate the Orthopaedic Department



58. Ground floor plan c. 1928 showing the new Casualty Department

A New Casualty Department (1929)

In 1926 a Centenary Appeal was launched to raise £100,000, intended to fund changes suggested by hospital design expert, Colonel J D Mackintosh. By the end of 1927 the total raised was less than half, with a £10,000 donation by Bernhard Baron set aside for a new casualty department. Cawthorn designed the department as an extension to the south of the main

building which would replace the earlier cast iron entrance porch. The extension was rectangular in plan with a footprint larger than the original Barry Building, and consisting of a single storey with partial first floor and spiral staircase (figure 58). An ornamental porch was designed by Walter MacFarlane & Co to act as a large porte cochère (figure 60).

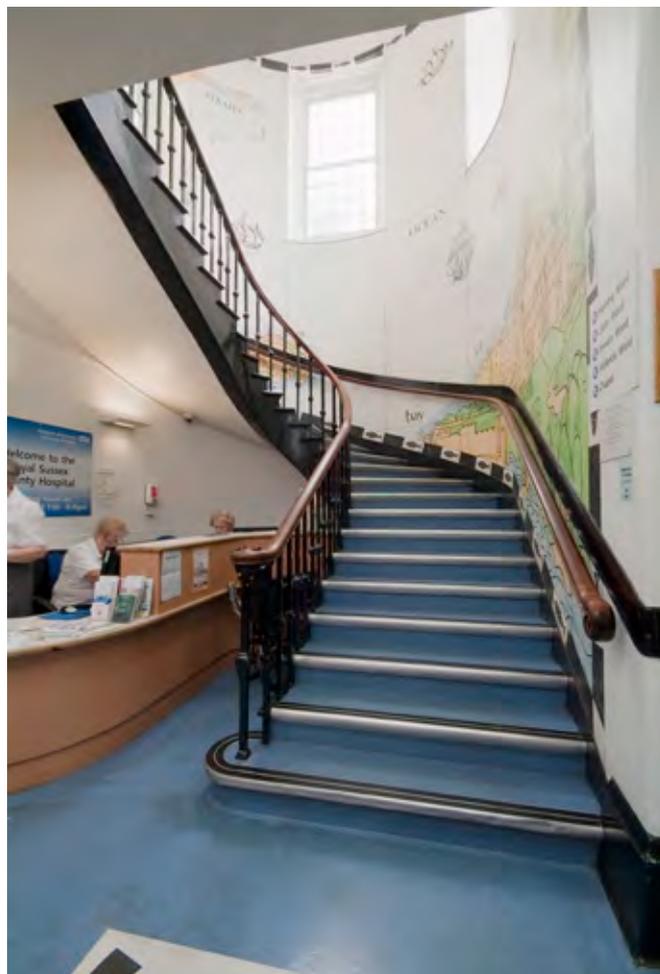
Within this space was an Operation and a Surgery Room, Waiting Rooms, Dressing Rooms, a Nurse's and Porters Room, and so on. There was very little internal ornament, except for the decorative staircase (figure 59). The ceilings were supported on plain box beams with rounded edges, which in some spaces created a cross-over pattern to house a skylight (these have all since been blocked, figure 61).

In the late 20th century the west side of the department was converted into a shop, and a mural was painted in the staircase by artist David Halliwell with funding from the League of Hospital Friends. The building was further updated in 2007, and today houses a W H Smith and coffee shop and a Discharge Lounge. Very little of the original layout survives.

Latilla Building (acquired 1936)

Please see section 6 of this report for further detail on the history of the Latilla Building.

In the 1920s the hospital committee decided to buy a small existing structure to the southeast of the site, which had a frontage on Eastern Road. In 1936 the building - then called the Brighton Girls Orphanage - was sold to the hospital when the orphanage moved to No. 2 Bristol Gate. The purchase of this land provided access to the property fronting Bristol Gate (already owned by the hospital) as well as a place for a new massage department. It was named the Latilla Building, in honour of the £5,000 donation provided by Mrs H G Latilla for its purchase.



59. The interesting winding stair in the 1929 extension, recently painted with a large mural (© Paul Dixon)



60. The ornamental porch on the front of the Casualty Department, designed by Walter MacFarlane & Co (© Purcell Miller Tritton)



61. A model of the new Casualty Department, showing the skylights while still in place (© Purcell Miller Tritton)

3.3 Heritage Value

The following assessment of heritage value is based on the guidelines set out in *Conservation Principles: Policies and Guidance* (English Heritage, 2008), which recommend that significance be assessed within four separate categories: evidential value, historical value, aesthetic value and communal value. In addition to this assessment, the statutory designation of the Barry Building should be considered a guideline for local, regional and national significance. It has not been designated as a listed building - and is therefore not considered to be of national or international significance - but is on the list of local buildings of special interest prepared by Brighton & Hove City Council.

3.3.1 Summary Statement of Significance

The Barry Building was the first structure on the site and the earliest subscription hospital in Brighton. There is some interest in its use as a sea-bathing infirmary, though the function was short-lived. The building is of the Regency highly popularised in Brighton at the time and the simplified design and construction are evidence of a very tight budget. Though the building is attributed to Sir Charles Barry it is neither representative of the Gothic and Italianate styles which made him famous, nor is it a great exemplar of innovative hospital design. Rather the layout and overall appearance are a basic study in neo-Classical domestic architecture.

While the original interior layout remains virtually intact, most of the remaining fabric except for a very few examples (e.g. the main staircase and its plaster ceiling, and elements of the Board Room) is not of any remarkable architectural interest. The loss of the main entrance portico and steps and their subsequent replacement with the 1929 Casualty Department have seriously altered the massing and scale of the south façade, and obscured the intended facade design. The early additions of the Victoria and Adelaide Wings have a neutral impact Barry's original design, as they are faithful representations of Barry's design rather than being stylistically unique. Many of the later 20th century additions have only served to obscure the original building.

Though the building has links to local philanthropy and Royal patronage, this is a typical trait of many 19th and early 20th century hospitals. Its importance in terms of social heritage (e.g. people who were born, treated, worked at, etc. the hospital) is limited only to the local community, and again is a trait found in any historic hospital in the country.



62. Surviving cornices in the Board Room (© Purcell Miller Tritton)

3.3.2 Evidential Value

There is some evidential value in the survival of the original plan layout and some original features of the Barry Building.

The original Barry Building has retained its plan layout almost completely, with the exception of some blocked windows and new door openings. In the east and west extensions, however, the character of the spaces has been almost completely lost. These would have originally been large, open spaces forming a single ward, but the later insertion of partition walls and suspended ceilings has significantly detracted from understanding the large, airy open space of the wards (figure 63).

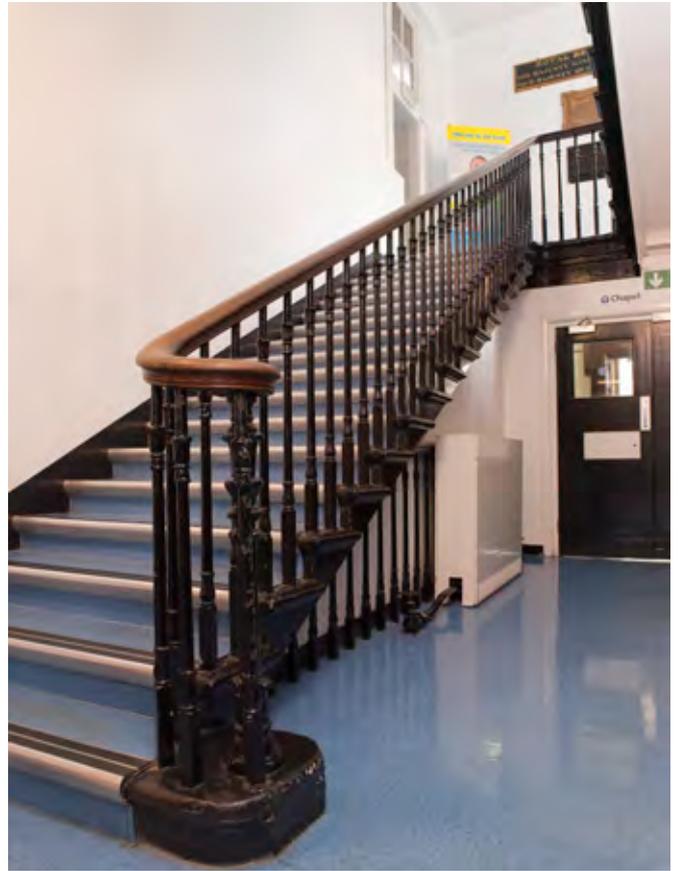
The survival of original built fabric is less complete, as the building has undergone substantial change in its use as a hospital over the years. From an initial inspection there appear to be no surviving features such as (they have all been blocked, plastered and painted over) or light fittings. The only exception is in the Board Room, which retains its cornice and skirting board and the panelled door with moulded surround (figure 62).



63. A cast iron column in one of the 19th century extensions to the building. Note that partition walls, suspended ceilings and vinyl floor coverings have almost completely removed the original character of the space (© Purcell Miller Tritton).



64. An original door opening in the Barry Building which has been altered to accommodate a skylight, wall guards on the lower part, and a new modern door (© Purcell Miller Tritton)



65. The central staircase at ground floor, where it has been closed in (© Purcell Miller Tritton)



66. Etching of the Barry Building c.1830s showing the original entrance porch



67. Margate Sea Bathing Infirmary, c. 1770s (RCHME 1998)

Another notable survival is the central staircase, which becomes a spiral stair at the top floor and retains a circular plaster decoration on the ceiling. However, the stair has been altered at the north end to accommodate the Chapel in the mid 19th century, and at Ground floor has been closed in (figure 65). In some areas the moulded door surrounds survive, though without any original doorways and in other circumstances they have been modified to fit casement windows above or to accommodate corner guards (figure 64).

Floorboards are known to have been fitted in the wards in the late 19th century. The installation of the present vinyl flooring would have either necessitated their removal, or they have been retained underneath but with unknown damage.

The greatest loss to the building is the original grand entrance (figure 66), which would have been the focal point of the main elevation provided through a set of external steps and a Classical portico containing another set of steps. This entrance was completely removed with the construction of the Casualty Department in 1929. Its loss has been of great detriment to the understanding and context of the south façade and to the overall circulation pattern.

The extent to which the fabric of the early 20th century balconies survives is unclear, though it is presumed that the original cast iron columns and balustrades have been lost. If this is the case, the evidence of the historic function of the balconies - to allow patients to take in the sea air - has also been lost. The enclosed balconies which are in situ at present detract from the historic character of the south façade, and create interior spaces which are not distinct from the other rooms within the main building.

3.3.3 Historical

The Barry Building displays some illustrative value for its historic use as a sea bathing hospital and for the continued use of the site as a hospital for over 150 years.

The hospital was not revolutionary in its application of sea bathing as a treatment. Though sea bathing for good health existed as early as the 16th century, specialist hospitals did not appear until the mid 18th century. One of the earliest examples which survives today is the Royal Sea Bathing (figure 67) Hospital at Margate designed by Revd John Pridden in 1791 (since converted to flats). These facilities continued to grow in popularity and in number throughout the late 18th and early 19th centuries, though despite Dr Russell being the first major proponent of sea bathing in Brighton, the hospital here was not constructed until the 1820s.

Despite its late arrival the hospital was the first of its kind in Brighton. A key element of its siting was an adjacency to the sea, with windows providing brisk sea air to bed-ridden patients and a short walk downhill on Paston Place allowing more mobile inmates to be taken for ablutions in the sea. However, the practice of sea bathing soon after began to dwindle and almost immediately after its founding the focus was shifted more to the place being the County Hospital. By 1838 reports of the hospital failing in its duty as a Sea-Bathing infirmary were being made and subscriptions lost because of it.²⁶

The saltwater well northwest of the Barry Building has some association with the early use of the hospital, though it went out of use with the decline in sea-bathing. Its possible other

function was use by the brewery, which shut in 1841, and perhaps by the laundry. The well had previously been hidden within an earth retaining wall and has since been covered over by a new, concrete retaining wall; it is therefore not a feature of the site and has not been for some time.

Therefore, though some significance is attached to the hospitals foundation and use as a sea-bathing infirmary, it was a short-lived function which has left no physical evidence on the site.

Another important aspect of function is the continued use of a purpose-built hospital building for 180 years, a surprising feat for what was originally a domestic scale three storey structure built on a tight budget. The continuous use has not been kind to the building, however, with constant re-shuffling and extension resulting in piecemeal and sometimes detrimental changes such as the 1920s Orthopaedic Department to the northeast (now the X-Ray and MRI Department) and various other single storey additions at Ground Level.

It should be noted, however, that this hospital is not unique, nor is it the best example of a hospital in continued use. A mineral water hospital was founded in Bath in 1783, and like Brighton the hospital here provided care for impoverished sick. It was designed by John Wood and later enlarged on several occasions. It continues in use today as the Royal National Hospital for Rheumatic Diseases (figure 68). There are many later examples of better designed hospitals, as soon after the Royal Sussex County Hospital was built, larger and grander hospital buildings were being constructed across England, some of which also remain hospital buildings today. One example is the Grade I Leeds General Infirmary, a large pavilion-plan building of red brick with a proliferation of Victorian Gothic detailing designed by George Gilbert Scott and opened in 1869; it remains today as part of the Leeds Teaching Hospitals NHS Trust (figure 69). Another example is the Grade II listed Broadmoor Asylum in Berkshire, designed by Sir Joshua Webb and constructed in 1863.

There is some associative value for the various architects who have worked on the building, the numerous patrons who have been involved with the hospital throughout its history, and the doctors which have worked there.



68. The Royal National Hospital for Rheumatic Diseases (©NHS)

26 Gaston



69. Leeds General Infirmary.



70. Atree Villa in Queens Park, Brighton designed by Barry in the 1820s and demolished in the 1970s (James Gray collection, Regency Society).



71. The Pepperpot, a tower designed by Barry as part of the Atree Villa surrounding buildings. This is Grade II listed.



72. St Peter's Church in Victoria Gardens, Brighton, designed 1823 by Barry (© Purcell Miller Tritton)



73. St Andrew's Church, Hove, designed by Barry in the Italianate style (St Andrew's Church website, <http://www.visitstandrews.org/>).

Sir Charles Barry

Sir Charles Barry is often thought of as one of the greatest English architects. This attribution is primarily owed to his later public commissions done in the Italianate Style and in Barry being the English leader of the international Renaissance Style, with the Houses of Parliament his most notable commission. The hospital in Brighton was not his first, and certainly not his grandest design. Being so early in his career, the design for the RSCH shows little development of the design skill which was applied to his later buildings, and has little value as evidence of the evolving style which ultimately made him famous. Rather, it was more a study in classic proportions than an experiment in architectural style.

Charles Barry (later Sir) was born in Westminster, and through much self-education and proficiency for drawing he was articled to Middleton and Bailey (surveyors to the parish of Lambeth) in 1810; within six years he was managing the practice and in that time was regularly exhibiting at the Royal Academy. In 1817 he began an architectural tour of Europe, and at this time *'his architectural sympathies were strictly neo-classical'*.²⁷ He was also a great admirer of the origins of the style, calling the Parthenon *'the finest model of grandeur, beauty and symmetry'*.²⁸

Upon returning to England Barry benefitted from the burgeoning economy and architectural competitions, many of which were funded by the Church Building Act 1818. His first success was in Brighton in 1823 with St Peter's Church²⁹ (figure 72), which introduced him to a new circle of wealthy patrons including Lord Egremont and local solicitor Attree - whose influence gained him success in designing the Royal Sussex County Hospital, 1826 - 8. Attree later commissioned Barry to design the Attree Villa (demolished 1974), a somewhat plain Italianate style building, along with the surrounding grounds including the large Pepperpot tower (figures 70, 71) and Garden Temple (both Grade II). Barry also designed St Andrew's Church in Hove (Grade I) which is in his more well-known Italianate style (figures 73).

Barry attempted to maintain his favoured style and produced a winning entry for the Manchester Athenaeum, 1826. This was a veritable study in the neo-classical design with a projecting pedimented porch and Etruscan columns. It was a much more elaborate architectural piece than any of Barry's later work in Brighton. The Athenaeum and Buile Hill Hall in Salford (figures 74, 75) were Barry's only Greek revival designs to be built and he lost several competitions with entries of the same style. So it was that Barry's preferred mode of design was in decline, as architectural connoisseurs were demanding a fresh alternative to the fatigued Greek Revival style that had run rampant in the early 19th century

Barry subsequently began to work through a range of more ornate European styles, including the Italianate Palazzo style (e.g. the Manchester Reform Club, 1837) and Florentine palace style (e.g. Traveller's Club, Pall Mall, 1829). His design for the Traveller's Club *'established Barry's reputation as the English leader of the international Renaissance Revival'*³⁰ and set him on his way to becoming one of Britain's most well known architects. He went on to complete several private and public commissions, with his most well known design being that for the restoration of the Palace of Westminster in 1835.



74. The Royal Manchester Institution, now part of the Manchester City Art Gallery (©Manchester Art Gallery)



75. Barry's Buile Hill Hall in Salford, one of only two Greek Revival buildings he designed (Friends of Buile Hill Park website, <http://www.friendsofbuilehillpark.co.uk/>).

The winning entry was chosen out of 95 other architects' designs and placed Barry into a close working relationship with A W Pugin, thus creating a building which was *'essentially classical - a tribute to Barry's Italian training, but with a plenitude of Gothic details by Pugin'*.³¹ While his work here has been accused of shortening his life significantly and making him a depressed man, the results are a great testament to his work.

William Hallett

William Hallett was the architect for the Victoria Wing - the first addition to Barry's original building - though he is better known for his design of the 1856 Chapel. He was constantly involved with the local community and a combination of interests, including his professional life as a builder and his position as Director and Guardian of the Poor, likely led to his involvement at the hospital. His design for the Victoria Wing was heavily influenced by Barry's earlier building and did not use any new or inventive architectural designs.

Herbert Williams

Very little is known about the designer of the Adelaide Wing, except that he was a local architect who also designed the Brighton and Hove Dispensary Institution, built by Messrs. Cheeseman. It was completed and occupied in 1849. His designs for the extension showed good relationship and proportion to the existing building, but did not display any notable qualities of architectural interest.

27 M. H. Port, 'Barry, Sir Charles (1795-1860)', Oxford Dictionary of National Biography, Oxford University Press, Sept 2004; online edn, Oct 2008 [<http://www.oxforddnb.com/view/article/1550>, accessed 12 Aug 2009]

28 C Barry travel diary, 29 November 1818

29 Listed Grade II

30 H. R. Hitchcock, Early Victorian architecture in Britain, 2 vols. (1954)

31 Britain Express, Charles Barry: A biography of the eminent Victorian English architect, <http://www.britainexpress.com/History/bio/barry.htm> accessed August 10 2009.

E Edmund Scott & F T Cawthorn

For the period of 1892 - 1935 the hospital employed F T Cawthorn as their architect and many of the works which took place during this time were designed or at the very least overseen by him. Prior to his long term position, Cawthorn was part of a partnership with Edmund Scott, and the two worked on several projects at the hospital. These included the restoration of the Adelaide Wing, the Jubilee Building, a new mortuary, a link bridge (figure 76) to the north of the site and alterations to the Children's Wards in the original Barry Building.

In addition to these works at the hospital, they were ecclesiastical architects, designing several churches within the area. One of the most notable churches was by Scott with his design for St Bartholomew (1874) in Brighton, called *'perhaps the most impressive of all 'town churches' by its size and proportions'*.³² It was rumoured to have been built to the dimensions of Noah's Ark and is the tallest parish church in the country, its nave higher than that of Westminster Abbey. It cost more than £18,000 to build and, upon its completion in 1874, dominated everything around it. *'So vast it was, in fact, that it caused its own microclimate, creating such a downdraft that the chimneys of the adjacent houses were perpetually choked with smoke'*.³³ (figures 77, 78)

At the hospital, however, Scott and Cawthorn mostly kept to the original style, materials and architectural features originally designed by Barry, which limited their ability to apply any creativity to their work here. Cawthorn was later able to apply more creativity to the hospital with the design of the new Casualty Department, which was the first major departure from Barry's style to be constructed on the south side of the hospital.

There is some associative value linked to the early doctors and physicians who worked at the RSCH, who had influence on teaching and practical medicine within the hospital.

One of the most important roles was that of house surgeon; while the physicians and surgeons held honorary appointments the house surgeon was the only person to receive a salary. Though they may not have been nationally known or revered for their medical practice, these men were often key proponents in establishing new programmes or building new facilities, and in keeping the hospital successful. The first house surgeon, Benjamin Vallance *'was frequently praised in the minutes of the board of management'*³⁴ and a ward in the 1853 west extension was later named for him.

Other notable medical staff include: Dr William King (appointed 1842), who is well known as a leader of the Cooperative Movement, and who became first president of the Brighton and Sussex Medico-Chirurgical Society; Dr Ormerod (appointed 1852), previously of Barts Hospital, who wrote several papers on medicine and natural history; The Jowers family, of whom father Fred and son Reginald contributed greatly to the hospital; Dr Helen Boyle and Dr G H Harper-Smith, who ran the first outpatient department for early nervous disorders in 1937; Surgeon Mr C W Beresford, who performed surgery on a Second World War soldier who had an unexploded cartridge in his thigh; and so on.



76. The link bridge to the north of the hospital, designed by Scott and Cawthorn (© Purcell Miller Tritton)

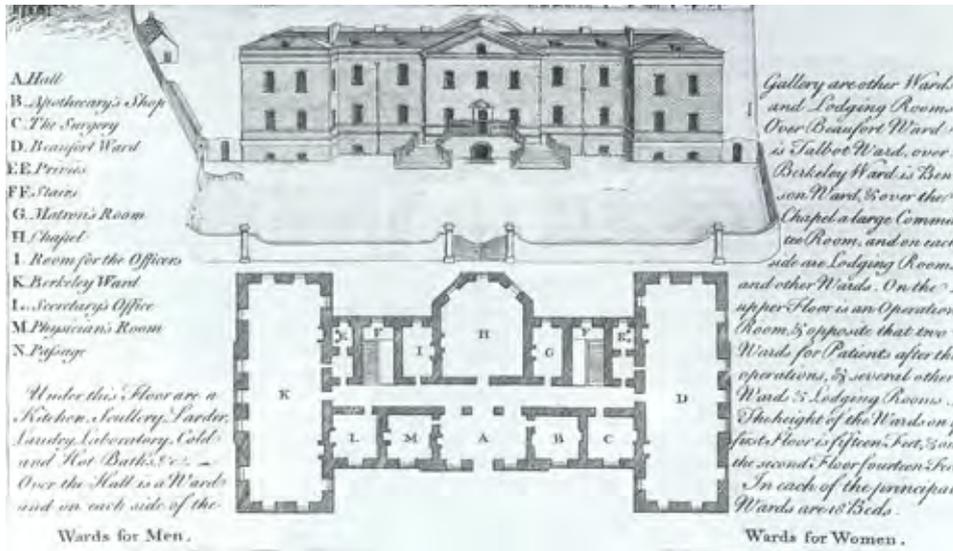
³² Muthesius, Stephen (1972) *The High Victorian Movement in architecture, 1850-1870*, Routledge.

³³ Crisfield, M and Andrews, M (2006), *Brighton & Hove*, Frances Lincoln Ltd.

³⁴ Gaston (2008)



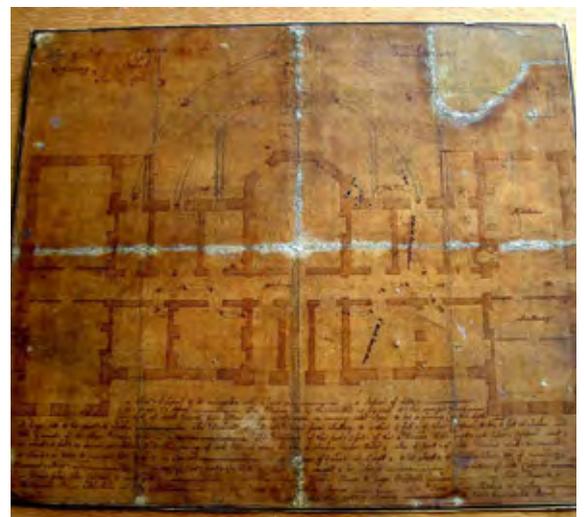
77. St Bartholomew's Church in Brighton, designed by Scott (© Purcell Miller Tritton)



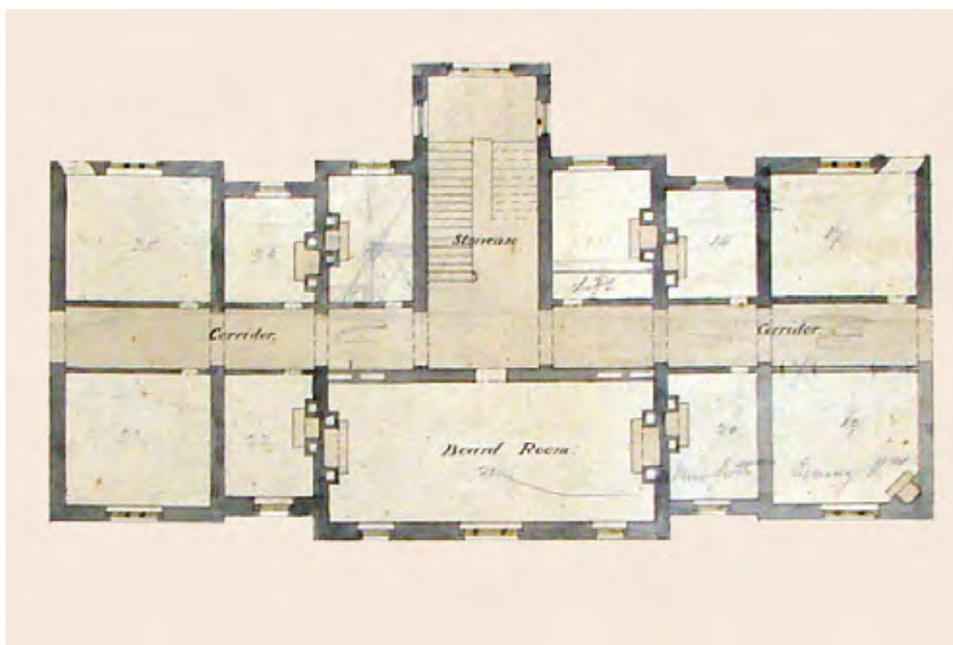
78. Plan of Gloucester Infirmary, c.1755-61 (RCHME 1998).



79. Front elevation of the Radcliffe Infirmary c.1770



80. Ground floor plan of the Radcliffe Infirmary c.1764



81. Plan of the original Barry Building

3.3.4 Aesthetic

There is little design value attributed to the original design and layout of the building, which is based on a simplified domestic arrangement with typical neo-Classical elements.

The plan for the original hospital was a simple one, arranged around a central corridor running east - west with rooms on both sides and a large central stair at the north. At each end of the corridor there was presumably a large window, though no early plans or drawings clearly show this.

The plan is similar to mid to late 18th century hospitals, which Barry may have looked to for inspiration. Two such examples are the Gloucester Infirmary (1755 - 61, now demolished) designed by Luke Singleton, and the Radcliffe Infirmary at Oxford (1770, remains today, though no longer run as a hospital). Both are arranged internally around a central spine corridor, with the grandest rooms facing the main façade. Early additions to the Barry Building further the similarity to these earlier hospitals, with the Victoria and Adelaide Wings at the end of the corridors mimicking the large wards found at Gloucester, Radcliffe and elsewhere. The main difference between the Barry Building and earlier hospitals is the location of the stairs, which were often either side of a central projecting bay on the rear elevation, whereas Barry designed a central stair which was entered into from the main entrance hall and had a large window on the north side landing (figures 78 - 81).

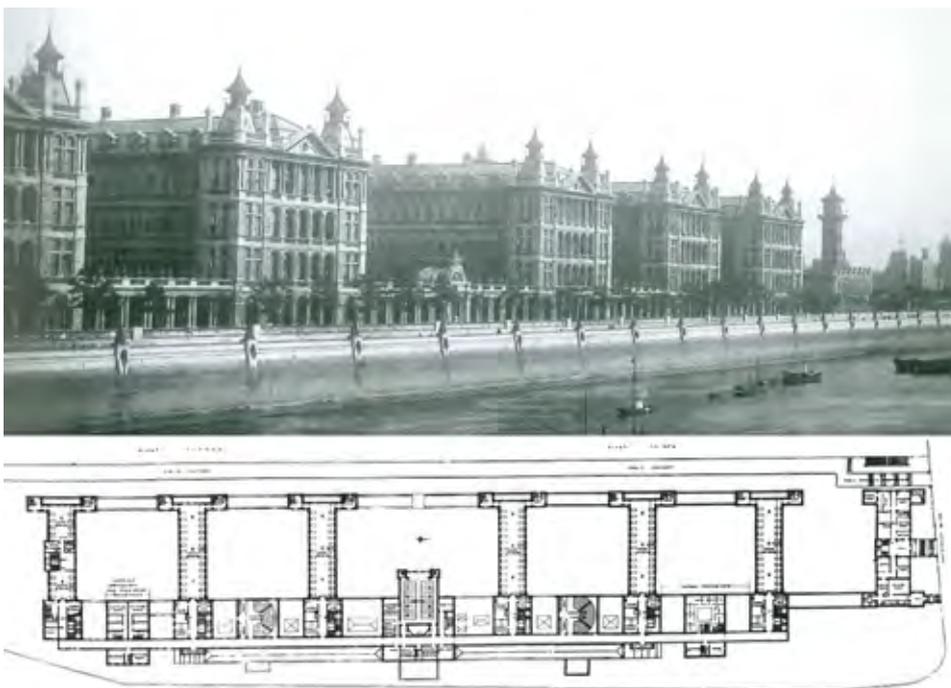
A large central stair is indicative of the antiquated practice of applying domestic design styles to non-residential buildings. This practice was typical of the 18th century, when hospital design had not been substantially developed, and when the scale of such buildings was still relatively small: *'Early general hospitals rarely exceeded 100 beds, and many had fewer than 50. Extensive buildings were not, therefore, usually required and virtually all the administrative, service and medical accommodation could be brought under one roof'*³⁵.

It was not until a few decades after the Barry Building was constructed that particulars of hospital design started to emerge. New plan forms were introduced based on the work of hospital reformers such as Florence Nightingale, with new configurations including multiple blocks configured around a courtyard, series of separate corridors, or a long corridor either side of a central block. These sometimes grand buildings (note, for example, St Thomas's Hospital in Lambeth, London, 1847, which contained 6 wards arranged perpendicular to a huge main block) (figure 82) became the forerunners of design for the practice of medicine, progressively replacing the domestic style used by Barry.

The exterior was also simplistic, being a standard neo-Classical design in brick with rendered ashlar. The overall character of the building was influenced from several directions, including the then popularity of the Regency style, Barry's fondness for the Classicism, and the late 18th and early 19th century affinity for using neo-Classical elements for all kinds of public buildings ranging from banks to libraries and galleries. However, very shortly after the construction of the hospital, this aesthetic began to fall out of favour and Barry himself was one of the first architects in Britain who was at the forefront of new styles.

The elevation shares similarities with several hospitals which were designed before it, including a central projecting bay with pediment, a large plinth and a small central porch. Both Gloucester and Radcliffe Infirmary have similar facades, as does Richard Jupp's front entrance addition to Guy's Hospital in London (1770s) (figure 83) - which is a much more extravagant design featuring rusticated arches at ground floor level and Classical figures in niches - and the Bath Mineral Water Hospital.

The original finish of the building was exposed yellow brick at the upper levels with render at ground floor. This was a typical attribute of Regency buildings in Brighton, including the nearby Kemp Town (1823), the grand development of Richmond Terrace near Victoria Gardens (1818) and several developments on Marine Parade.



82. St Thomas's Hospital in Lambeth, c. 1847 (RCHME 1998)

35 RCHME (1998)



83. Guy's Hospital, London, showing Richard Jupp's front entrance c. 1770s

Some of this survives on the north facade of the building, but in later years the south, east and west façades have been fully rendered.³⁶ This is unfortunate, as the exposed brick would have been an interesting link to large residential developments around Brighton, and a typical design element of its time.

The earliest additions had little effect on the overall character of the building; rather they were polite extensions which respected Barry's original scale, massing and proportions. Indeed, contemporary etchings show a building which could have been designed and built in a single phase (figure 84). Though the 1853 extensions again used the same vocabulary, they began to alter the scale of the hospital by jutting forward to the south and creating more of an enclosed space at the main entrance than the original flat façade. The spatial character of the south elevation was changed even further when the Casualty Department was built; constructed in a different style and at a single storey height it was the first major extension to the main façade which completely came to odds with the existing architectural style and scale of the building.

The north elevation has seen the most change and has suffered from continued additions and alterations over the years. The Chapel was the first to affect change, though the

rendered brick facades with stained glass windows would have had unique enough character from the original structure so as to read visually as a standalone structure. This has changed drastically over the years, however, with several single and double storey height additions creating a convoluted exterior which hides much of the original façade.

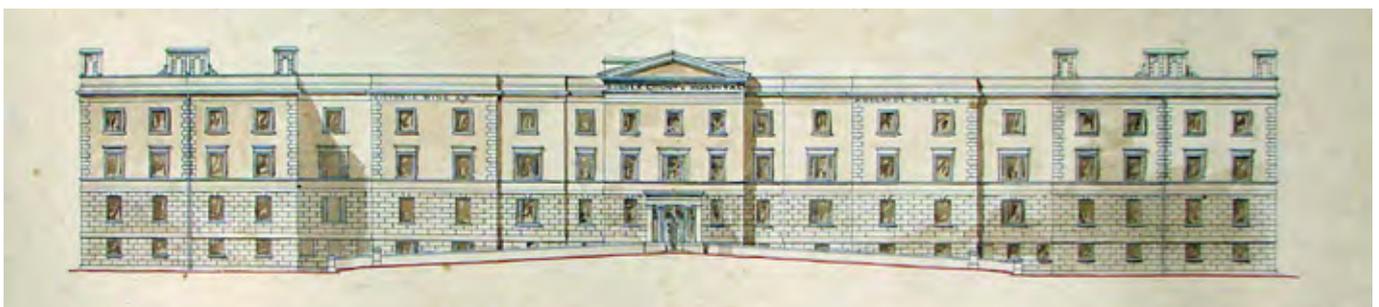
Large scale additions such as the sanitary blocks have also greatly altered the character of the north elevation - these were the first large scale additions to the building which did not attempt to use the same architectural style as the rest of the building. The Orthopaedic and X Ray department is also greatly at odds with the main building, being of a completely different style which is more functional than architecturally pleasing.

The building has some artistic value in terms of its citing and relationship to the surrounding area.

When it was originally built, the size and scale of Barry's building would have dominated the landscape. At this time, the majority of land to the north of Eastern Road was devoid of any grand structures, with only smaller scale two or three storey buildings (such as Latilla House) in the nearby area. This, combined with the vacant lots directly south of the hospital on Eastern Road would have given the building a large space within which to stand, somewhat dominant upon a hill, in the landscape on the eastern edge of Brighton.

This dominance changed over time, however, as the surrounding area was further developed. By the turn of the century the area to the west of Abbey Road had been completely developed with terraced housing and a row of terraces were built at the edge of Bristol Gate sometime in the 1880s or early 1890s. By the mid 19th century detached residential buildings were being constructed to the northeast of the site, and in the 1950s large scale council housing was constructed to the north.

The hospital itself has been one of the most notable contributors to the increased density and scale of development around the Barry Building. From the late 19th century to the present, the hospital has carried out large extensions to the original Barry Building, followed by detached structures like a laundry, Jubilee Block, Nurse's Home and library, and more recently by large scale development like the Thomas Kemp Tower and Royal Alexandra Children's Hospital, which now rise above the historic buildings on the site. Even the land to the south of Eastern Road, which was originally bought by the hospital to allow for fresh air to enter the building, was soon the site of a separate Outpatient's Building, Sussex Eye Hospital, and more recently the Audrey Emerton Building.



84. Elevation drawing of the hospital showing the main south facade after the addition of the Victoria (1839) and Adelaide (1841) wings and the east and west extensions (1853).

36 Brighton Borough Council, Environmental Services Department, Kemp Town Conservation Area Study and Enhancement Plan (1992)

Today the Barry Building still maintains a highly visible location on Eastern Road, with a clear vantage point up Paston Place with the pediment of the hospital terminating the access up the road. This has been a strategic view to and from the building since its construction. It still retains its location on a hill, as well, meaning that the south façade of the building can be seen from various points around the adjacent area, including glimpses from the nearby conservation area of East Cliff, and from the very western edge of the Kemp Town Conservation Area. It has, however, become somewhat skewed by later additions, a car park, and more modern buildings in the adjacent area.

3.3.5 Communal

The hospital has some social value for its history of benefaction, links to the local community, and strong history as a teaching facility.

The use of the building as a subscription hospital - prior to NHS nationalisation in 1948 - is of some note, as it is a clear representation of a facility run completely on benefaction and without charge from its medical staff. The higher the amount provided the more patients were allowed to be admitted; a situation which in the NHS system of today seems nearly implausible. The subscription and donation system was not always a success, however; the committee minute books and various records of the hospital throughout the 19th and early 20th centuries show huge deficits and constant struggles for capital.

Though the necessity for a letter of admittance from a subscriber was ended before the turn of the century, subscriptions still remained a constant source of income, along with, legacies, various institutions (e.g. Sussex Provident Fund; Old Patients Association; Golden Penny League), funds (e.g. the Jubilee Fund - which provided the money to build the Jubilee Block) and numerous fundraisers like the Christmas fairs and bazaars held in the Dome. One such event was the Arabian Nights Bazaar in November 1931, held during the economic depression.

The hospital relied most heavily on donations. These were often in large one-lump sums that provided entire additions or schemes of alterations. The very first of its kind was from well known property owner (and lord of the manor) Kemp - for whom Kemp Town is named - who donated the land for the hospital to be constructed on. Other prominent local people donated greatly to the hospital over the years, including Lady Jane Peel, the Marquis of Bristol, Bernhard Baron, and so on.



85. Plaque in the main stairwell of the Barry Building recording patrons of the hospital.

There was also a great deal of royal patronage to the hospital, with George IV being the greatest early boost (figure 85). Other members of the royal family donated money and made visits, all with the benefit of raising the profile of the hospital. The plaques in the main hall of the Barry Building provide a tangible memory of the royal patronage which occurred.

The provision of the hospital was important because it also allowed the poor to partake in treatment which was usually reserved for those wealthy enough to pay for either a doctor or for the spas down at the sea side. With a letter of recommendation from a subscriber (though this was later abolished) a member of the lower classes could either have outpatient treatment or the privilege of a bed. Though the facilities were not grand or overly comfortable they were certainly better than had previously been available (which was typically no treatment at all) and capitalised on the philanthropic nature of the wealthy upper classes.

The hospital has also been in the forefront of new technologies, and this is owed in large part to the fact that it has been a subscription hospital. Several items of new equipment or the establishment of new departments has occurred because of bequests or donations. This has included the physiotherapy department in the Latilla Building and new x-ray and cancer treatment equipment and facilities.

The early hospital also had a strong dedication to teaching, which continues today. The second house surgeon, E J Furner, helped to establish the first library and museum in the hospital which included facilities 'for medical pupils and others in the prosecution of their studies'³⁷ and also led to its recognition as a School of Practical Medicine and Surgery in 1834. A new museum and library were constructed in 1870 and in 1905 the Stephen Ralli Memorial Department for clinical research and bacteriology was founded. In the 1880s the hospital was well known and 'enjoying the very highest reputation with the medical profession' and that it was 'staffed by first-rate physicians and surgeons who took a great interest in teaching the students all they could'.³⁸

The social implications of this continued use are great; there are likely a large number of local Brighton citizens with associations through births/deaths, or who have themselves visited, been treated at or worked in the hospital, and indeed have parents, grandparents, and so on who have done the same.

The hospital has employed all manner of staff which reflects the history of how the building was used - including the early days of a House Surgeon and Matron who also had to be in charge of the brewery and nurses and doctors who were required to be singletons with no immediate family.

The treatment of all manner of patients is also of interest, especially as it is so well documented within archives held at the East Sussex County Record Office. Memories of trainee doctor Nathaniel Blaker provide a great deal of insight into the sometimes gruesome workings of the hospital, while historic photographs give a good indication of everything from room layout to equipment and staff uniforms. The combination of photographs, ephemera, and memories all combine to create a unique historic record of the hospital.

37 Ibid.

38 Ibid, quoting Hone, J (1939) The Life of Henry Tonks, London.



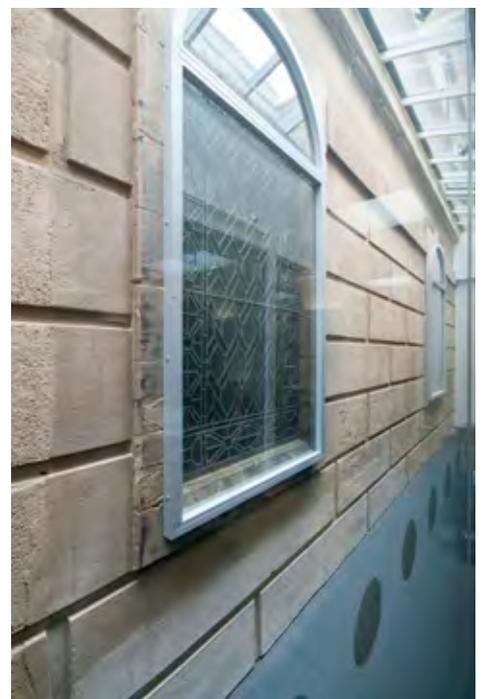
86. The Chapel interior, looking northeast (© Paul Dixon)



87. The recently built Call Centre on the north side of the Barry Building, which partially blocks the Chapel exterior (© Purcell Miller Tritton)



88. The north elevation of the Chapel (© Purcell Miller Tritton)



89. The west wall of the Chapel, which has been shut behind glazing and is visible in the new Call Centre (© Purcell Miller Tritton)

4 THE HOSPITAL CHAPEL

4.1 Description of the Building

To the north of the Barry Building is the Chapel, constructed in the mid 19th century to a relatively plain design. The rendered façade is still visible from the north (figure 88), though the rest of the elevations have been built in around. The recent addition of the Call Centre (also known as the Switchboard, figure 87) at the north end of the Barry Building in 2007 has completely obscured the west elevation of the Chapel, though it is still visible through a glazed wall inside the new building (figure 89).

The interior of the Chapel is almost entirely the work of early 20th century alterations, including a tiled and timber boarded floor, stone window surrounds, east end stained glass window, coved ceilings with plaster decoration and a central lantern (figures 86, 91). There is also an organ in the southeast corner and various memorials which are later additions to the Chapel (figure 90).

For a more detailed description of the Chapel interior and its memorials, see the Gazetteer in section 10 of this report.



90. The Chapel organ and pulpit located in the southeast corner (© Paul Dixon)



91. View of the Chapel interior looking northwest, showing the north windows and memorials along the west wall (© Paul Dixon)

4.2 Historical Assessment

4.2.1 Construction of the Chapel

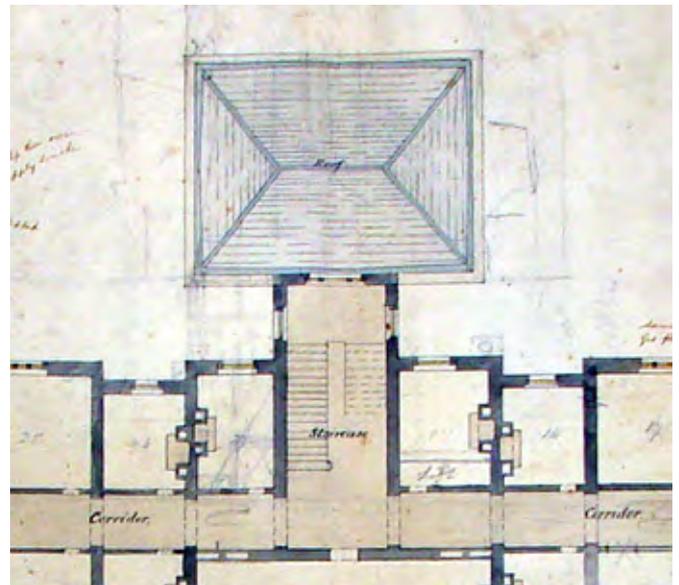
In its early years the patients at the Royal Sussex County Hospital used the Board Room as a Chapel, while the nurses attended service at the nearby St George's Chapel on Sundays. The first mention of the need for a purpose-built Chapel was in a letter written to the board of management by the vicar of Brighton in 1847, though all available money was to be spent on wards. Dr William King seconded the need for a Chapel, as reported in the *Brighton Gazette* in 1853:

'At present the Board Room was used as a Chapel; it was not large enough, and it was therefore desirable that it should be increased. But he looked forward to the day, when so large a hospital as this, and with so many patients in it, as well as servants and pupils, would be able to afford a resident chaplain, to conduct a daily religious service, and be, in some sense, the instructor of the pupils.'

Continued debt postponed the construction of a new Chapel for a further 2 years, and the Reverend H M Wagner petitioned against the conversion of the Fever Ward, instead demanding the construction of a building specifically for purpose. A large donation from the Marquis of Bristol finally provided for a new Chapel to the north of the site, built 1854-56 to the designs of William Hallett (figure 92). A brass plaque under the central north window commemorates the occasion: "*The Most Honourable Frederick William Marquis of Bristol Erected This Chapel A.D. 1854*" (figure 93). Lady Jane Peel and Mr. P C Cazalet also provided donations, which paid for the furnishings and east end stained glass window, respectively.

The new building was rectangular in plan and two storeys in height, with the Chapel occupying the first floor. It was linked into the main building by way of the central staircase, which would have required the conversion of the window at the north end of the central stair hall into a door. The original use of the space below the Chapel is unknown, though drawings from the late 19th century show it as part of the kitchens and later the boiler room.

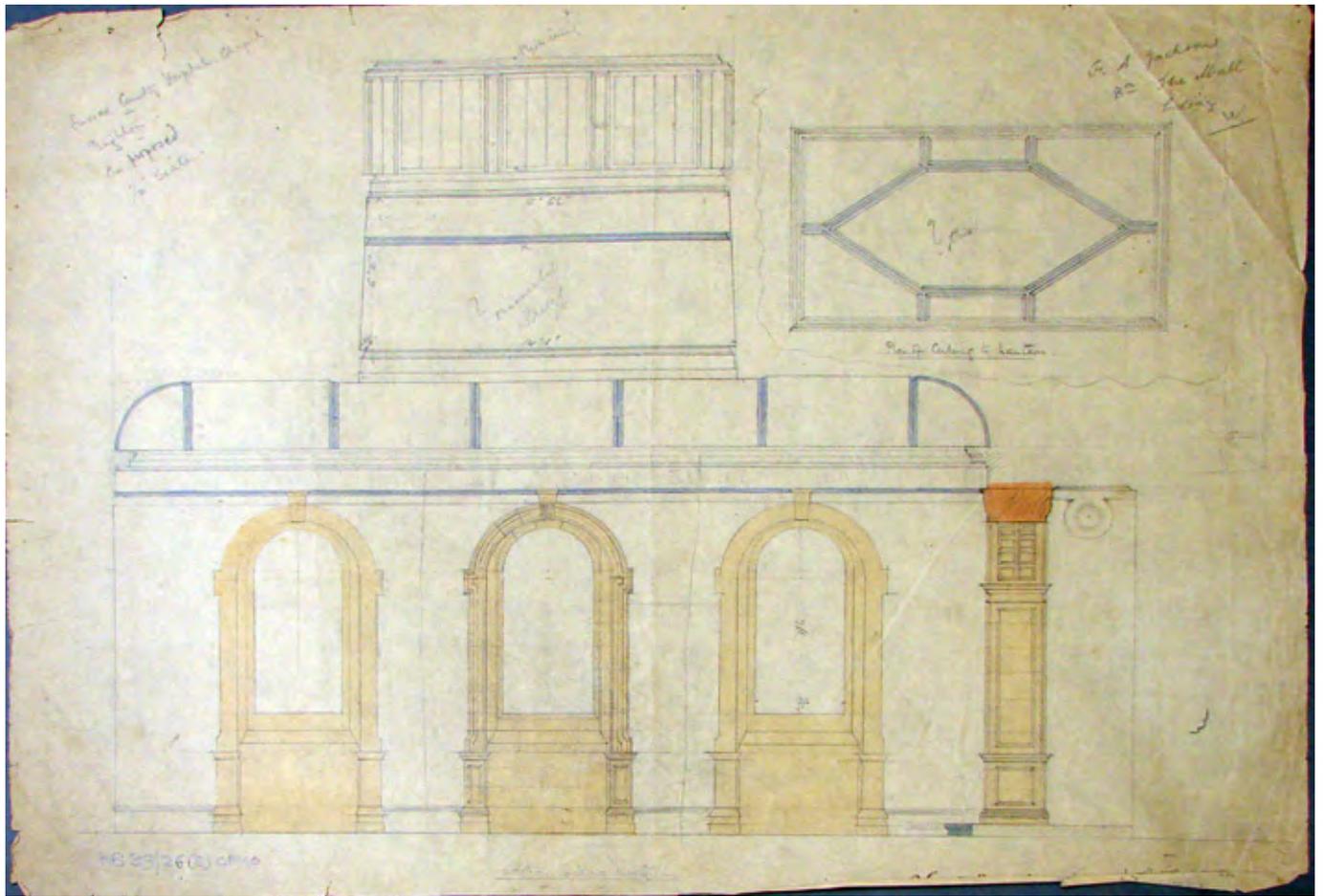
Perhaps owing to a lack of money or to the relatively low key architectural style of Hallett, the Chapel was plain, lacking the gilded ornamentation and grand coloured stained glass found in other hospital Chapels such as Middlesex Hospital Chapel (J L Pearson, 1890) or the Royal Spa Bathing Hospital (James Knowles Junior, 1883).



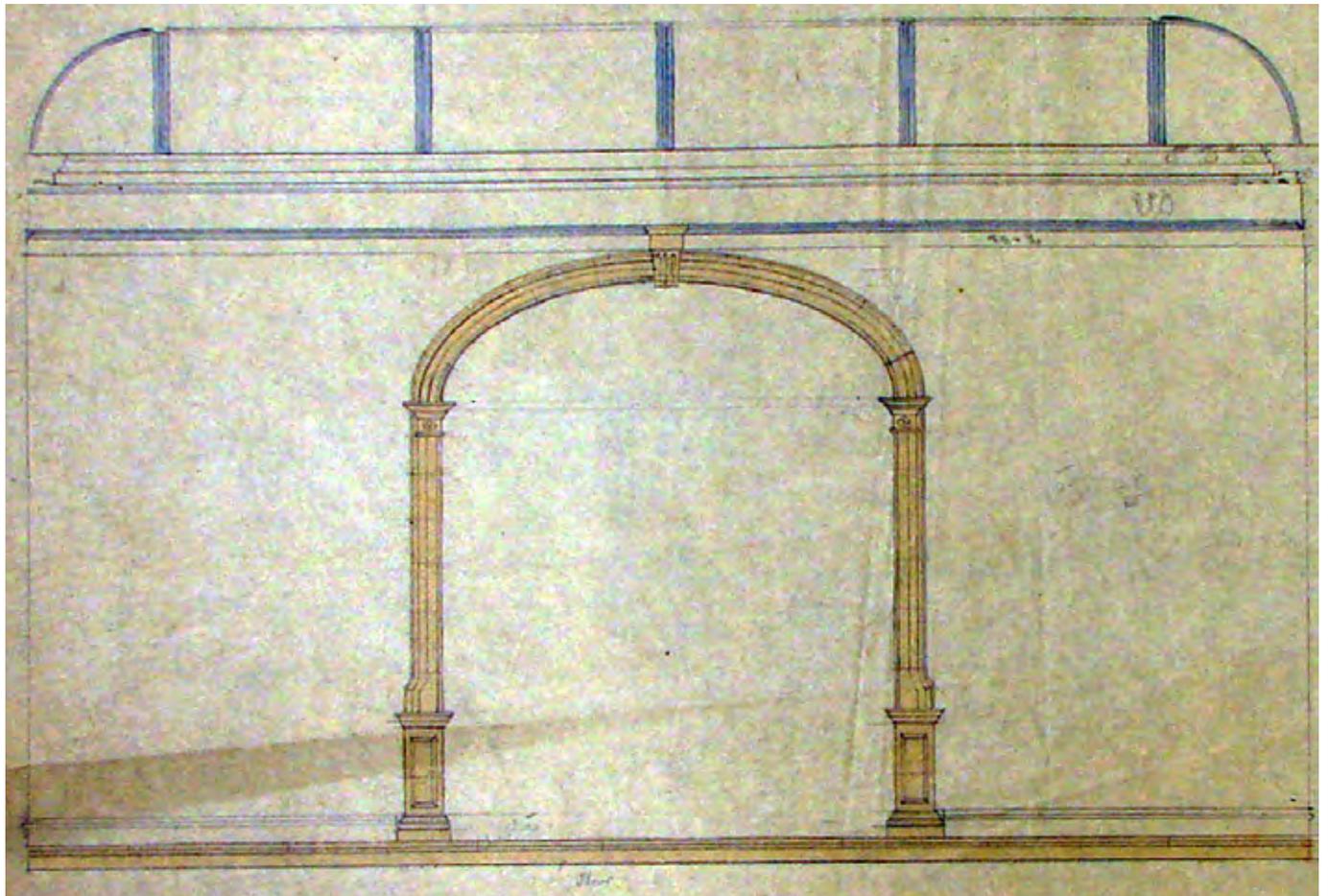
92. Plan dated 1853, showing the new Chapel (presumably 'proposed' at this stage) to the north of the Barry Building



93. Brass plaque commemorating the construction of the Chapel (© Purcell Miller Tritton)



94. Elevational section drawing of the Chapel c. 1904, showing the new lantern with plasterwork details and the new stone window surrounds.



95. Elevation drawing showing the new Chancel arch.

4.2.2 Alterations of 1904

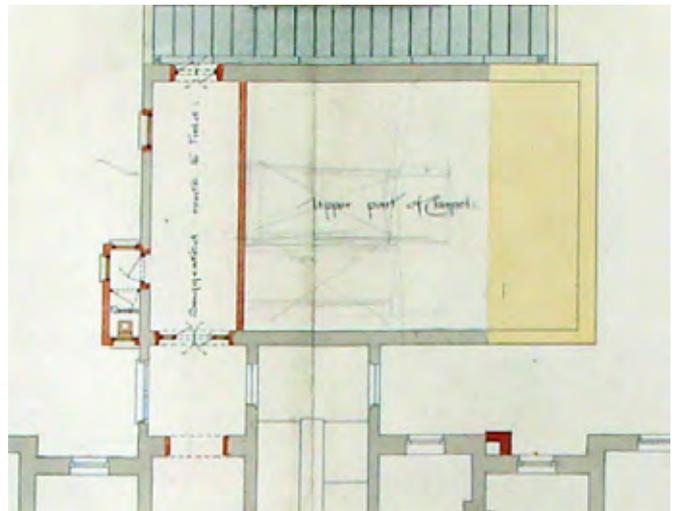
A set of drawings dated 1896 (figure 96) suggests a large scale program of works which included an extension of the Chapel to the east and provision of a through passage at the west end. There is no evidence that either of these alterations took place.

Major changes were carried out in 1904 to the designs of J Oldrid Scott & Son, son of Sir George Gilbert Scott and uncle to Sir Giles Gilbert Scott.¹ The work was carried out by a local firm, Sattin & Evershed (builders).

At this time, a rectangular lantern was inserted which features 10 square stained glass windows bearing beribboned wreaths; three each to the north and south and two each to the east and west. The lantern also features a moulded cornice and ceiling decoration and plaster swags and ribbons on each of the walls (figures 97, 98). It would appear that, despite the insertion of the lantern, an earlier chandelier was retained, as it still bears the original ceiling fixture.

A sectional elevation drawing shows the new lantern, as well as designs for new stone window surrounds on the north wall (figure 94). A new stone chancel arch was also installed at this time and was of a design similar to that of the window surrounds (figure 95)

The present stained glass window in the east wall is therefore assumed to be of this time. It depicts the story of the good Samaritan (with his donkey behind) helping the fallen man (figure 101). A new pulpit was also designed to be situated adjacent to the east chancel (figure 102) which still remains today. The pulpit, made of panelled walnut with an octagonal base, features carved wood embellishments of swags with various fruit and flowers and hanging fabric drapes. On shallow pilasters at the corners is an inverse linked heart motif running in a vertical band. Both of these decorations would later become an integral part of the overall design, being included in later memorials, panelling and pews.



96. Plan of 1896 showing a proposed extension to the east end and a through passage to the west; alterations which are assumed to have never been carried out

An organ recess was at the southeast corner and was worked into the design and this was soon after installed by Morgan & Smith Ltd of Brighton. It bears a brass plaque with the inscription: 'AMICI BENEVOLI EIDUM SACELLUM ISTUD ORNANDUM CYRAVERUNT' and Roman Numerals for the year 1907.

Another major work of this time was the installation of a black and white chequerboard tile floor that covered the east end of the room, a central aisle running east-west and a large area in the southwest corner that led through a new opening in the south wall and into a lobby (figure 99). It would appear that, with the creation of the lobby, the original central opening from the Barry Building staircase was intended to be blocked;. However, this plan was abandoned and the central door was retained, with a new pattern of floor tile leading from the original opening to the central aisle of the Chapel (figure 100).

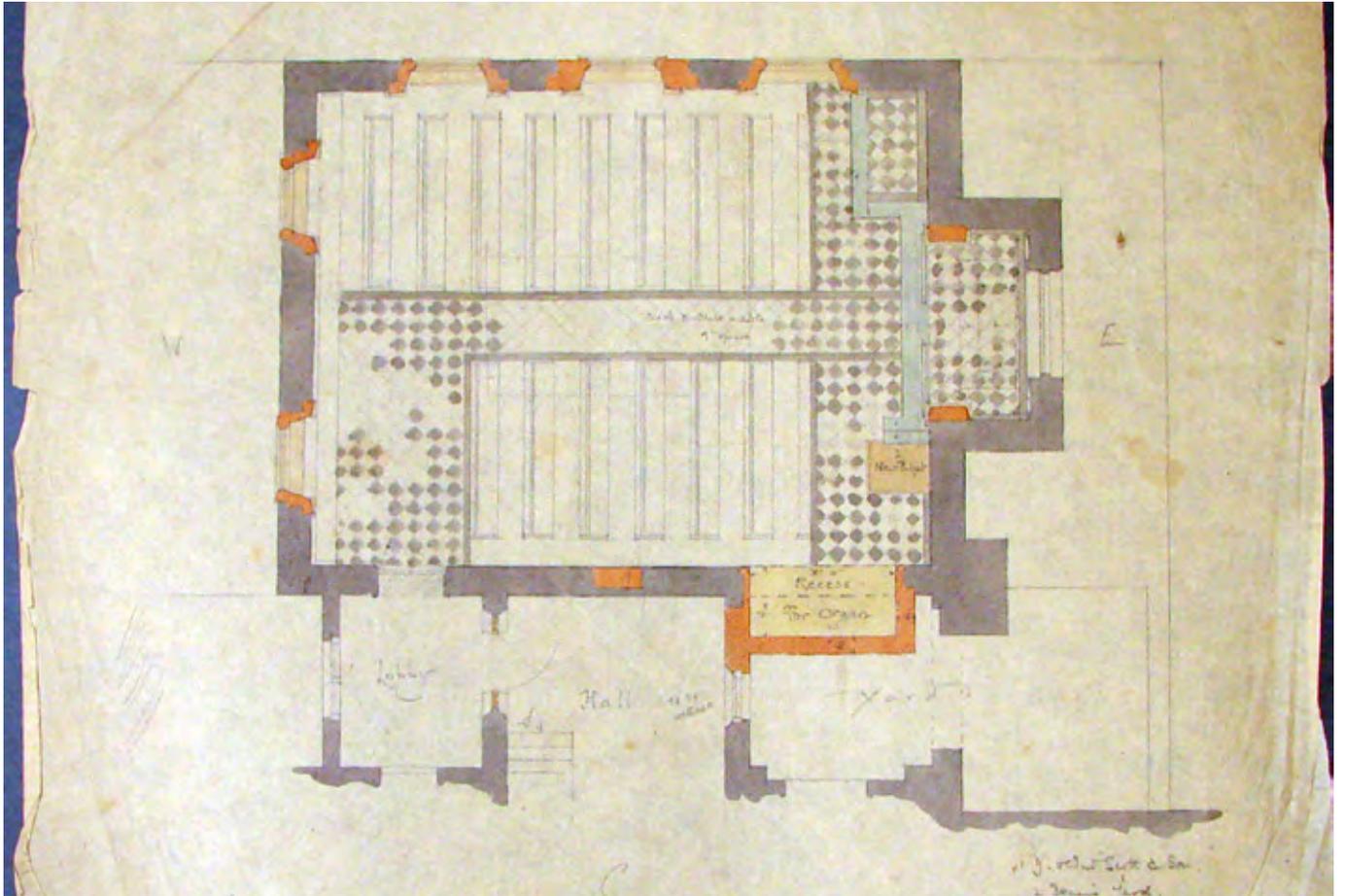


97. The lantern constructed c. 1904 (© Purcell Miller Tritton)



98. Exterior view of the lantern constructed c. 1904 (© Purcell Miller Tritton)

¹ East Sussex County Record Office, HB/39/26/1-10



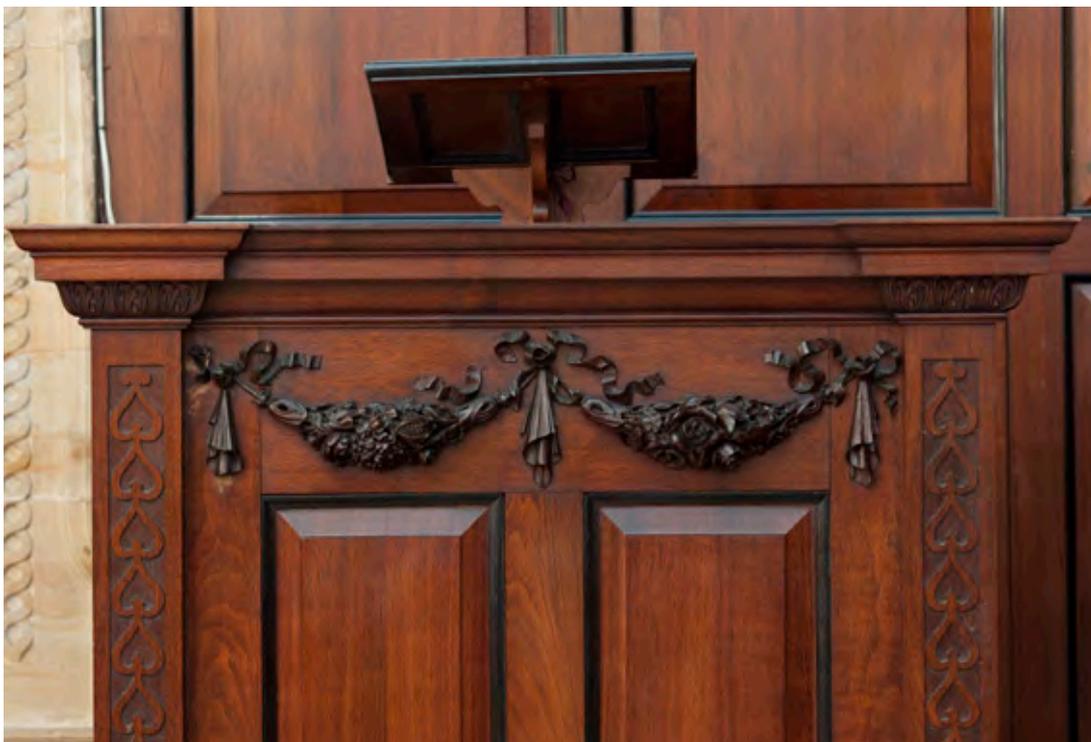
99. Plan of the chapel c.1904, showing the proposed tile flooring



100. Post-War photograph of the Chapel showing the 1904 alterations, and the actual layout of flooring which was carried out



101. The stained glass window in the east end (© Purcell Miller Tritton)



102. Detailed woodworking of garlands and ribbons on the pulpit (© Paul Dixon)

4.2.3 Further Works to the Chapel

Also in the early 20th century new ornamental pews were installed and drawings² of an unknown date show the elevation detail of these which feature the same floral swags and inverse heart motifs of the pulpit. They also feature a decorative scroll to the end pieces. Only one of these pews remains in the Chapel today and has a tag on the back indicating that it was made by T B Colman & Sons of 54 King Street, Brighton. This pew, perhaps because of its original location, has a plain back panel rather than the decorative one shown on the plan. It is presumed that the choir stalls along the west wall of the church were also of this date. Given that the tile floor was part of the 1904 design, it is likely that these pews were designed as part of this scheme of works (figure 107) and installed at a later date.

In 1932 a set of tubular bells was installed on the north wall in memory of Canon G E Oldham, chaplain (figure 105). A set of drawings³ details the installation of the bells, which have a walnut backboard and a brass plaque bearing the inscription '*In memory of Canon G E Oldham, MA Oxon. Chaplain of this Hospital. 1922 - 1931*'. Once again the fruit swags and ribbons of the pulpit are applied.

In August 1935 a Chapel committee was set up to look after the building and in its early meetings the issue of repairing the organ arose. In 1937 estimates were obtained from Morgan & Smith and a report of 1944 states the repairs were '*satisfactorily completed*'. The work included the removal of all pipes, rack and upper boards; cleaning, repairing and reassembling; regulating all actions and pipework; refixing and tuning and leaving in good playing condition.⁴ The organ was refurbished again over 50 years later, and bears a plaque from this refurbishment which reads: '*This organ was refurbished, as a result of the fund raising efforts of the Chaplain, Father Geoffery Holness and his voluntary helpers. It was blessed by Eric, the Lord Bishop of Chichester, on 20th July 1989. "Praise*

him with the timbrel and dance. Praise him with stringed instruments and organs. Let everything that hath breath praise the Lord" Psalm 150'.

Also in 1935 patronage from Katherine Scott provided new pews, with the old ones removed and taken to St Cuthman's Church in Whitehawk, a newly built church providing a place of worship for people displaced to the Whitehawk development (figure 106). Sadly, the church was bombed in 1943 and the original pews destroyed. Some of these pews, which are longer and less decorative than their predecessors, remain today.

It was also recommended at this time that the whole of the Chapel plasterwork be re-colourwashed and that radiator shelves be installed but the cost was too high and it was decided that the walls should be 'dry-brushed' only.

In May 1946 Matron Miss J Milne and Chaplain Reverend A H Williams made a recommendation to the committee that a memorial be installed in the form of three American Walnut panels opposite the altar (on the west wall). The central panel would commemorate staff of the hospital that had died during the Second World War, with the two side panels commemorating staff who had served. The work was carried out by M Joseph Cribb of Ditchling Common, Hassocks, for a total of £16 10s 0d for the central panel and £19 10s 0d for the two side panels.

The central panel has a central arch and scrolled seat, with projecting bays, all decorated with carved fruit swags and ribbons (figure 103). The pilasters feature the pattern of inverse hearts and floral swags found elsewhere in the Chapel. Here, however, the wood carving is of a much less fluid style, producing more blunt, geometrical shapes. The plaque itself reads: '*Roll of Honour. Royal Sussex County Hospital. These died serving their Country 1939 - 1943*', with a list of names. In 1947 it was suggested that the panelling be extended to either side of the altar arch and this panelling has the inscription

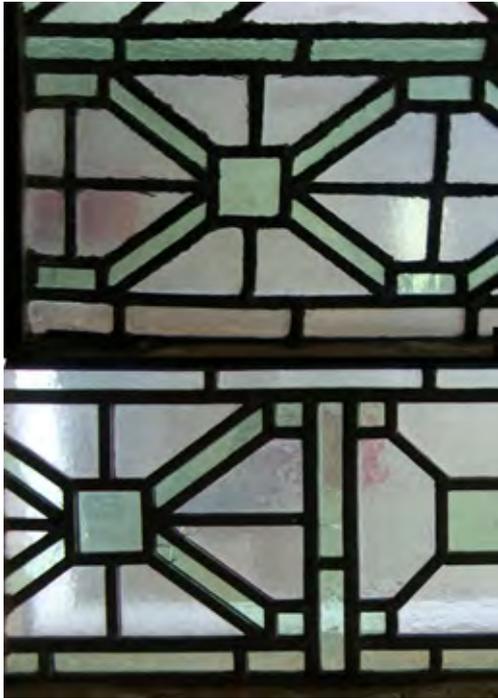


103. The west wall of the Chapel with a memorial installed c.1946 to commemorate those hospital staff who served in the war (© Paul Dixon)

2 East Sussex County Record Office, HB/39/35

3 East Sussex County Record Office, HB/39/114/1-8

4 East Sussex County Record Office, HB/30/43 - Chapel Committee Minute Book



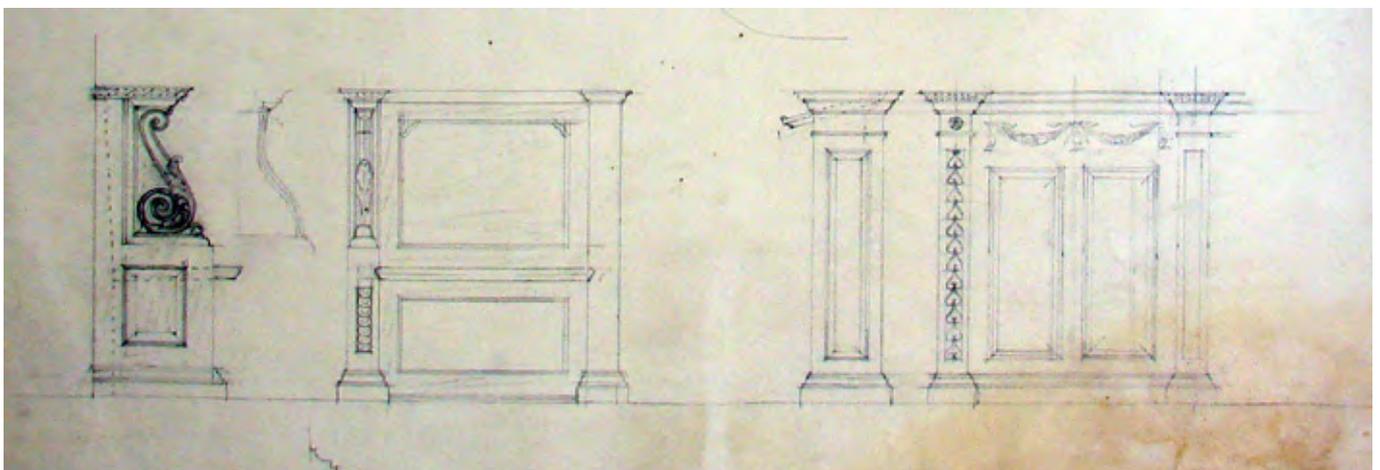
104. Variations in original (top) and releaded (bottom) stained glass



105. Tubular bells installed c. 1932 in commemoration of Canon G E Oldham



106. St Cuthman's Church, Whitehawk, where the early Chapel pews were sent



107. Design for new pews, c. 1907

'Praise with love and virtue many honourable women those that gave their lives for us when we were like to die'. It is unclear whether the integrated seats on the west wall were part of this extension to the panelling or if they were part of the pews funded by Katherine Scott in 1935.

At an unknown date, some of the leaded stained glass has been replaced, with few original pieces remaining (figure 104). There are several possibilities for the date and sequencing of replacement, including piece-by-piece restoration as necessary, re-leading in one single phase, or perhaps some work carried out during the 1904 alterations.

4.2.3 The Chapel Today

The Chapel today exists much as it would have in the post-war years. The building has been considerably built around, and is accessed by way of a much-altered main staircase at ground floor level leading up into a small lobby. Given its location and limited access, the Chapel has no presence on the hospital site and is today relevant only as an interior space at first floor level. At present the Chapel is in relatively good condition, though there appears to be some damages to paint and plasterwork in the roof lantern caused by water ingress.

The Chapel is open to the public for quiet prayer 24 hours a day and 7 days a week, with Sunday Holy Communion at 10am and another on Thursday at 12:30pm, with a 'Midweek Meditation' at 12:30 on a Wednesday. The Chapel also provides a respite for people of many faiths, including Muslim and Jewish visitors. While the daily prayer services once provided by the chaplain to the individual patients of the hospital is no longer a possibility, any patients who are not able to attend the Chapel themselves can be visited by a member of the chaplaincy team, who are available all day every day. The Chaplain's office is located to the southwest of the Chapel on the First Floor.

4.3 Heritage Value

The following assessment of heritage value is based on the guidelines set out in *Conservation Principles: Policies and Guidance* (English Heritage, 2008), which recommend that significance be assessed within four separate categories: evidential value, historical value, aesthetic value and communal value. In addition to this assessment, the statutory designation of the Chapel should be considered a guideline for local, regional and national significance. As it has been given a Grade II designation, it is considered by English Heritage to be nationally important and of special interest; 92% of listed buildings are Grade II.

4.3.1 Summary Statement of Significance

The Chapel is the most important building on the site, as exemplified by its status as a Grade II listed building. Little remains of the original design of the Chapel but the interior is a well preserved example of early 20th century (late Victorian) restoration work by John Oldrid Scott, who despite being part of the Scott legacy was the least well known architect of the family. The original context and scale of the exterior has been lost through later additions to the Barry Building, and therefore the setting of the listed building is now greatly diminished. The loss of the pews and poor arrangement of the entrance have negatively impacted on the building.

The social significance of the interior space is the most important aspect of the Chapel, as it is demonstrative of the many people who have contributed (through time and dedication as well as money) to the hospital. This is evidenced in the physical fabric of the structure by way of numerous plaques and memorials, including carved wood panelling which is dedicated to the memory of those who served and died in the Second World War.

4.3.2 Evidential

There is little evidential value of the original plan form and some evidential value in the archives for the Chapel's history.

Though Hallet's plan form for the Chapel has survived at first floor level, it has otherwise been lost amongst the infill of the surrounding area. Indeed, much of the original Chapel design and decorations (minimal though they might have been) were lost when the 1904 alterations took place, including the floor, roof and ceiling, pews, east window, pulpit and chancel arch. Therefore, the Chapel retains little evidential value with regards to understanding the original design and use of the chapel. However, the present layout and surviving fabric of the early 20th century does provide an understanding of how the chapel was used soon after its extensive renovations, especially as these changes would have been designed to suit purpose.

There is also some value in terms of archival resources. The East Sussex Records Office holds a substantial amount of records which relate to changes to the Chapel and its ongoing functions. These include committee meeting minutes, plans and elevations of alterations, and several records of updates to the organ.

The memorials located throughout the chapel provide information about the types of people who would have been working at the hospital throughout the 20th century. Some memorials provide precise information including the age and profession of those remembered and where this information is not provided on other memorials it would be possible to obtain when matched up to other available records.

4.3.3 Historical

There is low illustrative value of the Chapel as a 19th century hospital chapel, given the lack of surviving original fabric. However, there is some illustrative value attributed to the survival of the early 20th century repairs.

While the current interior of the Chapel is a good quality survival of the early 20th century and the most significant historic interior in the hospital site, little survives of its original interior, as designed by William Hallet. Much of the original Chapel interior was replaced during alterations of 1904, giving the 19th century structure an almost entirely 20th century interior. Major alterations include:

- ◇ The original ceiling and roof were removed and a central lantern with stained glass panels installed (1904)
- ◇ The original floor was either covered over or replaced by black and white tiling (1904)
- ◇ The original pews were replaced twice (1907, 1935), with only a few pews remaining
- ◇ The window surrounds to the north and west and chancel arch modified (1904)
- ◇ The pulpit was installed, as were the choir stalls (1904)

- ◇ Three walnut panels forming a war memorial were installed on the west wall (1946)
- ◇ Further panelling installed on the east wall (1947).

Though the original plan form of the Chapel has generally been retained at first floor level, the ground floor plan and context have been eradicated amongst the infill of the surrounding area. The Chapel was originally entered into through a central doorway off the main staircase but the entrance has since been altered so that it is accessed through a busy corridor with very little ceremony. The original context and scale of the exterior has been lost through later additions to the Barry Building and therefore the setting of the listed building is now greatly diminished.

The chapel has some associative value for its link to various benefactors and designers. However, the value attributed to the original patrons and the architect William Hallett is somewhat reduced given the lack of original fabric.

The Marquis of Bristol was a landowner and part time resident of Brighton who was a regular patron of the hospital. His contributions were essential for the Bristol Ward, so named for him, and the nearly ten year petition by the vicar for a chapel at the hospital would not have been met without a donation for the full sum by the Marquis. Though his donation is commemorated on a brass plaque in the chapel, he unlikely had little direct influence on its design.

Further contributions were made by two regular subscribers of the hospital, Lady Jane Peel and Mr. P C Cazalet, who donated the furnishings and east end window respectively. While these would have been important elements of the chapel and physical evidence of their patronage, all the furnishings and the window were lost with the remodelling of 1904.

William Hallett was the architect for the Chapel and the Victoria Wing. Born in 1794 in Rotherfield, Sussex, Hallett was first a carpenter and was employed as a workman at the Pavilion. After spending some years in London gaining further experience he was drawn back to Brighton to work in the growing building boom. In his career as a builder, Hallett worked on several houses in the wealthy establishment of Kemp Town, including Nos. 19/20 for the Marquis of Bristol, with whom he had developed a regular working acquaintance. His success in construction allowed him to dabble in several other fields including land ownership, building speculation, farming and establishing the Kemp Town steam brewery. He became a government commissioner, was elected to the Corporation by the burgesses, was an alderman, and later the town's mayor (1866 - 8).

Hallett first became involved with the hospital when he was elected a Director and Guardian of the Poor in 1829, at which time he was considered to be 'a steady friend of the local charities, particularly the County Hospital'⁵, It was during this time that he would have designed the Victoria Wing - the first addition to the hospital. His interest in the Chapel would have been peaked while he held the role of Churchwarden and while there is no evidence for the supposition it is possible that he designed the Chapel free of charge as a philanthropic venture.

The 1904 renovations were carried out by the partnership of John Oldrid Scott & Son, who were part of an architectural legacy. John (1841 - 1913) was the son of Sir George Gilbert Scott and brother to Giles Gilbert Scott Jr. He was also uncle

to Sir Giles Gilbert Scott, who designed Battersea Power Station, Liverpool Cathedral, and the K2 telephone box. John joined the practice of his father in 1860 and took over in 1878, inheriting important commissions like St Albans, Hereford and Selby Abbey. The vast majority of his work focused on ecclesiastical buildings, with his most notable design being a Greek Orthodox church in Bayswater (1882) (figure 108), which was unique for its Byzantine - rather than the popular Gothic - style. Aside from his restoration of the hospital Chapel, his only other major commission in the area was The Church of St Phillip in Hove (1893) (figure 109).



108. The Saint Sophia Greek Orthodox Cathedral in Bayswater, designed by Scott in 1882 in the Byzantine style



109. St. Phillip's Church in Hove, designed by Scott in 1893

5 The Gentlemen's Magazine, Printed by F. Jeffries, 1862 (and ibid.)

4.3.4 Aesthetic

There is some design value in the early 20th century restoration of the church and the evidence of varying craftsmanship.

The two major phase of the church - its construction in 1856 and restoration in 1904 - are both of little *design value*. Each phase can be attributed to a specific designer; in the case of the original design it is for well-known local architect William Hallett, with the restoration being down to ecclesiastical architect John Oldrid. However, while each individual may have had career highlights their work at the Chapel shows no unique or outstanding architectural characteristics.

William Hallett seems to have epitomised 'Jack of all Trades, master of none', as his architectural endeavours show no great elements of creativity or individuality. While the Chapel is of relatively good proportion there appears to have been little of architectural interest in his design, though much of it has been lost. The most notable elements of the space are part of this later scheme of works, while the panelling and ornate memorials of the west wall are post-war.

While the work carried out by John Oldrid Scott & Son is of good quality, it has eradicated the original design of the chapel and is very typical of its time. It does not show a great proficiency for style and lacks the enthusiasm displayed by Oldrid in his design for his Greek Orthodox Church.

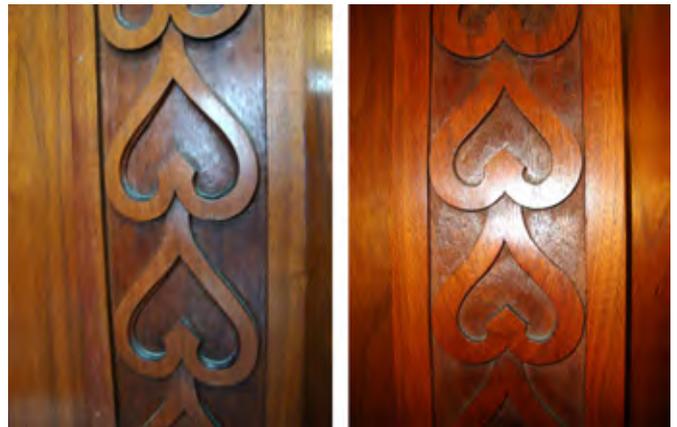
Though John Oldrid was part of this legacy of great British architects, he was neither the most prolific nor the most notable:

'He showed none of the originality of his elder brother... and he remained loyal to the architectural approach of his father. In consequence, he was remote from the changed architectural climate of the late Victorian years and suffered from criticism by the Society for the Protection of Ancient Buildings of the several cathedral restoration projects he inherited from his father'.⁶

There is some value in the repetitive application of various motifs throughout the Chapel, regardless of their date. These are mainly the inverse linked heart and the fruit and floral swags found as carved wood decorations on the pews, pulpit, panelling, memorials and frame of the entrance door. There is an element of consistency in these motifs which is evidence of the desire to maintain a certain aesthetic within the Chapel. The date of completion of all the furniture and other elements containing these motifs suggests that they would be attributed to different designers and craftsman, though the general theme remains the same.

On the reverse side, however, this repetitious motif alters somewhat over time. Whether a symptom of reduced funding, or lack of skilled craftsman, or - rather more deliberately - a change in taste, these standard motifs have a distinct differentiation from one phase to the next. The earliest work shows a keen skill at deriving detail, evident in the organic flourishes of the inverse hearts, the fluidity of the ribbons or the detail of seeds and leaves to the fruit and flowers of the swags. The later carvings are much more primitive, with boxy plainer hearts and more boxy simplified swags and ribbons. (figure 110)

Regardless the reason behind these changes, they are nonetheless an interesting means of tracing the various stages of work in the Chapel. Also, as every swag is different, they also show the ability of craftsmen to make their mark on their own work.



110. Different styles of the same motif, indicating different craftsmen. That to the left is on the main entrance (c.1904 or earlier) and that to the right is on the Roll of Honour (c.1946). The earlier work shows more detail and fluidity (© Purcell Miller Tritton)

4.3.5 Communal

There is high symbolic and spiritual value to the local community, as the chapel forms an important part of the social history of the hospital. The construction of the Chapel for the first time provided a purpose-built place of worship to take over from the use of the Committee Room for prayers, and has functioned as a religious space ever since.

With the new Chapel came the opportunity for the Chaplain to have a greater role within the hospital, providing multiple services a day and at one stage visiting every patient at their bedside. It was also a place of respite for visitors and staff, allowing the nurses for the first time a place to attend Sunday prayers within the hospital rather than walking to the nearby St George's Chapel.

As with any other religious building or place, there is bound to be a great deal of sentiment attached to the Chapel, and this is in large part connected to individual memories or stories. Yet the most important element of the building - the memorials - are a lasting testament of these memories. The space includes various individual memorials in the form of plaques, while more significant items include the panelling remembering staff of the hospital who served or died in the Second World War.

The set of tubular bells in memory of Canon Oldham, Chaplain of the hospital (1922 - 31) are evidence of the respect for a particular individual who was associated with the Chapel.

There is also some *social value* attached to the Chapel, as the building is demonstrative of the many people who have contributed (through time, dedication as well as money) to the hospital. This is evidenced in the physical fabric of the structure by way of numerous plaques and memorials, including carved wood panelling which is dedicated to the memory of those who served and died in the Second World War.

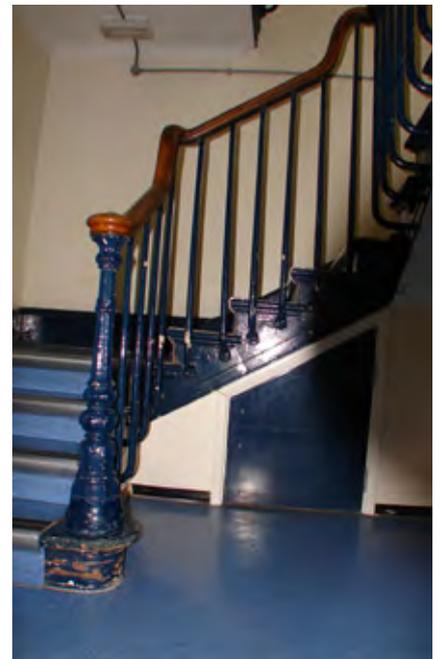
⁶ <http://www.answers.com/topic/john-oldrid-scott>



111. South elevation of the Jubilee Block (© Paul Dixon)



112. North elevation of the Jubilee Block (© Paul Dixon)



113. The later staircase, c.1904, located in the southwest corner of the Jubilee Block (© Purcell Miller Tritton)

5 THE JUBILEE BLOCK

5.1 Description of the Building

The Jubilee Block, located to the east of the main Barry Building, was constructed in 1887 as a three storey structure to be used as a Sanatorium. Like the extensions to the main building before it, the Jubilee Block used an architectural style which was complementary to the original Barry Building, though with the introduction of more modern (late 20th century) windows and a decorative dentil cornice - both of which have since been lost (figures 111, 112).

Like the Barry Building this block was arranged around an east-west corridor with rooms either side. A later staircase (1904, figure 113) to the northwest provides access to all floors, as does a late 20th century lift to the west of the building. Though this building was not accessible for inspection (due to patient courtesy), it is assumed that the rooms on all floors contain little of architectural interest. It is understood that all of the fireplaces have been blocked and in some spaces new doors have been inserted.

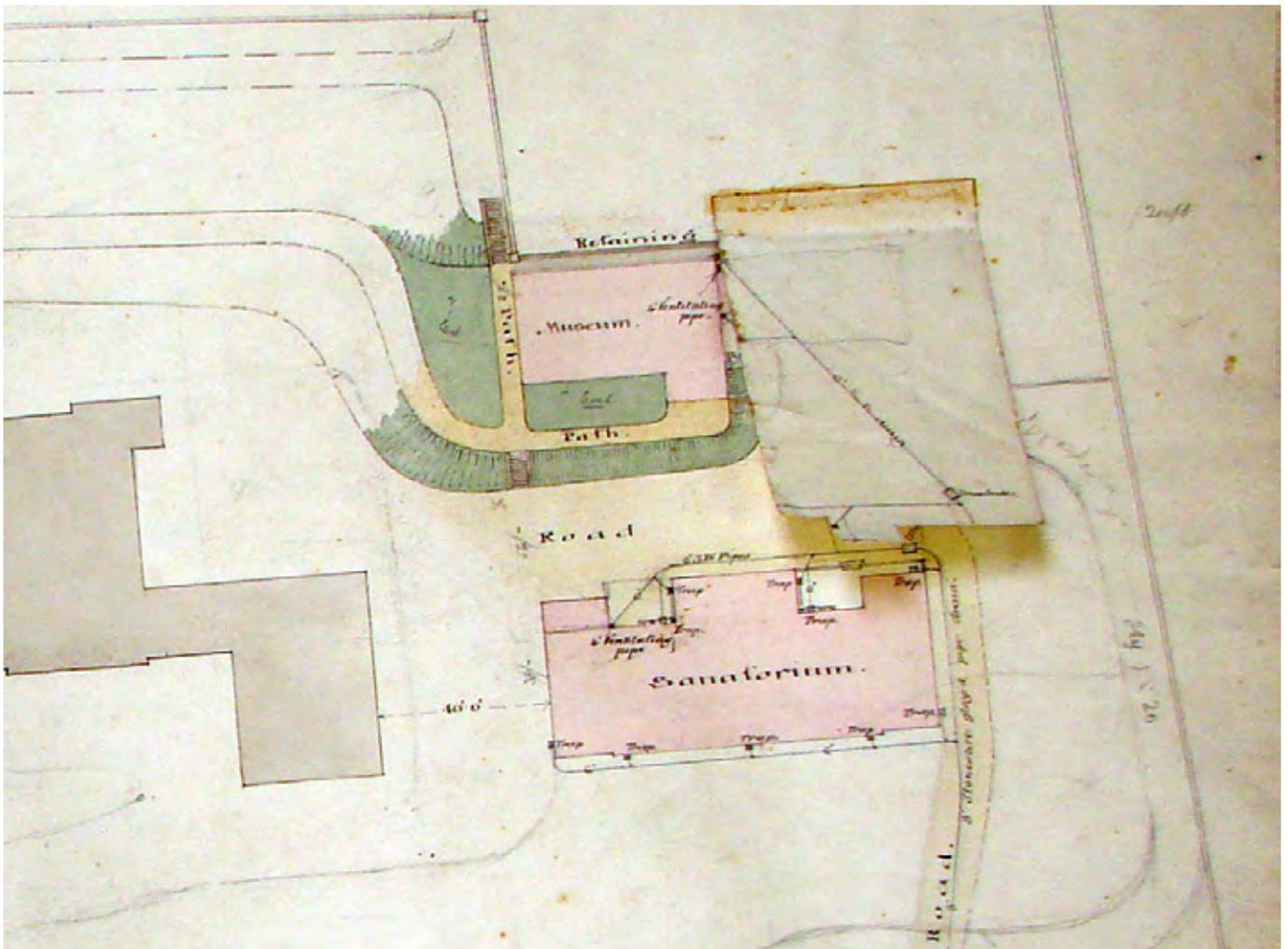
5.2 Historical Assessment

5.2.1 Construction of the building

When the hospital reached its 50 year anniversary, the unending need for expansion had not subsided. In 1876 there were 1442 in-patients treated and the annual report that year expressed the committee's desire 'to render the institution equal to its position as the County Hospital'. Thus the Jubilee fund was started in 1878 and within the next 5 years was able to fund various outbuildings like the Laundry (detached building north of the main hospital) and off-site housing for medical students.

As of 1886, the Jubilee Fund was supplemented with further money from the Lady Grant Fund in order to construct a separate building to the east of the main hospital which was to contain further wards and had the proposed use of the Sanatorium. Plans were drawn up by Scott and Cawthorn. Thomas Griffiths was named contractor. The building was completed the following year (figure 114).

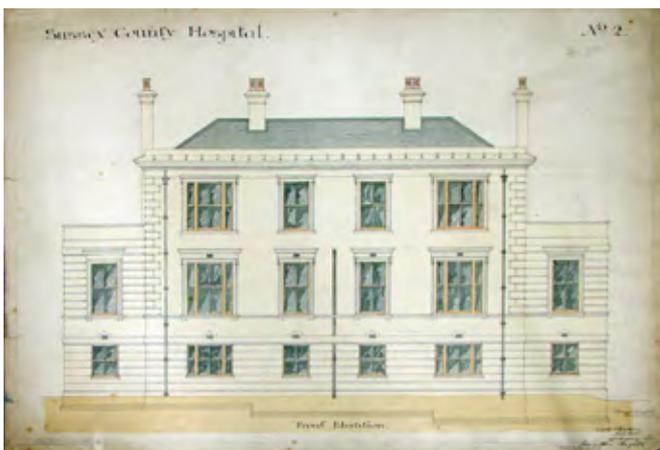
Early design drawings of the building show a three storey structure of four bays on the south elevation, and a side wing to the east and west of only two bays (figure 116). The completed design - perhaps thanks to additional funding - saw the two storey end bays extended to full height (figure 115).



114. Plan c. 1886 showing the location of the new Jubilee Block - at that time intended for use as a Sanatorium - as well as showing the location of a new museum building.



115. Photograph of the Jubilee Block c. 1890s.



116. Proposed elevation for the Jubilee Block. Some alterations, such as the raising of the side wings to full height, were made in the final construction.



117. Photograph of the Grant Ward c. 1900.



118. Photograph of the Children's Ward in the Jubilee Block, c. 1900



119. Photograph of the Children's Ward in the Jubilee Block, c. 1900

Though built over three storeys, the Jubilee Block was shorter than the nearby east extension. Some of the architectural elements of the existing building were mimicked, including quoins, ground floor rendered ashlar and projecting cornices over the first floor windows. The windows were two pane sashes and those at the east and west ends also featuring side sashes similar to the main building. These, however, had much thicker mullions between the main and side sashes, perhaps because the side windows were operable and the mullions contained the weights.

The window height was varied, with those at the ground floor level considerably smaller than those of the floors above. The building also featured a dentil cornice and decorative parapet, with three chimneystacks on the roof ridge. Within the parapet on the south elevation was painted 'The Jubilee Building 1887' while on the back are the Roman numerals 'MDCCCLXXXVII' for the year of construction.

The building was rectangular in plan with the northeast and northwest corners being cut-away at the upper floors to provide balconies. Internally was a central corridor running east to west with rooms either side, most of which were wards. One room was the Grant Ward, named for the £1500 contributed by Lady Grant (figure 117). Most of the wards here were used for severe cases.

5.2.2 Changes in the 1890s

As early as 1890 changes were proposed for the building to meet the demand for additional female patient accommodation, with only 69 beds (as compared to 88 for men) for women. This required a bit of re-shuffling, which resulted in the top floor of the Jubilee Block being used as the Children's Ward (figures 118, 119), and the previous children's ward in the main building used for women. Those previously housed in the Jubilee Block were moved to a new purpose-built detached building to the northwest of the site called the York Ward.

A report of 1896 gives a good description of the Jubilee Block and its use at the time:

'The ground floor consists chiefly of isolated departments including a couple of strong padded rooms for victims of delirium tremens and other ailments productive of violence; while the rest are used by the sisters and nurses or are employed as domestic offices.'

The second floor is entirely devoted to women ... ascending the short flight of stairs leading to the third floor, the din and chattering in the rooms above, appraised us that we were approaching the children's wards. Despite their ails they appeared to be thoroughly enjoying themselves'.¹

5.2.3 Changes in the 1900s

In the early 1900s Alderman Marx (then Mayor of Brighton) suggested that children at the County Hospital could be sent to the Royal Alexandra Hospital with the new space to be used for female patients. The Women's Lying-in Institution was soon amalgamated with the hospital and the borough council donated £2,000 for the Grant Ward of the Jubilee Block to be updated. Plans were drawn up in 1904 by Cawthorn, with W & T Garrett as contractors (figure 120), and in 1906 a new department for gynaecological cases was opened in the old Grant Ward.

Alterations included the removal of the balconies in the northeast corner and their replacement with a sanitary block with bathrooms and/or lavatories at each level. The blocked doorways of the balconies, original roofline and the quoins marking out the original corner of the building can still be seen today. The alterations also included the insertion of a lift, which was located on the north side of the corridor, central to the building. Drawings dated 14 October 1904 were provided by the Otis Elevator Company and show the details of the lift.²

The other major change was the construction of a new staircase at the west end of the building, which was of an open-newel design with half landings, a moulded timber handrail, decorative newel post at ground floor and plain circular balustrades attached to the stringer.

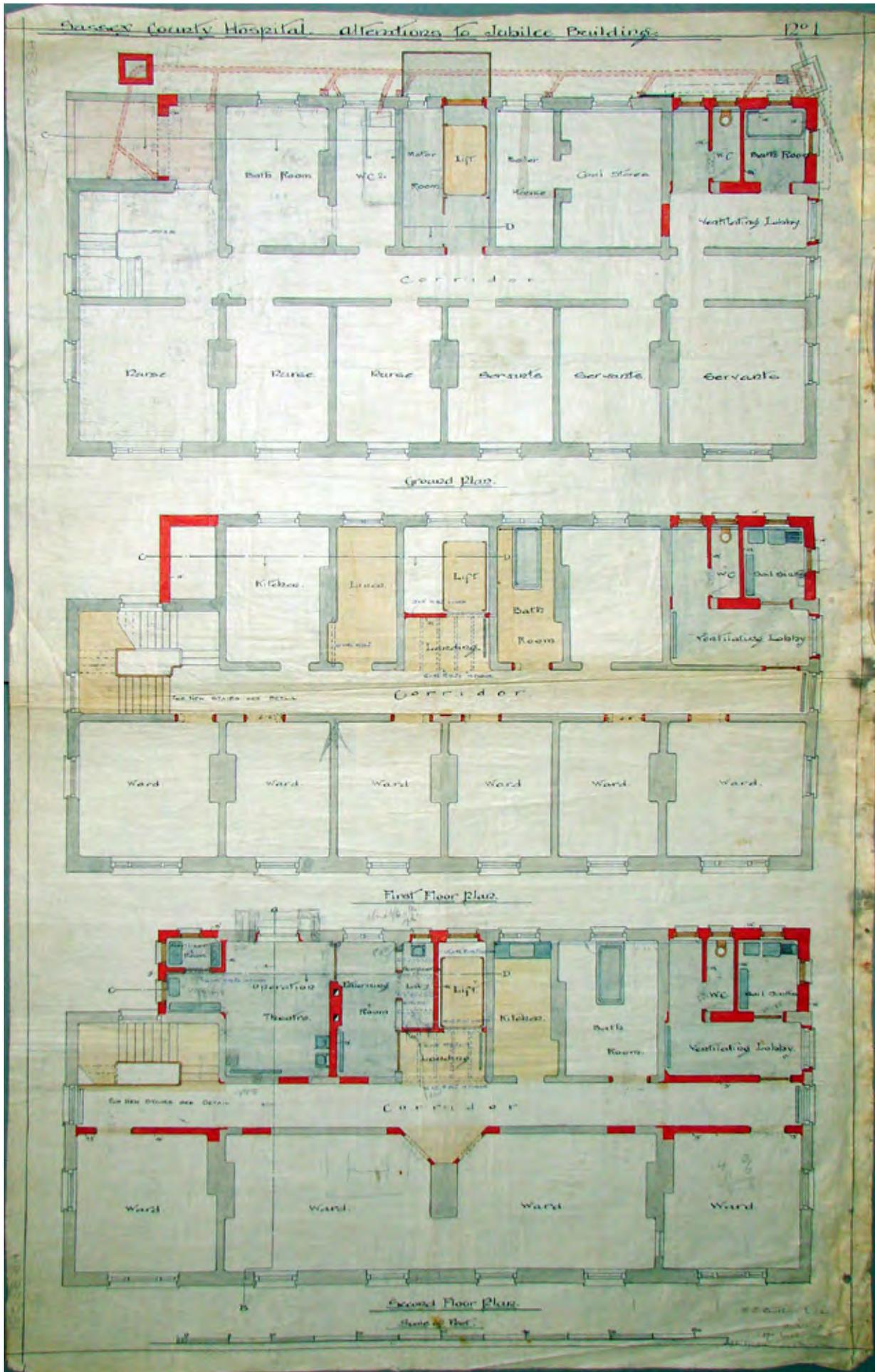
The plans showing alterations to the Jubilee Block³ also give a good indication of what uses the building had at the turn of the century.

The room layout is provided below by floor, with rooms listed west to east.

¹ Quoted in *ibid.*

² East Sussex County Records Office, HB/39/30

³ East Sussex County Records Office, HB/39/29/1-6



120. Plans c. 1904 showing alterations to the Jubilee Block.

Ground Floor

- ◇ North side of corridor
 - Bathroom
 - WC
 - Matron's Room
 - Lift
 - Boiler House
 - Coal Store
 - Sanitary Block (Bathroom, WC, ventilating lobby)
- ◇ South side of Corridor
 - 3 Nurses Rooms
 - 3 Servants Rooms

First Floor

- ◇ North side of corridor
 - Kitchen
 - Linen
 - Landing and Lift
 - Bath Room
 - unmarked space
 - Sanitary Block (soil sinks, WC, ventilating lobby)
- ◇ South side of corridor
 - Six Wards

Second Floor

- ◇ North side of corridor
 - Operating Room
 - Etherizing Room
 - Lavatory
 - Landing and Lift
 - Kitchen
 - Bath Room
 - Sanitary Block (soil sinks, WC, ventilating lobby)
- ◇ South side of corridor
 - 3 Wards

5.2.4 20th and 21st Century Changes

The Jubilee Block continued to change throughout the 20th century. In 1923 the John Howards Ward was established here which provided 20 beds for patients who '*were ineligible for treatment in the ordinary wards but whose means were insufficient to pay for a private nursing home*'.⁴ If patients did not have enough money to cover the £4 a week necessary, the fee was subsidised with a contribution from the Howard Estate.

Following the construction of a new detached Operating Block in the 1930s the Jubilee Block Operating Theatre, located on the second floor was converted into use for eye and ear, nose and throat cases. £255 14s 6d was spent in renovating the building to suit this new use.

Further alterations of an unknown date have affected the circulation and access within the building. Sometime in the 1980s a single storey addition was built onto the west end which linked the Jubilee Block to the Barry Building. A small three-storey extension was also constructed on the west end of the building which provided a new lift with lobby.

There were also alterations to the corridor at the east end on all levels, which has included the creation of a new room and alterations to the adjacent north and south spaces.

In the early 21st century all of the windows were replaced with reproduction vinyl sashes, which attempt to follow the scaling of the original windows. The roof, gutters and drains were repaired and the exterior of the building was re-painted with a waterproof plastic coating.

5.2.5 The Jubilee Block today

Given the constraints of patient courtesy it was not possible to visit the majority of the Jubilee Block. It was possible to access the ground floor corridor and lift, at which point it was possible to see that the early staircase was still intact, though the balustrade had received several layers of paint and the stairs had been covered with vinyl flooring and metal nosings.

The layout of the building remains relatively intact, though new door openings have been formed and fireplaces have been blocked. The building features the same hospital finishes found throughout the Barry Building. The Jubilee Block is now used for Oncology at ground floor level, an HIV ward at first floor level and Infectious Disease wards at second floor level.



121. Etching of the hospital site c.1908 showing the Jubilee Block as the east end (rom Sussex County Magazine Vol.1 1926-7, pg.66)

⁴ Gaston (2008)

5.3 Heritage Value

The following assessment of heritage value is based on the guidelines set out in *Conservation Principles: Policies and Guidance* (English Heritage, 2008), which recommend that significance be assessed within four separate categories: evidential value, historical value, aesthetic value and communal value. In addition to this assessment, the lack of statutory (e.g. listing) and non-statutory (e.g. local listing) designation indicates that the building has not been identified as being of special local, national or international importance.

5.3.1 Summary Statement of Significance

The Jubilee Block was originally constructed as a standalone building and has only recently (1980s) been linked with the Barry Building. This connection has served to disrupt the original context of the building, especially as the later link structure is of a poor design quality. While much of the interior layout of the building remains, it was (much like the Barry Building) originally designed with little architectural detailing and has subsequently lost most of its features and finishes. The main survival of significance is the staircase in the northwest corner, which is actually a later addition of c.1904.

The exterior design of the building was very much responsive to its neighbour, the original Barry Building, and it has lost its original chimneys, dentil cornice, windows and roof - all the elements which set it apart from the Barry Building.

5.3.2 Evidential Value

There is some evidential value in the survival of part of the original plan layout and the retention of the general character of the exterior.

The exterior of the Jubilee Block has retained most of its historic appearance, though the loss of the original roof, cornice and chimneys have detracted from understanding the original form of the building. The original windows have also been replaced with modern uPVC; while the general pattern of the sashes has been retained the inclusion of small panes with mullions is not a faithful representation of the originals. The exterior has also been confused by the addition of the lift shaft and link to the Barry Building to the west, both of which are of a very plain design (and therefore, at least somewhat beneficially, easily identified as being later additions) which is at odds with the original structure.

The interior of the building was not easily accessible and so only assumptions can be made about its degree of intactness. It is known that the early (though non-original) staircase survives, though the balustrade has been painted over several times and the treads covered in vinyl flooring. The original plan form has been confused with the addition of rooms at the south end of the corridor and all the original fireplaces are thought to have been blocked.

5.3.3 Historical Value

The building has some illustrative value for its past uses, and is evidence of the hospital's continued need for space and limited funding. There is also some associative value for its funding by Lady Grant and its design by Scott & Cawthorn.

From early on in its history, the hospital has always been pressed for space and as such the site has received several extensions and additions from the 1840s through to the 21st century. The Jubilee Block, constructed in 1887, was the first detached ward building constructed at the site. Unlike the previous extensions to the main Barry Building, the Jubilee Building was designed as a separate structure because of its intended use - both as a Sanatorium and wards for severe cases.

This planned function was a combination of necessity and of the benefaction of Lady Ward, who offered £1,000 toward the cost of a separate structure 'in which such cases as can be more advantageously treated apart from others, may be received'. Lady Grant's donation bestowed the honour of naming Grant Ward for her, and though the building was known as the Jubilee Block, as late as 1913 it was also referred to as the Lady Grant block.¹

Lady Grant's donation, combined with additional money raised for the Jubilee Fund, also allowed for a larger building than planned. Between the original design drawings and the actual construction of the block, it was possible to provide larger full-height end bays rather than the designed half-height bays.

It was not long before further demands on the hospital led to a change in use for the wards, with the building taking on a rather interesting mix of functions: on the ground floor was a sanatorium, the first floor was for women and the second floor for children. The use of part of the building as Children's wards is interesting because of the wealth of imagery related to this function. Historical photographs from the turn of the 20th century show the spaces adapted for the use, with cradles and cots in place of beds.

The mixed use of the building is also indicative of the various patient accommodations necessary for the hospital, including the ongoing necessity for a women's hospital in Brighton. Changes to the Jubilee Block were linked with various re-shuffling and updating of the hospital to accommodate women, including the new department for gynecological cases in 1906. The building also accommodated an eye, ear, nose and throat department prior to a new purpose-built facility being constructed south of Eastern Road.

The building was designed by F T Cawthorn and Edmund Scott and the two also worked on the restoration of the Adelaide Wing, a new mortuary, a link bridge to the north of the site and alterations to the Children's Wards in the original Barry Building. However, the work of the partnership at the hospital was somewhat restrictive, being confined to the same architectural style and features as Barry's original building. Their work as ecclesiastical architects was much more interesting, as it allowed for a freedom of design that produced several interesting churches in Brighton and Hove - the most notable being Scott's design for St. Bartholomew. Cawthorn also exercised some creativity in the design for the Casualty Department extension to the Barry Building in 1929.

¹ The British Medical Journal, Jan. 4, 1913, "The History of Brighton".

5.3.4 Aesthetic Value

There is little design value for the Jubilee Block, as it was designed with the same style and vocabulary as the adjacent Barry Building. This does, however, add to the overall aesthetic group value of the late 19th century hospital site.

The Jubilee Block was the first major detached building of the hospital to front onto Eastern Road. As such, there was an opportunity for Scott and Cawthorn to capitalise on their experience designing churches in different styles and to create an architecturally unique building to stand apart on the site. However, as with the Adelaide and Victoria, Bristol and Vallance extensions before it, the Jubilee Block sought mainly to politely replicate the original pared down Regency design of the building.

While this repetition of styles did not produce a stand-out design for the block, it does provide a sense of coherency to the Eastern Road facades of the hospital, and creates an overall character to the late 19th and early 20th century site. Small variations like window size and pattern and the hipped roof with chimneys were representative of changes in building technology and ample funding, though the loss of these elements in later years has been detrimental to the overall understanding of the building.

5.3.5 Communal Value

There is some social value linked with the people who worked at the hospital and were treated there.

Given the mixed nature of the facilities within the building from an early date, there have been a number of nurses and doctors who have specialist training in the care of children and female patients. The creation of the John Howard Ward in 1923 is also evidence of the continued dedication of the hospital to meet the needs of the underprivileged and provide care for those who could not receive it otherwise.



122. Photograph of the hospital taken in 1914 showing the Jubilee Block with its original roof and chimneys



123. The main south elevation of the Latilla Building, overlooking Eastern Road (© Paul Dixon)



124. The north elevation of the Latilla Building, showing the large single storey extension to the rear of the building (© Paul Dixon)



125. View of the west elevation (© Paul Dixon)

6 LATILLA BUILDING

6.1 Description of the Building

The Latilla Building is one of the oldest structures on the site, constructed in 1852 as a Girls Orphanage. However, it was not originally part of the hospital and did not form part of it until 1939. It is a small domestic building of three storeys with a two storey porch and attached Art Deco portico. The structure has had large extensions to the north and to the east in the 20th century (figures 124, 125), and the ground floor interior has been re-ordered to suit the needs of the hospital. There is little of architectural interest within the building, though the exterior has some details which are the same or similar to the original Barry Building; this is a sign of both buildings making reference to the surrounding Regency style of up and coming Brighton (figure 123).

The interior has been greatly altered during its hospital use, and recent investigations have revealed that the attic space is full of asbestos. Partition walls have been inserted throughout, the windows have been replaced and very little historic fixtures, fittings or finishes remain. The only notable survivals are of a fireplace surround in a first floor office - though this has been blocked and the grate and tiles lost (figure 128) - and the interesting front staircase in the south porch (figure 127, 129).



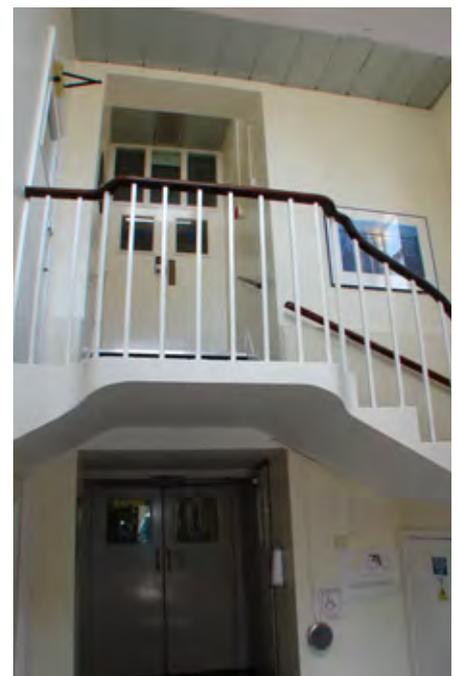
126. A typical example of the interior of the Latilla building (© Purcell Miller Tritton)



127. The staircase in the front entrance hall (© Purcell Miller Tritton)



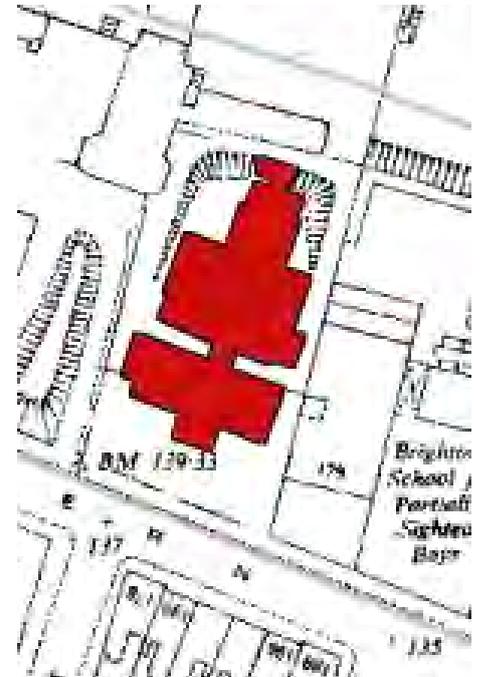
128. A blocked fireplace surround in one of the first floor offices (© Purcell Miller Tritton)



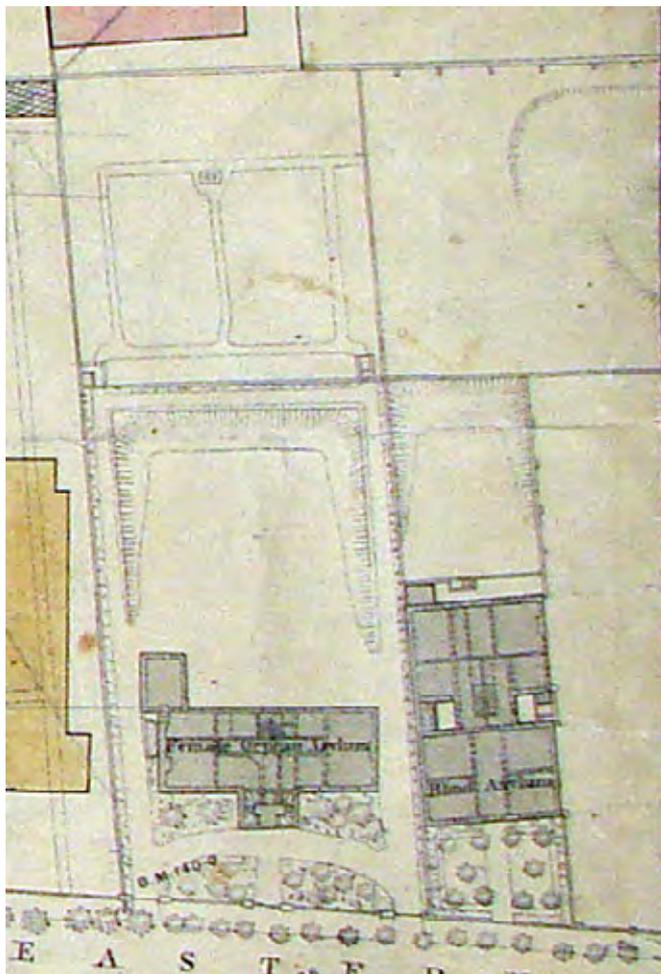
129. The balcony at the top of the stairs in the entrance hall (© Purcell Miller Tritton)



130. Ordnance Survey map of the hospital area c.1875. The Latilla Building is shaded in red



131. Ordnance Survey map of the Latilla Building in 1952, following the construction of the large north extension



132. Late 19th century plan of the Brighton Girls Orphanage, showing internal layout



133. Photograph of the Latilla Building c.1860 showing its original porch

6.2 Historical Assessment

6.2.1 The Brighton Girls Orphanage

The building was originally constructed in 1851-52, as a replacement for the existing accommodation for the Female Orphan Asylum (founded in 1822 by Francois de Rosaz) in Gloucester Street. It is first shown on a map of 1852.

Though the building gives the appearance of the third storey being a later addition, a photograph of c1860 shows the south elevation much as it remains today (figure 133). There are several elements which appear to have been borrowed from the surrounding area and particularly from the adjacent Barry Building -the rendered ashlar to the bottom two floors and more precisely a pedimented second floor window of the same design as the Barry Building Board Room window.

Judging from early maps and photos the projecting south porch was part of the original design (figures 133). This porch features an ashlar finish on the ground floor and contains an interesting suspended spiral staircase with oak handrail and plain balusters. Prior to the purchase by the hospital this south extension had a small ornamental porch added to the front door, which has a half-round canopy with art deco style glazing. All of the windows had also been replaced, presumably in the 1920s.

The photograph of 1860 also shows the original projecting roof over the front door and the boundary wall. This appears to be a half wall overlooking Eastern Road with capped piers at the main entrance and iron railings either side.

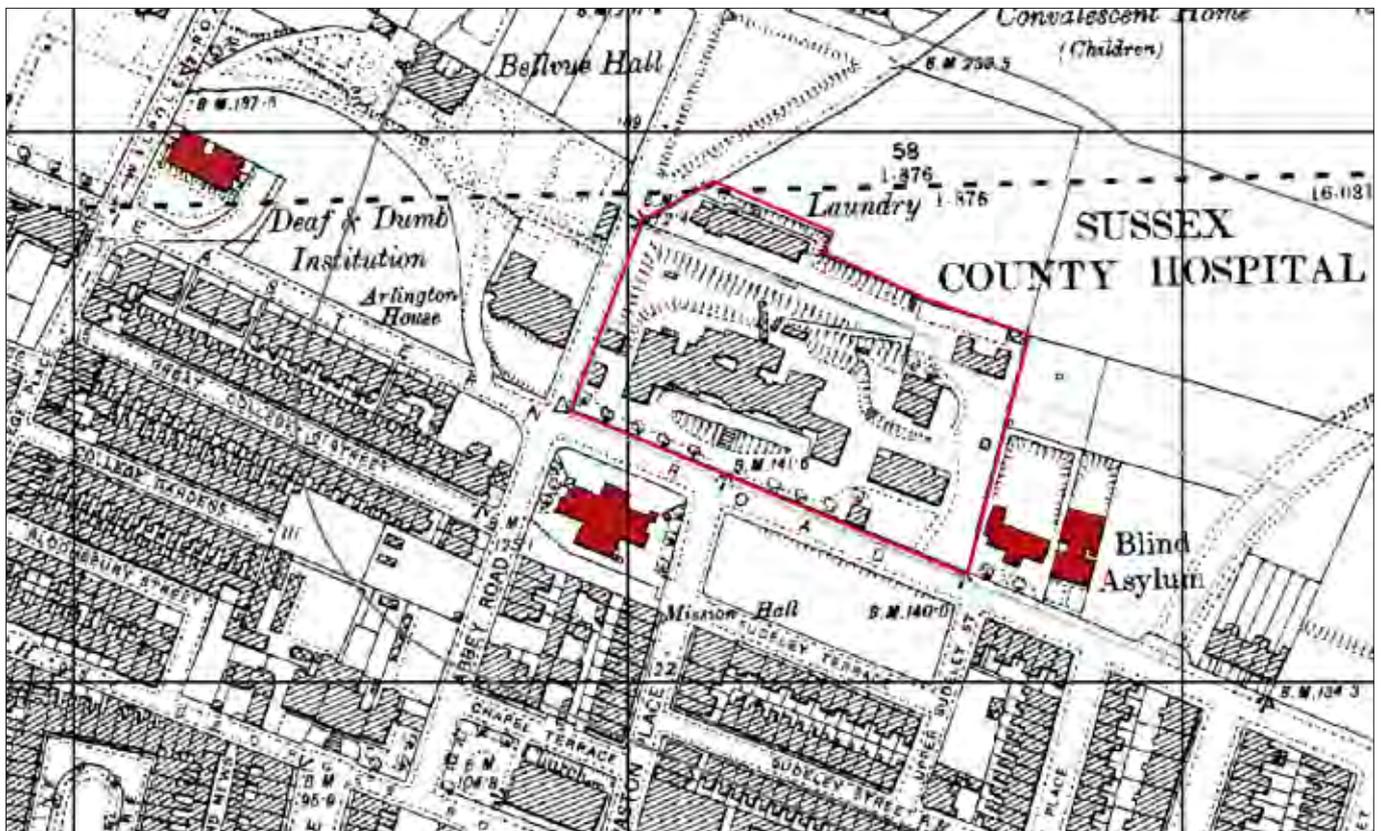
The second floor had a hipped roof, chimney at the east and west ends, and a four pot chimney at the roof ridge.



134. Historic photograph c.1940s showing the Latilla Building in its new use by the hospital

A small extension was certainly in place by an OS Map of 1875 (figure 130) though the date of this and its purpose are not known.

Soon after the orphanage was completed the area around the hospital site became home to other institutions. This included the Brighton School for Partially Sighted Boys (1861), which was directly adjacent to the east side of the Latilla Building and the 'Deaf and Dumb Institution' which was further west on Eastern Road. While the neo-classical Girls Orphanage and neo-Gothic Blind School were both built for purpose, the Deaf and Dumb Institution took over Walpole Lodge, a former residential building which today serves as a school (figure 135).



135. Ordnance Survey map of 1898, showing the hospital site outlined in red and other institutions in the immediate vicinity highlighted in red. These are, from west (left) to east (right): 'Deaf & Dumb Institution', Outpatients Building, Brighton Girls Orphanage (later Latilla Building), and Blind Asylum

There is little information about the running of the Girls Orphanage, though historical directories provide some insight. The 1855 Post Office Directly lists this as the only female orphanage, with 23 girls and Mrs Elizabeth A Potter as matron. Kelly's Directory of 1899 describes the building as the "orphan asylum for girls who have lost both parents". Reverend William Selwyn was chairman; J O Thomas was treasurer and secretary and Mrs Wathen was secretary. The matron, Miss L Wiles was by this point joined by a governor, Miss Mary Black.

Sometime, presumably in the 1920s or 1930s, a new Art Deco style porch was added, replacing the earlier classical portico.

6.2.2 The Latilla Department of Physical Medicine

As early as the 1920s the hospital had considered purchasing the building for its own use. They were finally able to acquire it in 1936 when the establishment, at this point called the Brighton Girls Orphanage, moved to No. 2 Bristol Gate. The hospital committee earmarked the building for use as a new massage and therapy department and named it the Latilla Building, in honour of Mrs H G Latilla whose £5,000 donation made its purchase possible.

The conversion of the building into the Latilla Department of Physical Medicine was overseen by Dr R W Windle, honorary consultant, who felt that it was one of the eight foremost departments in the country. Miss Ward (the sister in charge) and six physiotherapists transferred into the building in April 1938.

In 1942 an occupational therapy section was inserted into the upper floors of the building, and it was formally opened by the Mayor. The following year further development was carried out which included the construction of a large range of single-storey brick structures for use as the occupational therapy section to the north of the building which necessitated the creation of a link between the two. This new addition was officially opened by Lord Horder, president of the British Association of Physical Medicine in February 1943. It continued in use as a physiotherapy building for several years.

In 1951, the land adjacent to the west gate pier was purchased by the hospital with the intention of using the Boy's Blind School there for a new radiotherapy department. However, the building - which was a highly praised Venetian Gothic brick structure with stone window mullions - was insufficient and was demolished (sometime in the 1950s).

6.2.3 The Latilla Building today

Little remains internally of the original Orphanage for Girls today, the building having been altered greatly to accommodate various hospital functions since their ownership of the building in 1936. The only early fabric which remains are plain fire surrounds which have been blocked in some of the upper floor offices and the large north window in the staircase. The Ground Floor houses the Physiotherapy and Rheumatology offices, while the upper floors contain various offices.

6.3 Heritage Value

The following assessment of heritage value is based on the guidelines set out in *Conservation Principles: Policies and Guidance* (English Heritage, 2008), which recommend that significance be assessed within four separate categories: evidential value, historical value, aesthetic value and communal value. In addition to this assessment, the lack of statutory (e.g. listing) and non-statutory (e.g. local listing) designation indicates that the building has not been identified as being of special local, national or international importance.

6.3.1 Summary Statement of Significance

As with the Barry Building before it, the Latilla Building was a functional structure of a domestic scale and design. There are some elements which are similar to the Barry Building, though these are typical of Regency buildings in the area, and there is little historic connection between the two buildings until the 1930s. Much of the interior has been altered and only the north window, a fireplace surround, and the main staircase are historic elements of any interest. Though the exterior walls remain, yet again the original windows, roof and chimneys have been lost.

While the building is connected to important medical advances within the hospital, there is little evidence within the built fabric and the original department housed there has since changed.

6.3.2 Evidential Value

There is some evidential value attributed to the survival of the exterior south facade, and little evidential value for the interior, as it has been altered substantially.

The general exterior appearance of the Latilla Building appears to have survived nearly intact, though this can only be judged by photographs from the mid 20th century rather than from historic etchings and sketches like those available for the Barry Building. As with the other structures on site there are no original windows left (though the main window on the north wall of the staircase appears to be early), and it would appear that some windows on the first floor of the porch have been completely blocked. The small portico is a later addition and therefore it is assumed that the original front doorway has been lost.

The original layout and design of the interior of the building is unknown, owing to a lack of historic photographs or plans of the building. However, it would seem that at first and second floor levels the plan layout remains with some partitioning, while at ground level it has been altered. There is a surviving fireplace surround in one of the first floor offices which is of an unremarkable design, though the fireplace itself has been blocked along with all of the others in the building. The most interesting element is a winding staircase in the porch, though this is only of some interest due to its unusual curve.

6.3.3 Historical Value

There is some illustrative value with regards to the original use of the building as an orphanage and of its relationship to other institutions nearby.

The Brighton Female Orphan Asylum was founded in 1822, and was located first in Western Road and later in Gloucester Street. This building, constructed in 1852, was the first purpose-built structure for the use of the orphanage. The building

retained this use for over 100 years and while the building shows no physical evidence for its use (as it was designed in a common domestic layout and has been greatly altered) various archival resources such as historical directories give a general understanding of the people who were working there and the number of girls who were being housed.

There is also some interest in the siting of the building adjacent to the hospital. This soon after became part of a larger group of medical and other institutions along Eastern Road. In the area immediately around the hospital were the 'Deaf & Dumb Institution' at the corner of Walpole Road, the Blind Asylum (later the Brighton School for Partially Sighted Boys) at the corner of Bristol Gate, and the hospital itself. This grouping of buildings may be an indication of the perceived importance of sea air, or perhaps a social statement on keeping certain functional buildings within close proximity to each other.

The early hospital use of the building is of some interest, as it was a pioneering department of physical medicine. The bequest of Mrs. H G Latilla and advice provided by Dr. R W. Windle led to the development of a building which Windle called one of the eight foremost departments in the country, with the Ministry of Health visiting the building as an exemplar. There was up to date equipment and a high success rate of therapy for returning patients to normal activity. As such, the department provided an important step forward in the running of the hospital and its provision of services. However, as time has carried on and both money and space have been lacking, the facilities are no longer adequate.

6.3.4 Aesthetic Value

There is some design value in Regency style exterior and domestic interior of the building.

Like many other institutions of its time, the Female Orphan Asylum was built on a scale and of a style that was very domestic in character. This design decision is perhaps owing to several factors, including the comfort and care of 'inmates', and the desire to blend in with the surrounding environment. However, cost was also likely an issue - a domestic building could be designed and built by any local architect and developer, using the same materials and construction techniques being used elsewhere for residential properties.

The Latilla Building has the appearance of a large detached domestic building, and its scale is similar to other such buildings like the nearby Bellevue Hall (now demolished) or the villas at Queens Park. It is designed in the Regency style of rendered facades with classical features such as a large cornice and window keystones, while also taking influence from the Barry Building; its second floor pedimented window is of the same design as the French doors from the Barry Building board room.

Though there are no outstanding characteristics of note, the overall design has clean lines and a simplified, regular façade of good proportions. The projecting front porch and second floor central bay give a clear focal point, though the loss of the original portico, front garden arrangement and original boundary wall with railings (shown in historical maps and photographs) is of great detriment to the historical character and understanding. The later additions and conversion of a carpark to the front of the building also have a negative impact on the setting of the building.

6.3.5 Communal Value

There is some social value connected with the use of the building as an orphanage.

Given the important social function of the orphanage, there is of course significance attached to the many girls who were taken in and cared for, which is an important aspect of the social history of Brighton. However, the building as it stands today has little physical evidence of this past use and has not served this function for over seventy years. There is likely no living memory of this past use; rather, Rosaz House on Bristol Gate, which functioned as the female orphanage for some years after the Latilla Building, likely has more living memory attached to it.



136. The west gate pier (© Purcell Miller Tritton)



137. The east gate pier (© Purcell Miller Tritton)



138. Gas pipe and control on the east gate pier (© Purcell Miller Tritton)



139. View of the gate piers from the west showing their proportionately small scale for the width of the road (© Paul Dixon)

7 THE BRISTOL GATE PIERS

7.1 Description of the Structures

The Grade II listed Bristol Gate piers are located at the south end of Bristol Gate, which borders the east side of the hospital site. These are a pair of what are presumably mid 19th century square piers constructed of brick and stone facing with a flint rubble core (figures 136, 137). Each pier features a Tuscan fluted stone pilaster on every face, which is set on a moulded stone base and is topped by an impost block supporting a continuous stone entablature.

Each pier has a lamp standard in a scroll pattern, and that to the east still retains the gas pipe running down the length of the pier and into the pavement (figure 138). These lamp standards appear to be later additions, dating to when the piers were relocated here.

The piers are each connected to low stone walls; that attached to the west pier is a modern, low brick wall of little interest and not included in the listing. The east pier is attached to a low brick wall to the north and east (included in the listing), which features moulded stone coping.

The east wall curves down to Eastern Road in an 'S' and steps down three levels, while the north wall has runs north to meet a plain brick pier with stone cap, and further onward for several bays up the road. Between the east gate pier and the next pier to the north is a section of iron railing. There are also brackets on the piers which may be evidence of an earlier railing or gate.

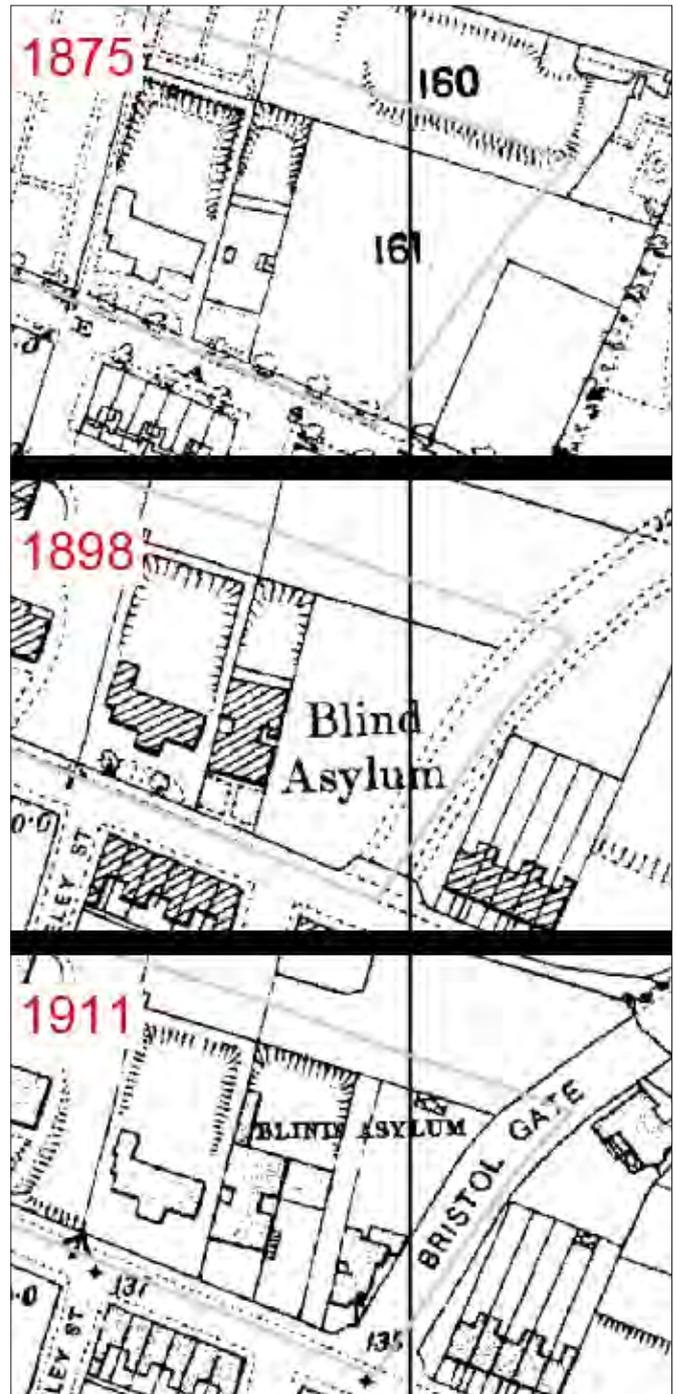
7.2 Historical Assessment

The history of the piers is difficult to trace (see 1.4 Limitations on the Study) and most of the information known is related to the development of Bristol Gate rather than the piers themselves. It first appeared as a path in the 1898 Ordnance Survey Map, though it was at the time unnamed, and led up to the Old Chalk Pit to the northeast of the site. The attribution of 'old' to the chalk pit is interesting, as it was not found on the Ordnance Survey Map of 1875 and therefore would have gone from being dug to being disused within 20 years (figure 140).

By 1911 the south part of the path had become a road named Bristol Gate, possibly named for land owned by the Marquess of Bristol, which provided access to two new buildings: at the southwest end of the road was a building forming part of the Blind Asylum (now demolished) and at the northeast end was Rosaz House, which was later used as the Brighton and Hove Orphanage when the Latilla Building was sold. Judging by the road layout in the 1911 plan, the S shaped low walls had been constructed at the south end of Bristol Gate. This potentially places the date of the gate piers relocation to sometime between 1898 and 1911.

Within the next 40 years the road was extended up to the northwest to provide access to new detached houses.

The original location of the piers is unknown, though it is unlikely that they were constructed in situ. The variation of design between the piers and the adjacent brick walls implies that they are of a different period, and the wear on the stone and brick is actually much more suggestive of an earlier location either closer to the sea or more in the direct path of wind; since the creation of Bristol Gate (figure 141) it



140. Ordnance Survey maps showing the development of Bristol Gate.

has been somewhat shielded by the houses occupying Sudley Place and Eaton Place to the south.

The scale of the piers is also inappropriate for the location, being too small to match the width of the road - which has remained the same throughout its life (figure 139). It is also unlikely that they would have been built in situ in the 19th century as there is no particular building of note which they would have led to; rather they led to an old chalk pit.

It is therefore assumed that the piers were moved from a different location.

Throughout the late 19th and early 20th century several sites in the surrounding area were being altered or extended, with new street layouts being established, and larger plots of land being divided to create rows of terraced housing. The piers could have been relocated from any sites like this - for example Bellvue Hall to the west, which had a boundary wall around the estate in the 1890s which has been removed by 1911 to make way for a new street pattern (figure142). Given the design of the piers, it is likely that they were originally gate piers either side of an entrance and repairs to the stone suggest that they were attached to iron railings.

The listing description of 1999 describes the condition of the piers, stating that *'The stone on each pier is partly worn away on the south and east faces. The pier on the west corner is in poor condition. Not only has the stone worn away on the north and east faces, but the south-east brick corner is almost completely gone, exposing the rubble core'*. The condition remains the same and it should also be noted that the lamp standards are corroded and rusted.

7.3 Heritage Value

The following assessment of heritage value is based on the guidelines set out in *Conservation Principles: Policies and Guidance* (English Heritage, 2008), which recommend that significance be assessed within four separate categories: evidential value, historical value, aesthetic value and communal value. In addition to this assessment, the statutory designation of the Bristol Gate Piers should be considered a guideline for local, regional and national significance. As it has been given a Grade II designation, it is considered by English Heritage to be nationally important and of special interest; 92% of listed buildings are Grade II.

Please note that, given the relatively small amount of historical context available for these gate piers, it has been difficult to provide an assessment of their heritage value. Therefore, only a brief summary statement of value has been provided.

7.3.1 Summary Statement of Value

The Bristol Gate piers have little relevance to the overall context of the hospital site, and appear to have no historic or other link to the hospital itself. Indeed, the provenance of the gate piers is unknown, and the only dateable feature that is within its original context - the attached S-shaped walls - are not part of the Grade II listing and are therefore of little importance.

The gate piers have little evidential value in terms of examining their past.

Wear patterns on the stone give some idea of the original positioning of the piers, as to marks from iron railings. The fixtures also provide a clear indication of their previous use as gaslights.

There is some historical value in the siting of the piers.

The location gives some context to the formation of Bristol Gate at the end of the 19th century, and provides a physical landmark of its change from a track into an established road. There is some interest also in the decision to position the piers here, which could be linked to the demolition of a nearby building and boundary walls or gates. There is no discernible reason for the placement of the piers here as a means of marking the road to a grand estate or civic building, and so repositioning after demolition seems the most likely situation.

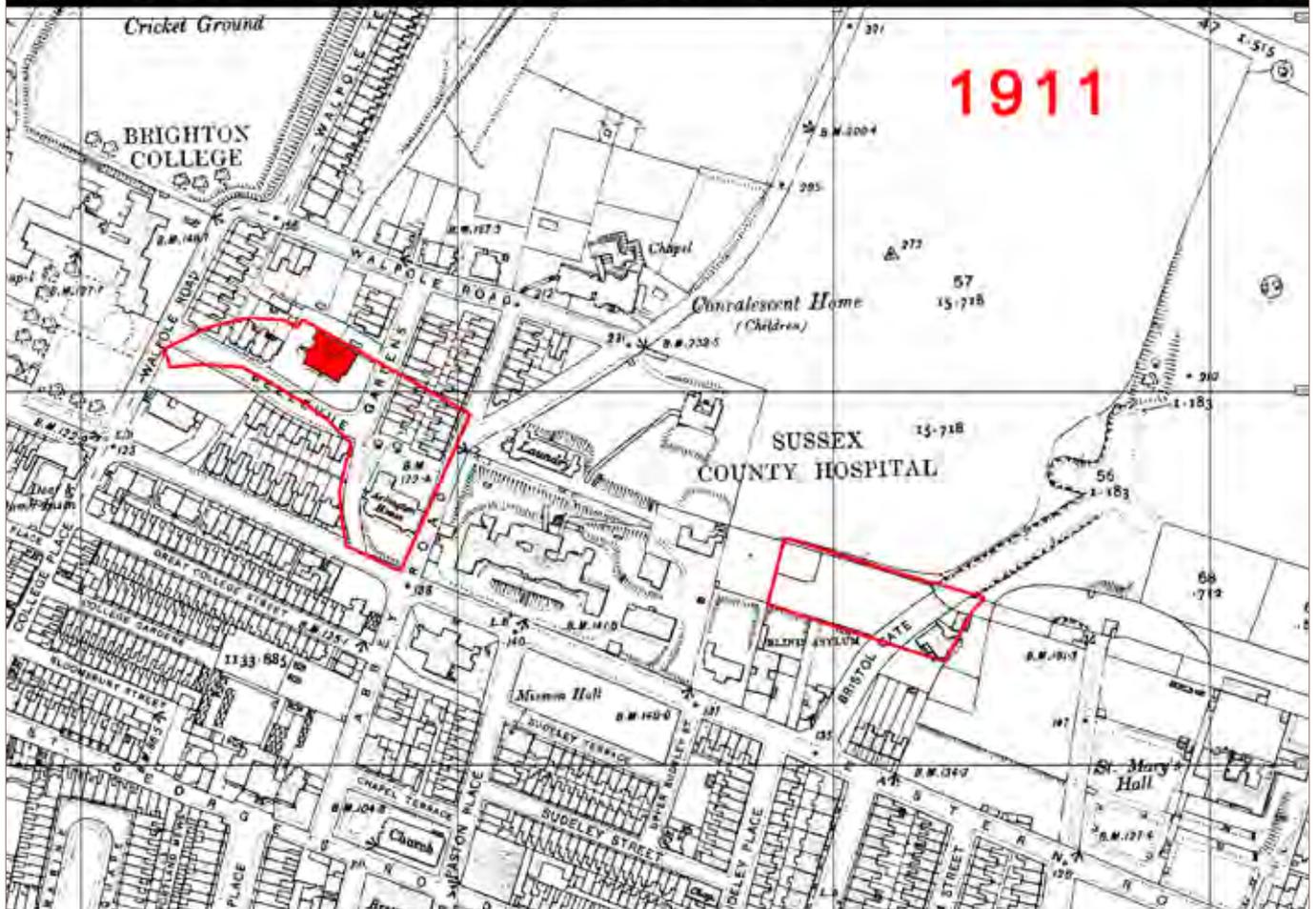
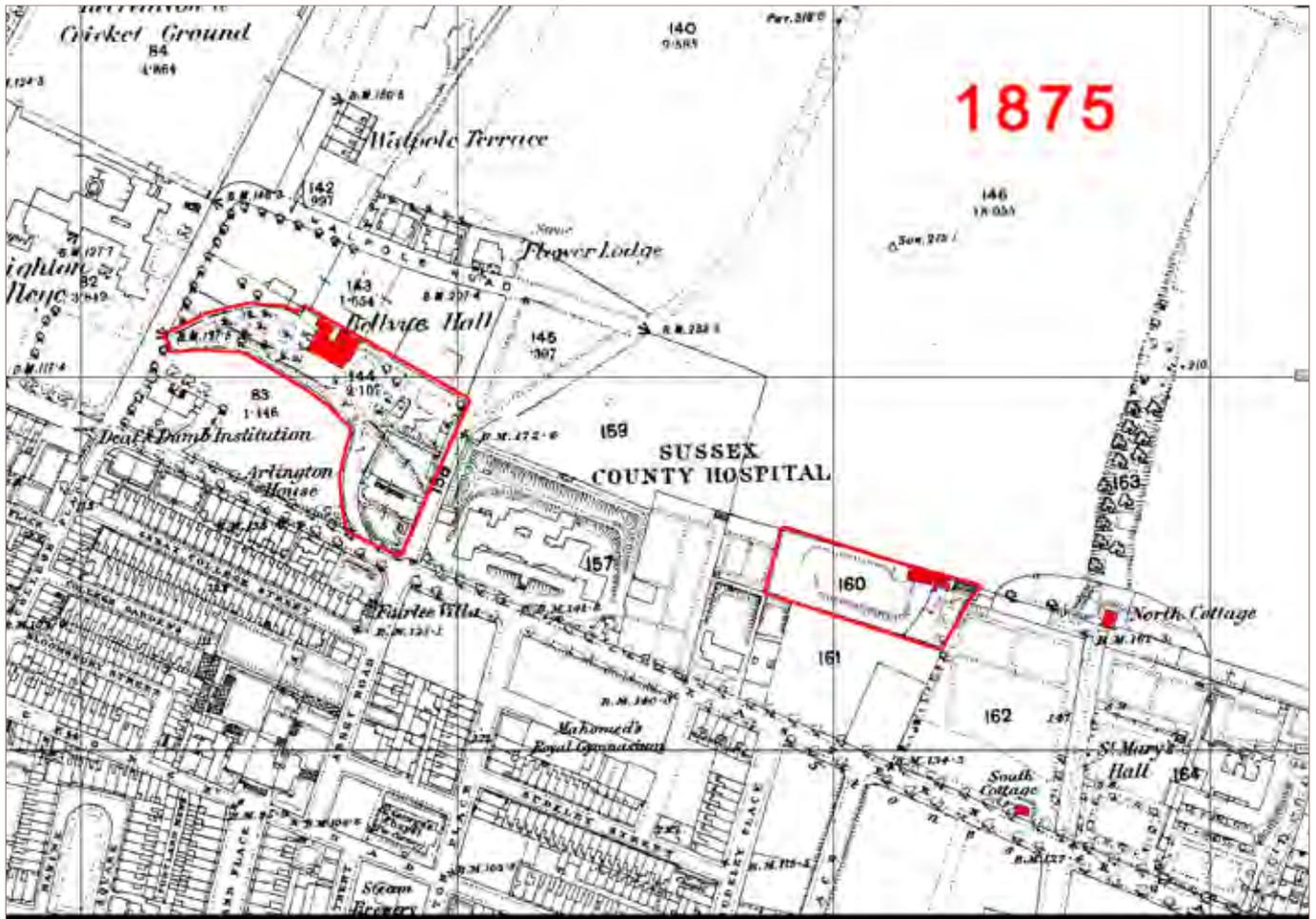
There is some aesthetic value in the design of the piers, which are of brick with fluted stone panels, capitals and bases.

Unlike the other stone and brick piers around the area (which either still remain today or are visible in historical photos and etchings) these piers are much more decorative and their design implies that they were the entrance to a reasonably grand property. Though the scale and massing of the piers is inappropriate for the wide road which they flank, they nonetheless provide an interesting - if out of place - architectural feature for Bristol Gate.

The gate piers have little communal value, as their provenance is unknown.



141. The row of terraces at the junction of Bristol Road and Eastern Road known as Bristol Gate, constructed sometime in the 1880s or 1890s (© Purcell Miller Tritton)



142. Historical plans of the areas around Bristol Road dating to 1875 and 1911. These maps show the changes to the area and demolition of buildings or boundaries where the gate piers may have come from, including Bellevue Hall, North and South Cottage and an unknown property northeast of the Latilla Building.



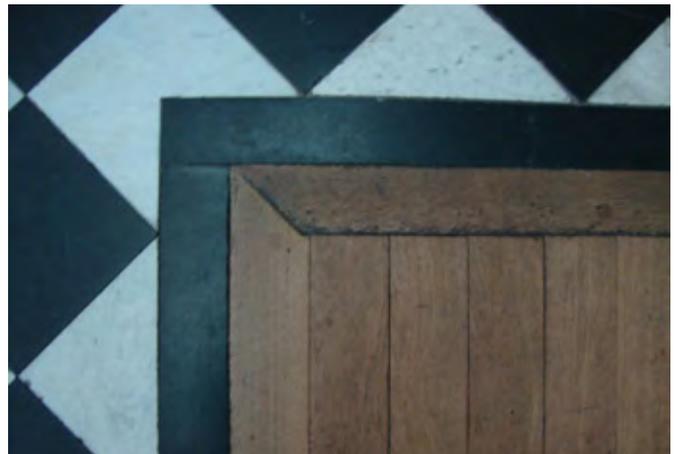
Post-war photograph of the Chapel showing the arrangement of pews with the tile flooring



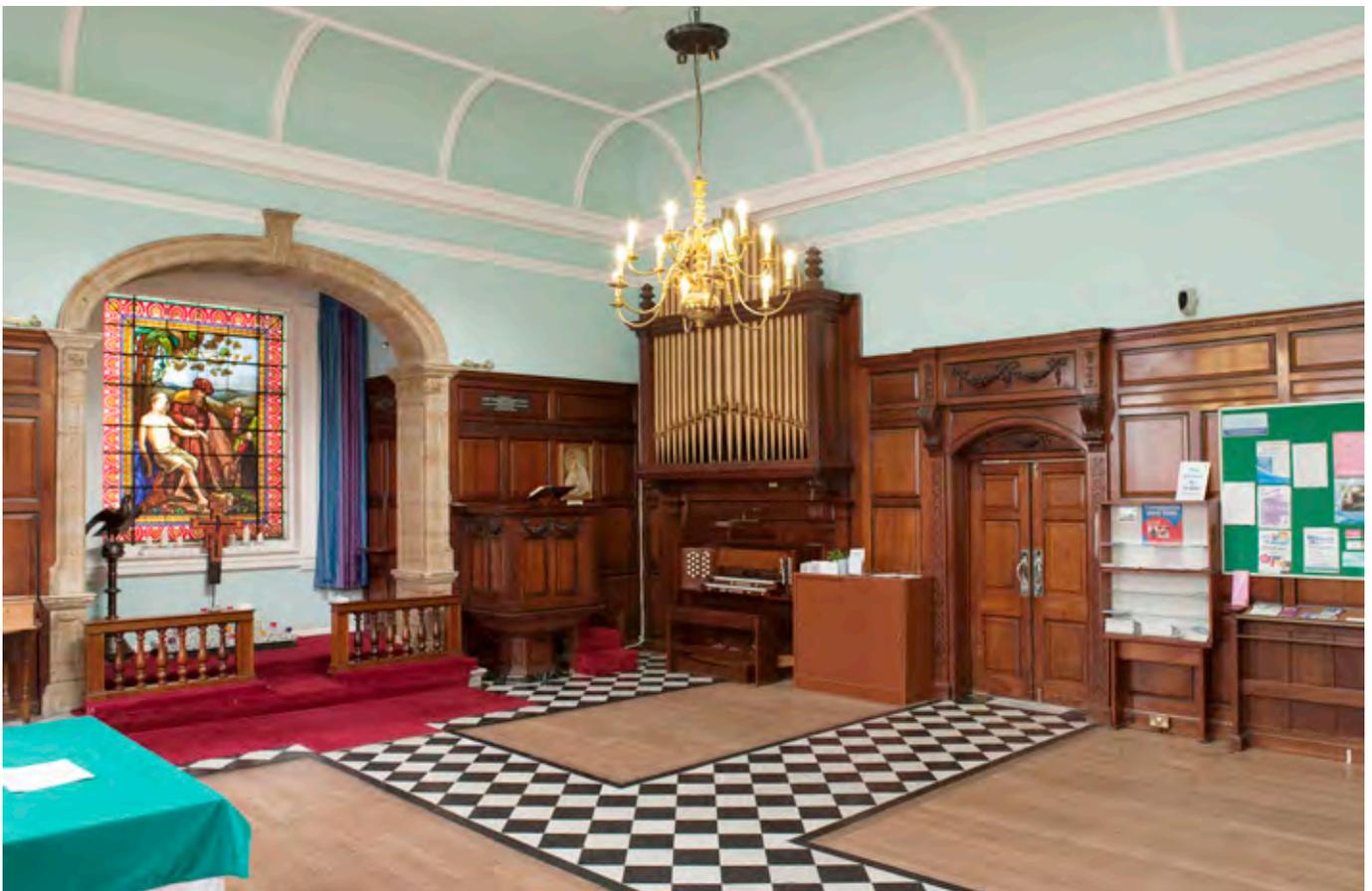
Detail of the tile flooring on the northeast corner platform step (© Purcell Miller Tritton)



Marble panel inlaid at the threshold of the entrance doors (© Purcell Miller Tritton)



Detail of the black marble border where it meets both tile and floorboards (© Purcell Miller Tritton)



View of the Chapel looking southeast, showing the majority of the floor tile pattern (© Paul Dixon)

8 CHAPEL GAZETTEER

8.1 Floors

These floors date to the 1904 restoration of the Chapel and are a mixture of wood floor boards and ceramic tiles. The layout of boards and tiles was based on the arrangement of pews within the space, with the floorboards being under the pews and the tiling for the central aisle and other exposed areas. An early 20th century photograph shows the tile and floor in combination with the pews, which almost completely hide the floor boards.

Marble tile

1904

The tiles are approximately 20cm square, laid in a diamond chequer board pattern typical of Victorian and Edwardian floors. The black tiles are (presumably) Belgian Black marble alternating with thinly veined white marble. The areas of tile are edged in long, thin borders of Belgian Black, each piece measuring approximately 90cm x 5cm. Where these meet at a corner they are not chamfered but rather meet as a square end.

The tiling forms a path from the entrance running north to a central aisle. This spans the length of the room from the fixed seats at the east to the chancel step at the west. In both cases, the black tiles are kept whole and the white tiles cut diagonally in half to fit. The central aisle is three black tiles wide and the path from the entrance is four wide.

At the west end of the room is a grey stone step with ogee moulded edge. This leads up to the chancel arch and in the northwest corner projects out to create a platform. This platform step is tiled in the same black and white marble but without a black border. The tile also forms a path which runs the length of the west wall, in this case with the white marble being cut to fit. This front aisle is two white marble tiles wide at the platform step, four wide at the chancel step and five wide to the southwest wall.

There are no missing tiles and all appear to be original. Some are loose - especially at the west end - and there is some damage in the form of chipping at the edges and a few cracks, though the tiles are generally in good condition.

Wood Floor

1904

Wood floor boards running in an east-west direction. These areas of floorboard are indicative of where the pews would have been arranged, mainly along the whole of the north side of the space, and either side of the tiled path from the entrance on the south side of the central aisle.



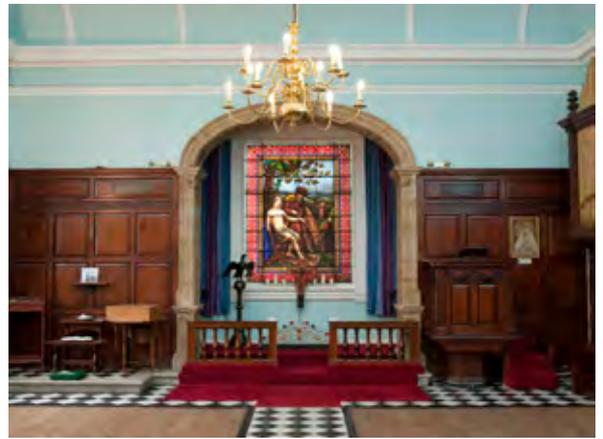
View of the south wall of the Chapel showing the longest stretch of uninterrupted 1947 wall panelling (© Paul Dixon)



Rondel on the north wall of the Chancel (© Purcell Miller Tritton)



Detail of the Chancel arch keystone (© Purcell Miller Tritton)



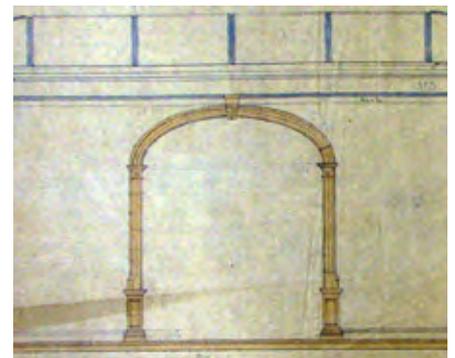
The Chancel arch on the east wall (© Paul Dixon)



The aumbry on the north wall of the Chancel (© Purcell Miller Tritton)



Panelling in the northeast corner, with a carved inscription dedicated to women who served in World War II (© Purcell Miller Tritton)



1904 design drawing of the Chancel (© Purcell Miller Tritton)

8.2 Walls

Wood Panelling

1946 - 47

All of the walls are covered to nearly $\frac{3}{4}$ height by American Walnut panelling. The earliest panelling is on the west wall, dating to 1946, with the rest of the panelling dating to 1947.

The standard arrangement throughout consists of repeated sections of raised and fielded panels highlighted with black around the fielding. Each section consists of three pairs of horizontal panels topped by a narrow horizontal panel with a larger horizontal panel above. This is all topped by a delicate dentil cornice and moulding, with a simple skirting board. Though the arrangement of each section remains consistent, the overall horizontal dimensions change depending on location.

At the east end of the space the narrow horizontal panels have been linked into a continuous panel with carved wording on it to form a memorial. Starting on the north wall (east of the easternmost window) and continuing to the west wall on either side of the chancel arch is the phrase:

[north wall] PRAISE WITH LOVE AND [west wall] WORSHIP MANY HONOURABLE WOMEN THOSE THAT GAVE [chancel arch] THEIR LIVES FOR US WHEN WE WERE LIKE TO DIE

The panelling on the east wall has been cut to fit the shape of the stone chancel arch. It also continues around to the north and south walls of the chancel and in the north wall is an aumbry with locking door.

For details of the central panel on the west wall and the panelled memorials on the north wall, see the 'Memorials' section of this gazetteer.

Plastered walls

1854, 1904

Above the wood panelling throughout the walls are plastered and painted a light blue. At the same height as the top of the window keystones is a string moulding. This, as well as a deep moulded cornice, is painted white. The date of this colour scheme is unknown.

On the east and west walls of the chancel at a high level are single moulded roundels, which appear to be blocked windows. These were perhaps part of the original design scheme.

Chancel Arch

1904

On the east wall the chancel is entered through an elliptical diaphragm stone arch, which dates to the 1904 restoration of the Chapel. The sides of the arch are formed of pilasters set on high panelled bases with moulded top and a wide plinth. The west face of the pilasters and the arch feature a guilloche pattern, while the capital has a single fleuron to the west and three facing the centre. The jambs and inner face of the arch are carved with panel soffits. The centre of the arch features a key stone with moulded cornice and central vertical bead and reel embellishment; the top of this keystone is in line with the top of the string moulding.



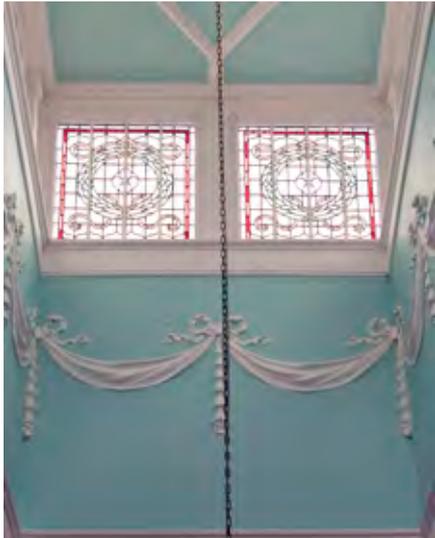
View of the plasterwork on the ceiling of the lantern (© Paul Dixon)



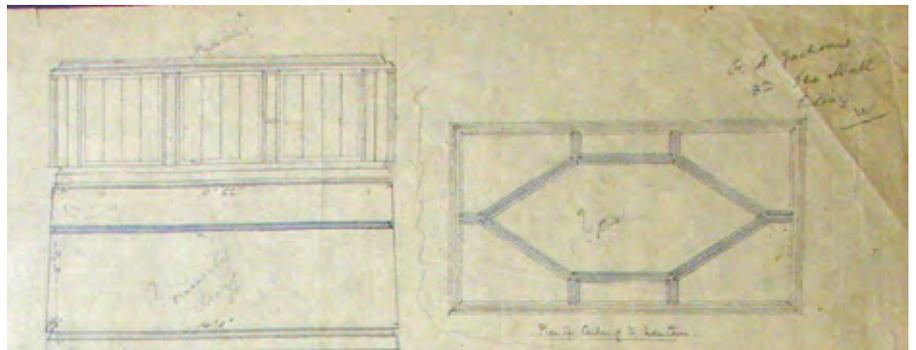
Detail of the ribs and cornice (© Purcell Miller Tritton)



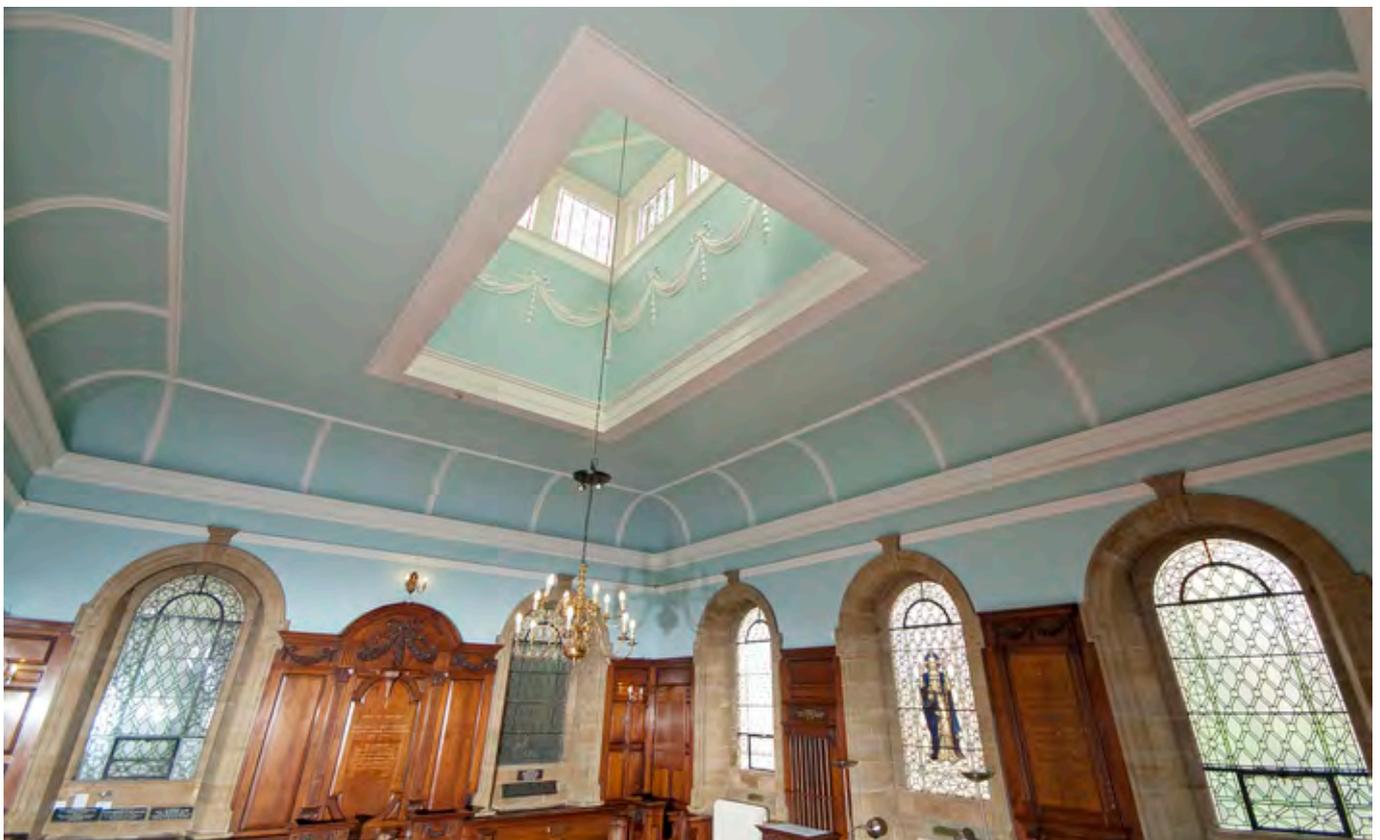
Detail of a single stained glass window (© Purcell Miller Tritton)



The west elevation of the lantern (© Purcell Miller Tritton)



1904 drawings showing the elevation (left) and ceiling plan (right) of the lantern. Note that the detail of the stained glass and plasterwork is not shown (© Purcell Miller Tritton)



View of the ceiling looking northwest (© Paul Dixon)

8.3 Ceiling and Lantern

Ceiling

1854, 1904

Above the projecting moulded cornice is a coved ceiling with a central rectangular lantern featuring stained glass windows. The ceiling is painted the same light blue as the walls and all of the mouldings, window surrounds and plaster decorations are painted white.

The concave corners are edged in a thin moulding where the curve meets the flat ceiling and the same moulding is used to create ribs from the ceiling down to the cornice.

Lantern

1904

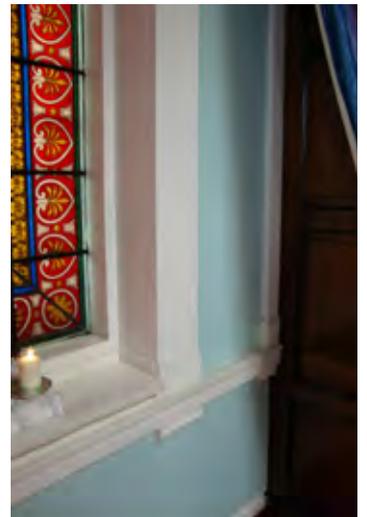
In the centre of the ceiling is a rectangular lantern which is edged with a deep box cornice. The high walls of the lantern are also painted blue and decorated with plaster decorations of fabric swags interspersed with ribbon bows and vertical fabric drapes which resemble a corn husk or bellflower drape. There are four swags with three bows and drapes on the long north and south sides, with two swags and one bow and drape on the short east and west sides. A ribbon and drape are also in each corner. The ceiling of the lantern has an unequal hexagonal pattern of moulding.

At the top of the lantern is a continuous level of stained glass windows, set within wide moulded window surrounds. The windows are separated by shallow pilasters with plain moulded capitals, with the whole arrangement forming a Tuscan pilastrade. Each window has three vertical mullions. There are three windows on the north and south sides and two on the east and west sides.

The leaded stained glass windows are all of the same design, featuring a central green wreath with yellow ribbons at the top and bottom and a central flower, all bordered by a narrow strip of red. The background consists of several squares of clear glass, with those at the top and bottom featuring an ogee shape.



Windows on the north wall (© Paul Dixon)



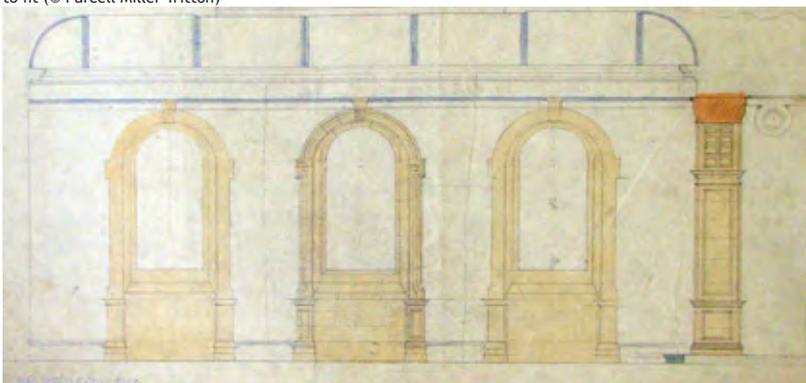
Detail of the aedicule surrounding the east window (© Purcell Miller Tritton)



Detail of the stone surround of the west windows with choir stall and wall panelling cut to fit (© Purcell Miller Tritton)



A bottom hopper in one of the west windows (© Purcell Miller Tritton)



1904 design drawings for the stone surrounds on the north windows



The east Chancel window, c.1854 (© Paul Dixon)

8.4 Windows

North & West Windows

Windows: 1854, 1990s

Stone surrounds: 1904

On the north wall are three arch headed windows in stone surrounds, on the west wall are two further windows of the same design. All of these windows are set in deep angled stone surrounds. The stone surround is eared-and-shouldered, with shallow mouldings creating a stepped front to the stone. The arches are set atop panelled stone bases with moulded capitals, creating a large plinth. Each arch has a keystone which matches that of the chancel arch and is linked with the string moulding. Immediately below the windows is a plain angled stone cill, and below this on the north walls are plain as they are fitted with cast iron radiators. On the west wall the wood panelling continues under the two windows.

All of the windows are leaded glass. Those on the north wall form a hexagonal pattern, with the hexagons of clear glass interspersed with squares, borders and links of pale green glass. The outside border of the windows is the same pattern, though the diamonds have been broken down into four parts with leading, and at the bottom corners is a divided square. The windows on the west wall are similar, though the central portion of the window forms a twisted weave pattern of pale green glass with the clear hexagons. Much of the glass in these windows appears to have been re-leaded and in some cases replaced, all at an unknown date, and it is likely that the west windows are later.

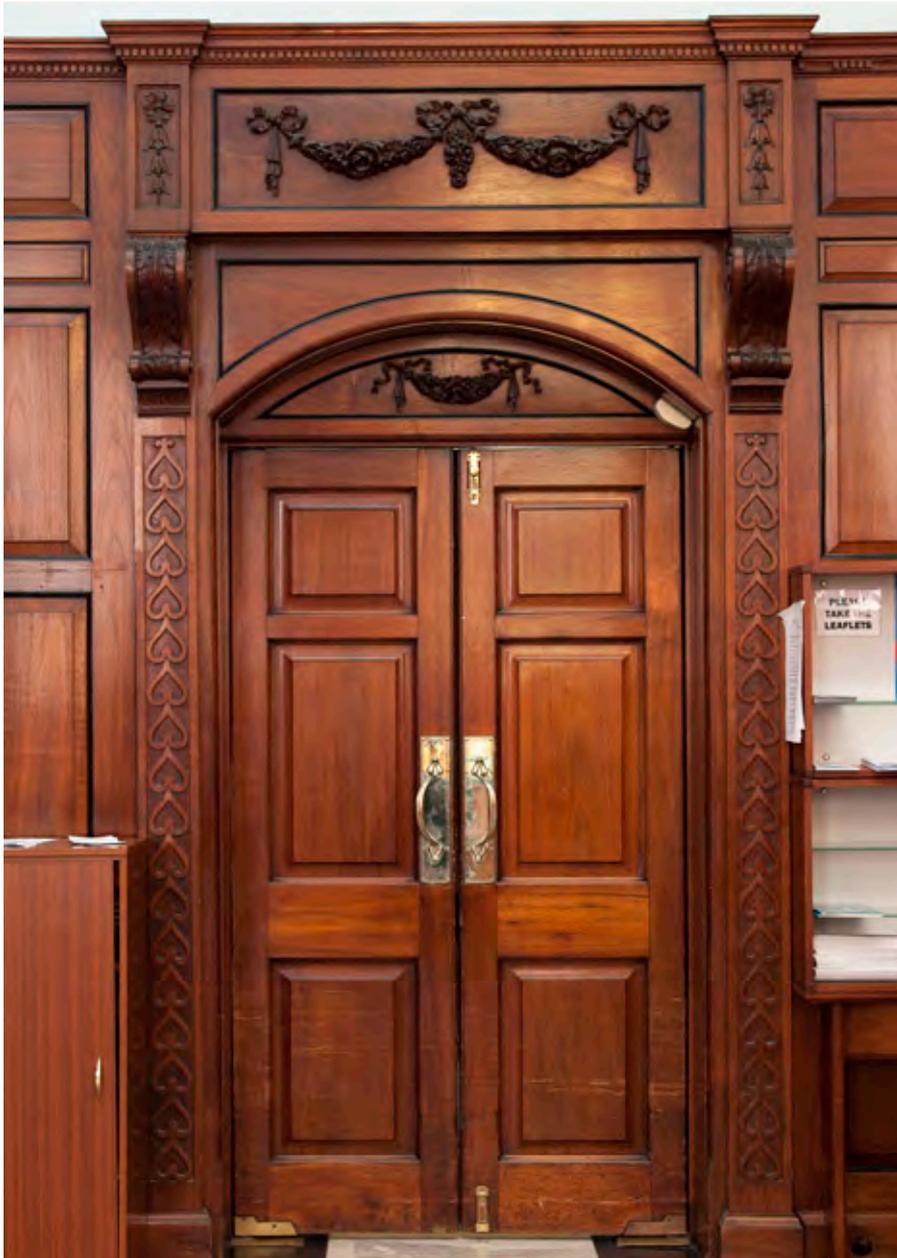
The fixed leaded glass has opening hoppers on all of the windows, with most having a rectangular hopper at the bottom and another within the arch at the top. The north window on the west wall is missing its bottom hopper, as is the central window on the north wall.

The central window - which is the focal point from the entrance - features a central painted glass figure of 'Christ the Healer'. It was installed as a replacement window in the 1990s through donations to the Chapel.

East Window

1854

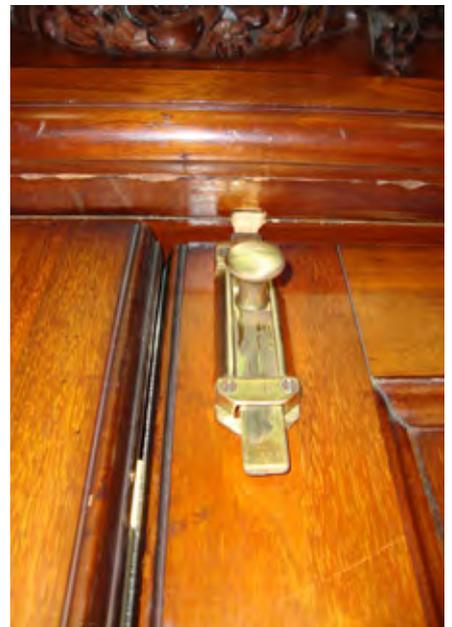
On the far east wall of the chancel is a large rectangular window. The window was provided for the Chapel through a gift of Mr. P C Cazalet when it was constructed in 1854. It depicts the story of the Good Samaritan, and is a combination of stained and painted glass held in place with vertical and horizontal iron bars. The central scene is bordered by a gold acanthus leaf frame and a large outer frame of red with yellow palmettes. The window is set inside a tripartite flat-arched aedicule painted white and having plain mouldings.



The main entrance door on the south wall (© Paul Dixon)



Exterior views of the Chapel doors (© Purcell Miller Tritton)



Detail of the door lock (© Purcell Miller Tritton)



Detail view of the 'Smith's Patent' floor hinge (© Purcell Miller Tritton)



Detail of the door stop (© Purcell Miller Tritton)

8.5 Doors

Entrance Door

1904

Central to the south wall is the only entrance into the space. It consists of two raised and fielded panel swing doors which are fitted with Smith's Patent brass floor hinges and locks. The brass flip stops at the base of the doors no longer work, but the slide lock at the top of the west door still functions. Each door also has a decorative brass door handle and plate.

The door is set into an architrave which is decorated with inverse heart mouldings - these are found throughout the Chapel but the carvings here are of a slightly more detailed craftsmanship. A broad entablature above is supported on scroll brackets decorated with acanthus leaves. The entablature features two garland swags with ribbons, fabric drapes and a central hanging bunch of grapes. Again, the craftsmanship of this carving - a motif repeated elsewhere - is some of the finest in the Chapel. Either side of this is a bellflower drop. Another, smaller garland swag and ribbons are located in a shallow arched panel directly above the door. The fielded panels of the door surround are detailed in black, as with the wall panelling.

On the exterior of the door is a shouldered, panelled surround with gold lettering in the architrave reading "The Chaepl of Christ the Healer".



View of the organ in the southeast corner (© Paul Dixon)



Original 1904 design drawings for the pulpit (© Purcell Miller Tritton)



The 1904 pulpit (© Paul Dixon)



The only remaining 1907 bench pew (© Paul Dixon)

8.6 Fixtures and Furniture

Organ

1907

Morgan & Smith Ltd, Brighton

In the southeast corner of the room is the organ, contained within a walnut casing. There is a total of 21 pipes, which are held by an open front frame featuring inverse heart mouldings at the corners and square stacked finials at the top.

A brass plaque commemorates the original installation:

HAEC ORGANA
D D D
AMICI BENEVOLI
EIDEM
SACELLUM ISTUD
ORNANDUM CURAVERUNT
A S MCMVII

A further plaque describes the refurbishment:

This organ was refurbished, as a result of the fund raising efforts of the Chaplain, Father GEOFFREY HOLNESS and his voluntary helpers. It was blessed by ERIC, the Lord Bishop of Chichester, on 20th July 1989
“Praise him with the timbrel and dance
Praise him with stringed instruments and organs
Let everything that hath breath praise the Lord”
Psalm 150

Pulpit

1904

This pulpit is located on the east wall, just south of the chancel arch. It is a two-side pulpit which is open on the south side, where it is accessed by a set of three steps. The north and west sides are each decorated with two vertical raised and fielded panels and double garland swags with ribbons and fabric drapes. At each corner is a shallow pilaster with a waterleaf style moulded capital and inverse linked heart motif on the pilaster faces. The pulpit rests on a large calvetto base which stands on an unequal octagonal base with black marble plinth. The faces of the base all feature inlaid wood frames.

The original design drawings show the pulpit almost precisely as built, though the steps are of a different design. The design drawings show a decorative cast iron railing with four steps up, while the pulpit actually has a much smaller winding stair which appears never to have had any railings.

Bench, Lectern & Choir Stalls

1907

Lining the west wall is a row of low choir stalls set atop a low wood plank platform. The central seat is directly beneath the Roll of Honour on the west wall and features a memorial (see the Memorials section of this gazetteer). Either side of this are seven further seats and a single at seat each end which wraps around the north and west sides. This makes for a total of 17 seats. Each of these has a single raised and fielded panel on the seat back, curved brackets dividing the seats and an undulating curved top rail forming arm rests.

The detached front of the stalls is accessed from an opening at the centre of the stalls which leads directly onto the central tiled aisle. Either side of this is a projecting bay with a raised stand that features pilasters having carved inverse linked heart mouldings and a central garland swag with ribbons. The same raised stand is found at the inward-facing seats on the north and south walls. The rest of the stall fronts between these platforms has a single raised and fielded panel with black detailing for each seat, forming a continuous row of six panels.

Though the carved decoration here is similar to that found elsewhere in the Chapel, it is of a much less soft and fluid design, featuring harsh geometrical cuts in the fruit and flowers of the swags and in the folds of the ribbon. As such, it is possible to attribute these seats to a different craftsman or date.

A single bench from 1907 survives. It is a narrow bench which was designed to stand against the wall, as the back is unfinished. The ends have a single raised and fielded panel at the bottom and a decorative acanthus scroll at the top, with a side top moulding. The front panels have a stacked half-circle motif. The seat back features a black border frame similar to that on the base of the pulpit. Original design drawings for this bench exist, as does a plate on the back of the bench which names the craftsman: T. B. Coleman & Sons of 54 King Street, Brighton.

A lectern of the same style and period also remains. It has two raised and fielded panels on the front, with a garland swag and ribbons, and pilasters with inverse heart motif.



One of the three remaining benches from c.1935 (© Paul Dixon)



The choir stalls at the northwest corner (© Paul Dixon)



The balustrade of the Chancel arch. The lectern can also be seen in the background (© Paul Dixon)



The choir stalls along the west wall (© Paul Dixon)

Bench pews

1935

Three bench pews survive from the 1935 donation of Katherine Scott. These are longer than the short benches of c.1907 and feature no ornamentation. The ends have four raised and fielded panels and the seat backs have two large panels.

A post-war photograph of the Chapel interior shows the full set of these, numbering at least eight (though likely more) as well as a stall front which is no longer in the chapel.

Chancel balustrade

Unknown

The date of this balustrade is unknown, though it is not shown in a black and white photograph of the post war period, likely dating to the late 1940s or 1950s. It consists of two balustrades with six turned balusters each, having square end columns.

Lectern

1903

Currently located in the chancel is a brass eagle lectern. It has a plaque which states:

“Presented to the Sussex County Hospital by Alderman J Brigden J P 1903”.



One of the sconces on the west wall (© Paul Dixon)



Spotlights on the east wall (© Purcell Miller Tritton)



The central chandelier (© Paul Dixon)

8.7 Lighting

Sconces

On the west wall are three polished brass electric wall sconces with glass shades. Each has two arms and is attached to the wall with a wood plaque. These are part of a later scheme of design of an unknown date. There is one sconce at the north and south ends which is attached to the panelling, and another in the centre of the west wall above the Roll of Honour.

Chandelier

Hanging from the centre of the lantern is a large polished brass chandelier. The chandelier has a lower tier and an upper tier, both with six curving arms with coil decoration. Each arm has an electric candle-style light. The central base of the chandelier has the appearance of a turned baluster, with a large oval globe drop and finial.

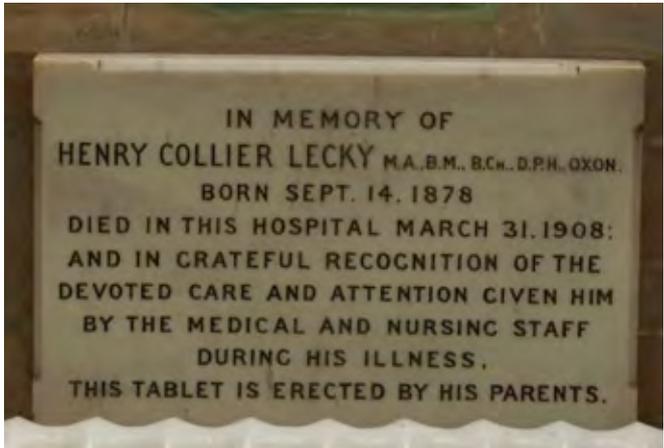
Spotlighting

There is modern spotlighting throughout.

8.8 Chapel Memorials

All images © Paul Dixon

North																																	
<p>1</p>	<p>At east end, attached to panelling. American walnut rectangular (vertical) board with simple frame. Painted gold lettering reads:</p> <p style="text-align: center;">MATRONS OF THE ROYAL SUSSEX COUNTY HOSPITAL Between 1828 - 1976</p> <table style="margin-left: auto; margin-right: auto;"> <tbody> <tr><td>Mrs M Comport</td><td>1828 - 1854</td></tr> <tr><td>Miss Whiteman</td><td>1854 - 1868</td></tr> <tr><td>Miss S Longhurst</td><td>1868 - 1870</td></tr> <tr><td>Miss J Longstaff</td><td>1870 - 1870</td></tr> <tr><td>Miss S Jeans</td><td>1871 - 1879</td></tr> <tr><td>Miss A E Gibson</td><td>1879 - 1880</td></tr> <tr><td>Miss A F MacGregor</td><td>1880 - 1882</td></tr> <tr><td>Miss A K Robertson</td><td>1882 - 1885</td></tr> <tr><td>Miss G Scott</td><td>1885 - 1896</td></tr> <tr><td>Miss K Scott</td><td>1896 - 1923</td></tr> <tr><td>Miss F J Spencer</td><td>1923 - 1924</td></tr> <tr><td>Miss S Williams</td><td>1924 - 1927</td></tr> <tr><td>Miss E W Young</td><td>1927 - 1942</td></tr> <tr><td>Miss C E Elliot</td><td>1942 - 1944</td></tr> <tr><td>Miss I Milne</td><td>1944 - 1953</td></tr> <tr><td>Miss I Else</td><td>1953 - 1959</td></tr> </tbody> </table> <p>This board has been dedicated by the RSCH Nurse's League On October 2nd 2004, in Honour of the Matrons Who have served this Hospital, Between these dates.</p>	Mrs M Comport	1828 - 1854	Miss Whiteman	1854 - 1868	Miss S Longhurst	1868 - 1870	Miss J Longstaff	1870 - 1870	Miss S Jeans	1871 - 1879	Miss A E Gibson	1879 - 1880	Miss A F MacGregor	1880 - 1882	Miss A K Robertson	1882 - 1885	Miss G Scott	1885 - 1896	Miss K Scott	1896 - 1923	Miss F J Spencer	1923 - 1924	Miss S Williams	1924 - 1927	Miss E W Young	1927 - 1942	Miss C E Elliot	1942 - 1944	Miss I Milne	1944 - 1953	Miss I Else	1953 - 1959
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Miss I Milne	1944 - 1953																																
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<p>2</p>	<p>Attached to angled cill under westernmost window. Small rectangular (horizontal) brass plaque attached with four screws. Etched lettering reads:</p> <p style="text-align: center;">THE MOST HONOURABLE FREDERICK WILLIAM MARQUIS OF BRISTOL ERECTED THIS CHAPEL A. D. 1854</p>																																
																																	
<p>3</p>	<p>Attached to angled cill under central window. Small rectangular (horizontal) brass plaque attached with four corner screws. Etched lettering reads:</p> <p style="text-align: center;">IN LOVING MEMORY OF HENRY GEORGE ELLIS WHO DIED IN THIS HOSPITAL 28TH AUGUST 1989 AGED 79 YEARS R I P</p>																																
																																	

<p>4</p>	<p>Attached to wall under central window. Large marble slab with chamfered edges. Black cut lettering reads:</p> <p style="text-align: center;">IN MEMORY OF HENRY COLLIER LECKY M.A., B.M., B.CH., D.P.H., OXON. BORN SEPT. 14. 1878 DIED IN THIS HOSPITAL MARCH 31. 1908; AND IN GRATEFUL RECOGNITION OF THE DEVOTED CARE AND ATTENTION GIVEN HIM BY THE MEDICAL AND NURSING STAFF DURING HIS ILLNESS, THIS TABLET IS ERECTED BY HIS PARENTS.</p>	
<p>5</p>	<p>Attached to angled cill under easternmost window. Rectangular (horizontal) cast bronze plaque reads:</p> <p style="text-align: center;">TO THE GLORY OF GOD AND IN MEMORY OF WILLIAM HOWORTH ORTON CHAPLAIN OF THIS HOSPITAL 1883 - 1921.</p>	
<p>6</p>	<p>Between the westernmost and central windows is a walnut wood paneled arrangement, cut to fit the stone mouldings of the window surrounds and reaching nearly $\frac{3}{4}$ room height and topped by a dentil cornice and moulding. Two horizontal rectangular raised and fielded panels with black detailing below this; the top one is much taller than the one below. Below this is a projecting freize with top and bottom moulding supported by scroll brackets decorated with Acanthus leaves. Attached to this is a rectangular (horizontal) bronze plaque reading:</p> <p style="text-align: center;">IN MEMORY OF CANON G E OLDHAM, M.A., OXON., CHAPLAIN OF THIS HOSPITAL, 1922 - 1931.</p> <p>Hanging from the bottom of the freize is a set of eight bronze tubular bells held in place by a plain support. Below this is a projecting apron with top moulding supported by plain brackets, with two raised and fielded side-by-side panels behind. On the right hand side of the bells is a small carved wood panel with fitting to hold the hammer, which is no longer in place. The whole arrangement is slightly off-centre to the left to accommodate this holder.</p>	

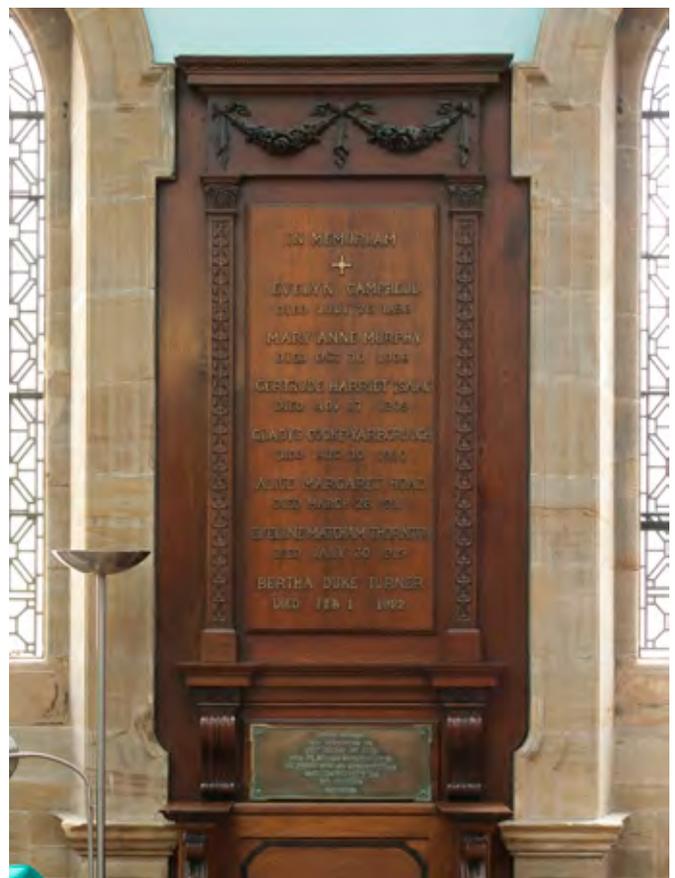
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Between the central and easternmost window is a walnut wood memorial cut to fit the stone of the stone moulding of the window surround. This is slightly taller than the rest of the wood paneling in the space. The bottom section has two side-by-side raised and fielded panels. The top section is an aedicule, topped with a moulded cornice, beneath which is a 'frieze board' which features two ornate garland swags with ribbons and fabric drapes at the centre and either end. This is supported by two shallow pilasters carved with organic inverse linked heart decoration and topped with Corinthian capitals. In the centre of the pilasters is a memorial, and raised gold lettering reads:

IN MEMORIAM
EVELYN CAMPBELL
DIED JULY 26 1896
MARY ANN MUPHY
DIED OCT 30 1906
GERTRUDE HARRIET ISAAC
DIED NOV 17 1909
GLADYS COOKE-YARBOROUGH
DIED AUG 30 1910
ALICE MARGARET HOAD
DIED MARCH 28 1911
EVELINE MATCHAM THORNTON
DIED JANU 30 1915
BERTHA DUKE TURNER
DIED FEB 1 1922

Below the memorial, the pilasters sit on a moulded base supported by carved scroll brackets, in the centre of which is a cast bronze plaque with shouldered corners attached with four corner screws, which reads:

THESE PANELS
ARE DEDICATED TO
THE GLORY OF GOD
AND IN JOYFUL REMEMBRANCE
OF THOSE WHO IN THIS HOSPITAL
GAVE THEMSELVES TO
HIS SERVICES
MDCCCCXI



East

8

Top of panelling, north side of chancel arch. Rectangular (horizontal) bronze plaque attached with six decorative capped screws. White lettering reads:

IN MEMORY OF
DONALD HALL, J.P., MD., F.R.C.P.
WHO GAVE DEVOTED SERVICE TO THIS HOSPITAL
FROM 1904 TO 1949 AS PHYSICIAN, CHAIRMAN AND
PRESIDENT



9	<p>Top of panelling, south side of chancel arch. Rectangular (horizontal) bronze plaque with six decorative capped screws (two have been replaced). White lettering reads:</p> <p style="text-align: center;">IN MEMORY OF LORD TRAFFORD OF FALMER Kt, F.R.C.P. MINISTER OF HEALTH SKILLED AND RESPECTED PHYSICIAN OF THIS HOSPITAL FROM 1965 TO 1989 DIED 16TH SEPTEMBER 1989 R.I.P.</p>	
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West

10	<p>Attached to angled cill under north window; northernmost of three memorials here. Rectangular (horizontal) black stone plaque. White lettering reads:</p> <p style="text-align: center;">In Memory of KAYLEIGH LOUISE KENNARD 20.07.88 ~ 17.02.07 Aged 18 Who served the hospital faithfully for 2 years as a member of the nursing staff</p>	
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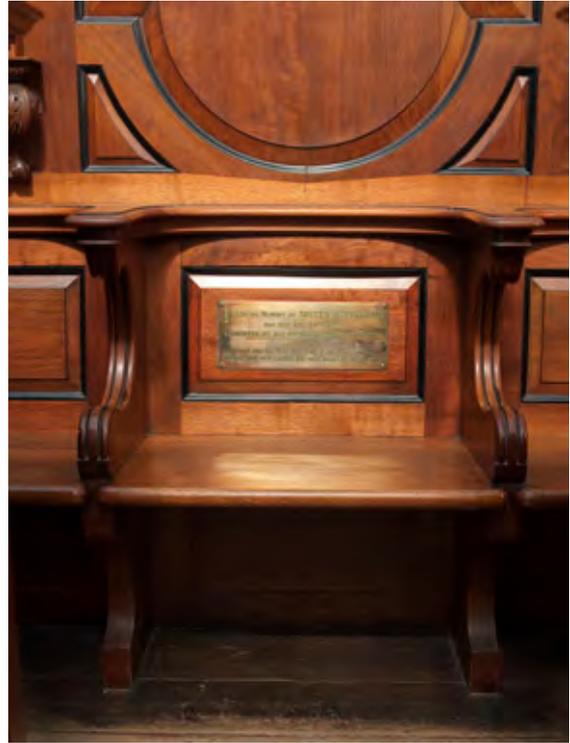
11	<p>Attached to angled cill under north window; central of three memorials here. Rectangular (horizontal) bronze plaque, attached with four screws. White lettering reads:</p> <p style="text-align: center;">IN MEMORY OF SISTER DOROTHY AUSTEN BELCHER DIED 21ST JUNE 1936 WHO SERVED THE HOSPITAL FAITHFULLY FOR 23 YEARS AS A MEMBER OF THE NURSING STAFF</p>	
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12	<p>Attached to angled cill under north window; southernmost three memorials here. Rectangular (horizontal) bronze plaque, attached with four screws. White lettering reads:</p> <p style="text-align: center;">IN MEMORY OF ALICE MUMFORD GEAR DIED JANUARY 13TH 1939 A FAITHFUL MEMBER OF THE NURSING STAFF FROM DEC. 5TH. 1911 TO JAN. 13TH. 1939</p>	
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<p>13</p>	<p>Attached to bottom edge of window surround. Rectangular (horizontal) black stone plaque. White lettering reads:</p> <p style="text-align: center;">In Memory of RAYMOND H. DRIFFILL Who passed away July 2006 A valued member of the Capital & Estates Team From 1969 to 2006</p>	
<p>14</p>	<p>Attached to angled cill under south window. Rectangular (horizontal) cast bronze plaque with moulded edge. White lettering reads:</p> <p style="text-align: center;">IN MEMORY OF ERNEST ALBERT MALPASS RESIDENT ENGINEER OF THIS HOSPITAL FOR 25 YEARS. DIED 8TH, APRIL 1926 FROM AN ACCIDENT WHILE ON DUTY. THIS TABLET IS PLACED HERE BY THE BOARD OF MANAGEMENT AND THE STAFF AS A TRIBUTE TO HIS LONG AND FAITHFUL SERVICE.</p>	
<p>15</p>	<p>On central wood paneling, painted in gold letters:</p> <p style="text-align: center;">ROLL OF HONOUR ROYAL SUSSEX COUNTY HOSPITAL THESE DIED SERVING THEIR COUNTRY 1939 - 1945 Principal Matron Miss M.E. JONES, Q.A.I.M.N.S. Flt. Lieut. W.F. BARTON, R.A.F. Colonel A.E. DRYNAN. M.C., R.A.M.C. Sgt. Pilot J. HOMEWOOD, R.A.F. Major J.E.C. ROUSE, R.A.M.C.</p>	

16 In back panel of central fixed chair (pew) beneath the Roll of Honour. Rectangular (horizontal) brass plaque with four screws. Relief lettering reads:

IN LOVING MEMORY OF SISTER WITTLETON
WHO DIED AUG 23RD 1903
DEDICATED BY HER MOTHER, BROTHERS &
SISTERS.
"BLESSED ARE THE DEAD WHICH DIE IN THE LORD
THAT THEY
MAY REST FROM THEIR LABOURS AND THEIR
WORKS TO FOLLOW THEM"



Chancel

17 Top of panelling, northside. Rectangular (horizontal) plaque with four screws. White lettering reads:

THE ALTAR RAILS ARE DEDICATED TO
THE GLORY OF GOD AND THE LONG MEMORY OF
KATHARINE SCOTT
MATRON FROM 1896 TO 1923
WHO DIED ON AUGUST 6TH 1942



18 In middle of panelling, north side. Rectangular (vertical) brass plaque with four screws (has been accidentally painted with varnish). Engraved lettering reads:

IN MEMORIAM
CHARLES
COCKRANE ISLES
VIVIEN BURY
LUCY DUNCAN
ANNETTE
MAUD PREVOST
WHO GAVE THEIR LIVES IN THE GREAT WAR



<p>19</p>	<p>Top of panelling, south side. Rectangular (horizontal) bronze plaque with four screws. White lettering reads:</p> <p style="text-align: center;">IN MEMORY OF GEORGE ERNEST OLDHAM, CHAPLAIN OF THIS HOSPITAL, 1922 - 1931.</p>	
<p>20</p>	<p>In middle of panelling, south side. Rectangular (vertical) brass plaque with four screws (has been accidentally painted with varnish). Engraved lettering reads:</p> <p style="text-align: center;">IN MEMORIAM SYBIL PULLING OCTOBER 25, 1916 LUCY EMILIA BUCHANAN SEPTEMBER 10, 1921 WHO SERVED THIS HOSPITAL 1910 - 1913 1912 - 1915</p>	
<p>Pew</p>	<p>On seat back of one of the remaining pews. Small rectangular (horizontal) brass plaque attached with four screws. Etched lettering reads:</p> <p style="text-align: center;">IN MEMORY OF WILLIAM HOWORTH ORTON CHAPLAIN OF THIS HOSPITAL 1883 - 1921 CHAPLAIN AND SECRETARY 1895 - 1910</p>	
<p>External Hallway</p>	<p>Located in the hallway to the switchboard/call centre. Marble plaque with moulded marble frame. Etched lettering reads:</p> <p style="text-align: center;">IN LOVING MEMORY OF THE REV.^D OSWALD JOHN HOWELL, M.A. CHAPLAIN OF THIS HOSPITAL IN FULFILLING THE DUTIES OF HIS OFFICE WAS SUMMONED TO HIS REST THIS TABLE (IN TESTIMONY OF SINCERE REGARD) IS ERECTED, BY A SUBSCRIPTION OF GOVERNORS, STAFF AND HOUSEHOLD. "BE THOUGH FAITHFUL UNTO DEATH, AND I WILL GIVE THEE A CROWN OF LIFE"</p>	

9 LIST OF SOURCES AND BIBLIOGRAPHY

9.1 Websites

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<http://www.citylibraries.info/pictures/>

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<http://www.virtualmuseum.info/collections/default.asp>

English Heritage, 'Images of England'
<http://www.imagesofengland.org.uk/StatisticsPage/default.aspx?StatsCounty=EAST%20SUSSEX>

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<http://www.oxforddnb.com/view/article/1550>

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<http://www.britainexpress.com/History/bio/barry.htm>

9.2 Reports

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Brighton & Hove City Council, Director of Environment (2002) Kemp Town Conservation Area Study and Enhancement Plan.

Brighton & Hove City Council, Environment Department, Conservation Team, SPGBH 13: Listed Buildings - General Advice.

9.3 Primary Sources

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The Gentlemen's Magazine, Printed by F Jeffries, 1862

9.4 Secondary Sources

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Crisfield, M and Andrews, M (2006) Brighton & Hove, Frances Lincoln Ltd.

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Kirby, T (1925) The Royal Mineral Water Hospital: a national hospital for rheumatic diseases

Muthesius, S (1972) The High Victorian Movement in architecture, 1850-1870, Routelage

Royal Commission on the Historical Monuments of England (1998) English Hospitals 1660 - 1948: A survey of their architecture and design, RCHME: Swindon

9.5 Relevant Plans and Drawings held by East Sussex Archives

HB/39/1

Pre-1856

Plan, elevation and section showing the construction of a lean-to shed for ashes and refuse pit and the removal of part of the building, adjacent to the coal store. The site of the Chapel has been noted in pencil. MS, coloured, 8 feet to an inch.

HB/39/2

1853

Sheets of plans showing the installation of bathrooms and lavatories. Ward names, sites of beds and later structural alterations have been added later in pencil.

HB/39/2/1 - 3

'No 3' First floor plan, 'No 4' Second floor plan (10 feet to an inch)

Elevation showing the Victoria and Adelaide wings; Frontage noted as 327 feet long (15 feet to an inch).

HB/39/3/1

Ground, first floor and roof plans (5 feet to an inch).

HB/39/3/2

As HB/39/3/1, alternative design

HB/39/3/3

South and west elevations, 2 sections (5 feet to an inch).

HB/39/3/4

As HB/39/3/3, alternative design

HB/39/3/5

Plan marked 'No 10' and signed by E Nash & Co, contractors. Elevation and section of a building to a third design (2 feet to an inch).

HB/39/3/6

7 March 1870

Drawings showing rearrangement of floor. Section through roof, section through first floor, section looking west (2 feet to an inch).

HB/39/4A

1872?

Plans for the restoration of the Adelaide Wing, damaged by fire in 1872; Edmund E Scott, architect (8 feet to an inch).

- Basement, ground, first, second floor and roof plans, transverse section
- Section looking east, east and back elevations

HB/39/4B

[1873 - 1911]

Plan labelled No 15 showing the hospital site. Its base is the 1/500 Ordnance Survey plan but it includes the sites of buildings planned since the survey, shown in colour, up to c 1911. Compass indicator, schedule of acreages of land and buildings.

HB/39/5/1 - 3

[1870s?]

Plans on linen of the hospital building. Rooms are numbered in red and later ward names and uses have been added in pencil or in ink. Re-flooring carried out 1890 - 94 has been noted (10 feet to an inch).

First floor plan, Second floor plan, Top floor and roof plans.

HB/39/6

[1870s?]

'Proposed new wards in connection with the Sussex County Hospital'. Sheet containing front elevation and longitudinal section of a building to be added to an existing structure; Scott and Hyde, architects (8 feet to an inch).

HB/39/8

[1880]

Section through the hospital site looking east evidently prepared in connection with the laundry building. Shows the ground levels and heights of hospital and laundry building with the level of the pump house floor as a datum (33 feet to an inch).

HB/39/10/1 - 3

1882-1883

Drawings showing the renewal of drains with the introduction of the 'Banner System of Sanitation' under the supervision of Banner Bros & Co, London (20 feet to an inch).

- Plan showing position of Old and Defective Drains now in use as gathered after opening ground as directed by A E Hubert, Sanitary Engineer'. Plan no 2 referred to in Banner & Co's second report of 18 September 1882.
- 'Sections showing new Drains as proposed for perfecting the sanitary arrangements'. Three sections showing pipes in relation to ground levels (Vertical scale 4 feet to an inch).
- 'Plan of drainage & c.. works executed by Thos Griffiths, Builder... 1883'. Lithographed plan signed by John Anscombe, clerk of works

HB/39/11/ 1 - 15

1886

Drawings of the Jubilee Building or Sanatorium to the east of the main building. Scott and Cawthorn, architects; Thomas Griffiths, contractor.

- Sheet 2. Front elevation
- Sheet 3. East and west elevations
- Sheet 4. Back elevation
- Sheet 5. Two sections
- Sheet 6. Longitudinal section
- Sheet 7. Roof plan and plan of timbers
- Sheet 8. Site and drainage plan, showing drains from the museum and mortuary as well as the new building.
- Sheet 9. 'Removal of museum to north of present site'
- Sheet A. Details of cornice and upper windows
- Sheet 1a. Alternative design: basement, first, second floor plans
- Sheet 2a. Alternative to HB/39/11/1
- Sheet 3a. Alternative to HB/39/11/2
- Sheet 4a. Alternative to HB/39/11/3
- Sheet 5a. Alternative to HB/39/11/4

HB/39/12A

1888

New mortuary. Ground plan and three sections; Scott and Cawthorn, architects (4 feet to an inch).

HB/39/12B

July 1889

Sheet of drawings of alterations to bathroom and lavatory of Children's Ward. Plans and elevations as at present, with two alternative proposals, each costed; Scott and Cawthorn, architects (8 feet to an inch).

HB/39/12C/1 - 2

Plans of the main building showing water supplies. Notes on the plans show the source of supply to each room (10 feet to an inch):

- First floor plan
- Second floor plan

HB/39/13

April 1892

Drawings of a bridge from the second floor of the hospital to the upper terrace on its north side. Ground plan and two sections, to one of which the nurses' home has been added in pencil; Scott and Cawthorn, architects (8 feet to an inch).

HB/39/15/1 - 9

June 1896

Drawings of four sanitary blocks containing lavatories, bathrooms, sinks etc and operation block to be built on the rear of the hospital. Description of rooms and total beds added in pencil. Undated traced copy used to show the sites of radiators, presumably during the installation of central heating. c. 1913.

- Sheet 1, basement plan
- Sheet 2, ground floor plan
- Sheet 3, first floor plan
- Sheet 4, second floor plan
- Sheet 5: 'Details of sanitary tower: West Block no. 1', Signed by B.J. and A. E. Saunders, contractors
- Sheet 6: Detailed section of the western sanitary tower, Signed by B.J. and A.E. Saunders
- Sheet 7: operation block, at the rear of the Chapel
- Sheet 8: north, east and west elevations of all the sanitary blocks and operation block

HB/39/16/1 - 2

1897

Sanitary tower no. 1. The westernmost block (8 feet to an inch).

- Sheet 2; north, east and west elevations; Signed by BJ and A E Saunders, contractors.
- 'Diverting main drain', Site plan showing existing and proposed line of drain at the tower

HB/39/17/1 - 4

June 1897

Set of contract plans of sanitary block no. 2, to the east of block no. 1, signed by W A Field, builder and prepared by F.T.C .

- Photographic copy of ground, first and second floor plans of the tower and existing building (8 feet to an inch).
- North, east and west elevations, traced on linen (8 feet to an inch).
- Plan and section at a scale of (2 feet to an inch).
- Section showing arrangement of soil and syphonage pipes (2 feet to an inch).

HB/39/20/1 - 5

1898-1899

Drawings of operating theatre, to be built on the third floor of the building and of its lift

- 'Operation theatre. Sheet No. 4'; Section. Signed on behalf of Sattin and Evershed, contractors. FTC, November 1898
- North, south and east elevations of lift machinery room
- Sheet containing: plan of lift, 2 feet to an inch; elevation of shaft and gear, 8 feet to an inch. Plan P1244 by the Otis Elevator Co Ltd
- Alternative design to HB/39/20/3, plan P1244A
- Unlabelled and undated drawings of a flight of steps: plan and elevation

HB/39/23/1 - 6

1901-1905

Drawings of proposed sanitary tower no. 3. F.T.C., architect. 2 - 6 are noted as being the contract plans of June 1901 and are signed by S Cowell, Chairman of the Building sub-committee, 2 Apr 1901.

- Sheet 1. Basement as rearranged
- Sheet 4. Proposed lavatory for staff on the second floor
- Sheet 5. Proposed general lavatory off the first landing of main staircase
- Sheet 1. Enlarged basement plans, present and proposed
- Sheet 2. Ground, first and second floor plans, present and proposed
- Sheet 3. Section and four elevations

HB/39/26/1 - 10

1904

Drawings of proposed alterations to the hospital Chapel J Oldrid Scott & Son, architects; Sattin and Evershed, builders.

- General plan as proposed showing alterations to windows, sanctuary arch, pulpit
- Section through hall and section looking west
- Section through sanctuary looking east, section looking east
- Section looking south and section of organ recess
- Section looking north and plan of ceiling to lantern
- Elevation
- Ground plan and elevation of pulpit, elevation of sanctuary arch pillar
- Plans, elevation and section of new sanctuary arch, traced on linen
- Full-size drawings of decoration on the sanctuary arch, with notes of materials and execution
- Full-size drawings of the pulpit and its decoration, drawn on both sides of the paper

HB/39/29/1 - 6

1904

Drawings of alterations to the Jubilee Block for gynaecological cases. MS, HB/39/29/1 - 5 4 feet to an inch. F.T.C. HB/39/29/1 - 3 are dated Sept 1904.

- 'No. 1'. Ground, first and second floor plans
- 'No. 4'. Section and east elevation of sanitary block, west elevation of addition to operation room. Bears the seal of W & T Garrett, contractors.
- North elevation, roof plan and two sections, showing additional windows, skylight, drainage
- North and east elevations
- Sheet containing plan of the west half of the top floor of the block and two sections
- Elevations and section of ward doors and plan and section of new staircase

HB/39/30

14 Oct 1904

'Proposed electric passenger elevator for Jubilee Block'. Blueprint drawings (P1244A) by the Otis Elevator Co Ltd: plan, 1 foot to an inch; section, 4 feet to an inch

HB/39/31

June 1905

'Peel Wing. Proposed alterations to sanitary arrangements'. Plans present and proposed, of alterations to the bathroom and of the conversion of a ward to a kitchen; FTC Architect (4 feet to an inch).

HB/39/32

24 Oct 1905

'Jubilee Block. Projecting bay to operation room'. Plan, section and elevation of bay window; FTC Architect (2 feet to an inch).

HB/39/33

1905

Plan and west elevation of a door to be placed at the west end of the basement corridor to exclude draughts from the wards (1 foot to an inch). F.T.C., Oct 1905 (approved by the Management Committee, 18 Oct.)

HB/39/35

After 1907

Unlabelled elevations of ornamental pews [for the Chapel]. Watermarked 1907. On the reverse is an elevation of a church tower

HB/39/37/1 - 4

1908-1909

Drawings showing alterations proposed in the kitchen

- Blueprint drawings of proposed cooking apparatus by Jeakes and Co, coloured to show routes of steam, water, gas
- 'Proposed arrangement of kitchen and steam main etc. from laundry boilers'
- 'Kitchen alterations No. 1'
- Ground plan of kitchen department as existing

HB/39/38

1908-1909

Section through hospital site from the main building in the south to the nurses' home in the north, showing profiles of buildings with the levels of boiler houses in the main block and laundry marked

HB/39/39

Dec 1908?

Plan accompanying conveyance from the Bristol Estate to the hospital of land to the north and east

HB/39/43C

Jan 1911

Section through the back part of the hospital and land at the rear showing the site and proposed height of the new building at the nurses' quarters. Two lines, stretching upwards at 45° from the top and lowest windows of the main building, are marked. MS, coloured. 8 feet to an inch. Evidently the plan referred to in the minutes of the special committee on extra accommodation

HB/39/45

23 July 1912

Blueprint plans and elevation of proposed fire escape staircase to the Grant Block. Drawing 11/1595 of the St Pancras Ironwork Co Ltd

HB/39/47

1912-1914

Unlabelled blueprint section of balconies, presumably prepared between 1912 and 1914, Order no. 9303 (2 feet to an inch).

HB/39/48

Apr 1913

Blueprint sectional elevation of proposed balconies [on the eastern side of the hospital], Scheme D, FTC Architect (2 feet to an inch).

HB/39/50/1 - 5

1913

Drawings relating to the installation of central heating, fired by two boilers in the basement

- 'Plan of brick work for 2 "Thompson" boilers for Messrs J Smith & Sons, Brighton'
- Site plan showing proposed position of the boilers and alterations to accommodate them
- Plan of basement with the routes of pipes and site of boilers marked in red
- Plan similar to HB/39/50/3 labelled "No. 1", with plan and section of boilerhouse
- 'Boiler setting': plan, section and elevation showing the setting of the boilers in concrete

Sheet of blueprint drawings of a Permutit water-softening plant **HB/39/54** [Jan. 1919]

Contents:

1 foot to an inch. Plan no. 12.897 by United Water Softeners Ltd

Drawings of an Orthopaedic and X-Ray Department to be built at the east of the main building **HB/39/56B** 1920-1923

Contents:

HB/39/56B/1 - 4 are 8 feet to an inch. **HB/39/56B/1** - 5 by F.T.C

'Basement plan at south east wing' HB/39/56B/1 Nov 1920

Contents:

Lithographed plan with pencil additions to show sites of waste and soil pipes at the south-east corner and proposed line of retaining wall at the bank near the Ralli Building

Orthopaedic Department. No. 1' **HB/39/56B/2** Feb 1922

Contents:

Ground plan of a detached building fronting Eastern Road. MS

Ground plan as at HB/39/56B/2 of a similar though smaller building HB/39/56B/3 [n.d.]

Contents:

MS, traced

Plan of the conversion of rooms at the south-east corner of the hospital to form an orthopaedic department, with a future X-ray department to be added to the north HB/39/56B/4 28 Nov 1922

Contents:

MS. Coloured

'Orthopaedic and X-Ray Department. Sheet No, 1' **HB/39/56B/5** 1923

Contents:

Sheet containing a ground plan similar to HB/39/56B/4 and section of covered way. MS, coloured. Feb 1923; signed for James Barnes & Sons, contractors, 9 Apr 1923

'Orthopaedic and X- Ray Department. Sheet No. 2' HB/39/56B/6 Feb; Apr 1923

Contents:

Contract drawing as at HB/39/56B/5 two sections and two elevations of the additional building to a scale of 4 feet to an inch

'Full size details and ½" scale elevations of steel windows', presumably for the new building HB/39/56B/7 26 March 1923

Contents:

Coloured drawings by Henry Hope & Sons, Smethwick

Group of four sheets containing basement, ground, first and second floor plans of the main building with rooms named and numbered HB/39/56C ? 1923

Contents:

MS, on linen, 8 feet to an inch. From a mention of recent alterations for X-ray and massage work their date is assumed to be 1923

Proposed new lavatory for female staff near the operating theatre HB/39/57 Dec 1923

Contents:

Plans, present and proposed, roof plan, four sections, west elevation. Ms, coloured. 4 feet to an inch. FTC

Section through hospital site showing main building and level of ground up to the proposed nurses' home extension HB/39/61 6 Oct 1925

Contents:

Ms, coloured, on tracing paper. F.T.C

Drawings of proposals for increasing ward and kitchen accommodation HB/39/62 Oct 1926

Contents:

Ms, HB/39/62/2 - 7 on tracing paper. 16 feet to an inch. F.T.C

'General block plan shewing relative positions of various buildings' marked 'A' HB/39/62/1 [n.d.]

Contents:

Outlines of buildings, walls, covered ways, with dimensions of some added in pencil. Compass indicator

Drawings of Scheme A, involving the removal of the laundry block and the erection in its place of a kitchen block and ward block with a western extension to York Block for skin wards HB/39/62/2 [n.d.]

Contents:

General layout plan

Scheme A: first and second floor plans of hospital block and roof plan of kitchen HB/39/62/3 [n.d.]

Scheme B, buildings on the same sites as in Scheme A, but to different designs HB/39/62/4 [n.d.]

Contents:

General layout plan

Scheme B, drawings as at HB/39/62/3 HB/39/62/5 [n.d.]

Scheme C: a smaller hospital block east of the laundry and extension to York Block as as HB/39/62/2 plan. Compass indicator HB/39/62/6 [n.d.]

Contents:

General layout plan. Compass indicator

Scheme C: first and second floor plans of hospital block and plan of York Block HB/39/62/7 [n.d.]

Drawings of proposed new quarters for servants on the west of the nurses' home and additional accommodation for nurses on the east HB/39/63 1927-1929

Contents:

F.T.C., architect; J W Woolnough Ltd, contractor

'New quarters for servants 1927' HB/39/63/1 [n.d.]

Contents:

Photographic print of ground, first, second and third floor plans drawn Feb 1927. 8 feet to an inch

Sheet no. 1, drawn Mar 1927, of contract drawings of May 1927 HB/39/63/2 [n.d.]

Contents:

Slightly amended version of HB/39/63/1 Ms, coloured

Servants' quarters - sheet no. 2 of contract plans HB/39/63/3 [n.d.]

Contents:

Foundation plan, three girder plans, roof plan. Photographic print, coloured, 8 feet to an inch

Working tracing made from HB/39/63/3 HB/39/63/4 [n.d.]

Contents:

Foundation, first and second floor girder plans. nd

Working tracing from HB/39/63/3 HB/39/63/5 [n.d.]

Contents:

Three girder plans with notes on construction. nd

Servants' quarters - sheet 3 of contract drawings: north elevation, four sections HB/39/63/6 [n.d.]

Contents:

Ms, coloured. 8 feet to an inch

Photographic print of HB/39/63/6 HB/39/63/7 [n.d.]

Contents:

It is struck through in blue pencil and Ms notes record alterations made to the plans, May-July 1927. On the reverse are detailed drawings of the construction of a door, 31 July 1929

Servants' quarters - contract drawings sheet 4: south and west elevations HB/39/63/8 [n.d.]

Contents:

Ms, coloured. 8 feet to an inch

Nurses' quarters - contract drawings sheet 5: ground, first, second and third floor plans, section, north and east elevations HB/39/63/9 [n.d.]

Contents:

MS, coloured. 8 feet to an inch

Sheet of photoprinted drawings similar to HB/39/63/9 with a south in place of a north elevation. nd HB/39/63/10 [n.d.]

Nurses' quarters - contract drawings, sheet 6: south elevation, two girder plans, roof and foundation plans HB/39/63/11 [n.d.]

Contents:

MS, coloured. 8 feet to an inch

Contract drawings, sheet 7: site plan of proposed extensions, with drainage HB/39/63/12 [n.d.]

Contents:

Photographic copy, coloured. 16 feet to an inch

Additional copy of HB/39/63/12 with pencilled notes of drainpipes required HB/39/63/13 [n.d.]

Drawings of amendments to ground floor plan and section of servants' quarters HB/39/63/14 [n.d.]

Contents:

See HB/39/63/2 and 6. Ms, coloured, traced on linen. 8 feet to an inch. nd

Sheet 8: detailed drawings of servants' quarters HB/39/63/15 [n.d.]

Contents:

Section, elevation, plan of bay window. Ms, 2 feet to an inch

Sheet 9: elevation, plans, sections and details of mouldings of doors and windows HB/39/63/16 [n.d.]

Contents:

Ms, traced. 1 foot to an inch. 'Traced and sent 20 May 1927'

Sections showing two staircases of different designs HB/39/63/17 [n.d.]

Contents:

Ms, 2 feet to an inch. nd

Section of [nurses' quarters] showing positions of hot water and drainage pipes HB/39/63/18 [n.d.]

Contents:

Ms, 2 feet to an inch

Sketch section similar to HB/39/63/18 above to a scale of 8 feet to an inch HB/39/63/19 [n.d.]

Contents:

Ms, on tracing paper. nd

'Nurses' quarters: detail of swing doors to lecture room' HB/39/63/20 [n.d.]

Contents:

Plan and elevation. Ms 2 feet to an inch. nd

'Nurses' quarters: detail of door to east end of old portion' HB/39/63/21 [n.d.]

Contents:

Plan, elevation and section; 2 feet to an inch, full-size section through head and post. Ms, coloured, on tracing paper. nd

Drawings as at HB/39/63/2 showing double swing doors. nd HB/39/63/22 [n.d.]

'Servants' quarters: details of door to west porch' HB/39/63/23 [n.d.]

Contents:

Elevation, plan and section, 2 feet to an inch; full-size sections showing joints. Ms, nd

Unlabelled drawings similar to those at HB/39/63/23 nd HB/39/63/24 [n.d.]

Drawings of external door on the east side of the nurses' home and inner swing doors HB/39/63/25 [n.d.]

Contents:

Plan, elevation and section, 2 feet to an inch; full-size details of joints. Ms. nd

Sheet labelled 'Nurses' Quarters' with sketch plans of doorways, mouldings, timber joints etc on both sides HB/39/63/26 [n.d.]

Contents:

Ms, nd

Unlabelled sheet of sketches similar to HB/39/63/26 nd HB/39/63/27 [n.d.]

'Maids' Quarters: small radiators' HB/39/63/28 [n.d.]

Contents:

Elevation of radiator, 1/8th full size. Ms. nd

Sheet of drawings of furnishing nurses' quarters HB/39/63/29 [n.d.]

Contents:

Two layout plans for different-shaped rooms, elevation showing cupboard, washstand, chest of drawers. On the reverse are two elevations and three plans of shelves of a cupboard. Ms, 8 feet to an inch. nd

Drawings of a cupboard similar to those on the reverse of HB/39/63/29 to a larger scale. nd HB/39/63/30 [n.d.]

'Suggestion for fixed cupboards. Nurses' Quarters' HB/39/63/31 [n.d.]

Contents:

Front view and section. Ms, on tracing paper. 2 feet to an inch. nd

Front elevations, sections and plans of three designs for a cupboard for the nurses' quarters HB/39/63/32 [n.d.]

Contents:

A note that Woolnough the contractor, has been asked for an amended price for one of these. Apr 1928. Ms, coloured, on tracing paper. 2 feet to an inch

Unlabelled elevation and section of a door HB/39/63/33 [n.d.]

Contents:

Ms, on tracing paper. nd

'Nurses' Quarters 1929. Traced July 30th 1927' HB/39/63/34 [n.d.]

Contents:

Sketch plan of gratings and section through stonework. No scale. On the reverse is an outline section through the nurses' quarters and surrounding land. [8 feet to an inch.]

Elevation and section (1½ feet to an inch); enlarged details of day-room fireplaces at nurses' quarters HB/39/63/35 [n.d.]

Contents:

Ms. nd

Plan and large-scale elevations and sections of verandahs HB/39/64 27 July 1927

Contents:

Photographic print. 4 feet to an inch. Drawing E564/247B by the British Challenge Glazing Co, London

HB/39/66/1 - 9
1927-1928

Drawings of a new casualty department endowed from the Bernhard Baron Gift and to be situated centrally in front of the main building with ornamental porch and railings to Eastern Road

- Front elevation showing the new building and porch
- Ground floor plan of new building marked
- Coloured ground plan, evidently the original of HB/39/66/2, Signed on behalf of the contractors, J W Woolnough Ltd
- Front elevation of wrought-iron porch, and plans of columns, Sheet 2 of drawings prepared by Walter Macfarlane & Co.
- Sheet 3 of drawings as at HB/39/66/4 containing sections of porch. Lithographed
- Plan of the position of fittings and the site of drainage trenches.
- Outline plan showing suggested run of cold water service pipes
- Front elevation of the hospital after the erection of the casualty department without the porch showing level of new roadway
- Plan of electrical services prepared by Page & Miles Ltd, electrical contractors

HB/39/71/1 - 9
1929

Preliminary drawings of a new operation block to be constructed on land at the rear of the main building.

- 'Operation Block for 2 Theatres'
- Traced plan of hospital site with buildings
- Sections on lines of old and new bridges showing buildings and ground levels in outline; east elevation
- Seven sections through site on the sites of the proposed stilts to support the block, with positions of existing buildings, heights above datum, proposed floor levels
- 'Plan of grounds at north-east of main building'
- Outline plan of the back of the main building and the site as far north as the laundry roadway and east as the laundry tunnel, with lines [? of sections] to the north and west of the building
- Site plan showing operation block to a design revised from HB/39/71/1, with pencilled notes on further alterations to be made
- Ground plan of block incorporating alterations (see HB/39/71/7) with heights of room shown
- Drawing on tracing paper: plan and section of theatres to a design similar to that to HB/39/71/7

HB/39/72/1 - 8
1929

Series of plans of operation block, designed by F.T.C. and drawn June 1929. Some are signed as being approved by the board of management, 10 July and the court of governors, 6 August. HB/39/72/1 - 7 are plans referred to in contract with Rowlands Bros, builders.

- Sheet 1: site plan, east and west elevations
- Sheet 2: foundation and roof plans
- Sheet 3: north and south elevations, two cross sections
- Sheet 4: section through east theatre, part of south elevation, plan and elevation of instrument cupboard
- Sheet 5: two sections through sterilizing room
- Sheet 6: diagram section and elevation of new bridge, 8 feet to an inch; section and part elevation
- Sheet 7: plan showing relative positions of old and new bridges, 8 feet to an inch; elevation of doors to bridge, plan and elevation of south end of bridge, section through bridge
- Sheet containing: east and west elevations, elevation and section of bridge
- Revised site plan similar to 71 HB/39/72/8

HB/39/73/1 - 6
1929-1930

Blueprint drawings of steel windows to operating block by W James & Co Ltd., London

- Drawings of side-hung casements, centre-hung casements and sloping roof light, 2 feet to an inch; full-size sections and other details.
- Plan and section of lantern light, 1 foot to an inch; with full-size details.
- Section of friction hinge for centre-hung casement
- Plan to a scale of 2 feet to an inch of steel windows, with full-size details.
- Drawing of centre-hung window, 1 foot to an inch; full-size details.
- Full-size section through glass screen.

HB/39/75
1929

Drawings of proposed alterations to the entrance lobby, waiting room and adjacent rooms in the Howard Wards. Plan, two sections through staircase (4 feet to an inch)

HB/39/76
1929

Drawings of railings. Elevation, full-size plan and detailed elevation of final.

HB/39/77

1930?

Blueprint section [through new bridge to operation block] with elevation of rolled steel joist. James Couper & Co Ltd, structural engineers, London.

HB/39/78A

1930

Operation block: 'amended plan of calorifier room'. Evidently drawn as a result of a resolution of a special committee that calorifiers 'should be in duplicate'.

HB/39/80

1930?

Full-size details of [? window frames in operating block]

HB/39/81/1 - 2

1930

Drawings of door from the operating theatre to the corridor in the operating block

- Section through concrete lintel and elevation of jamb, with Ms notes on materials to be used. 'Traced and sent to Colledge & Bridger & to Foreman on Job. April 1930.'
- End elevation showing mechanism and details of fixing, diagrammatic side elevation, plan of door and jamb

HB/39/82

Apr 1930

'Details of culverts for hot water engineer'. Plan of the operation block showing sites of culverts, 8 feet to an inch; section through a culvert, with notes of materials to be used, 8 inches to an inch.

HB/39/83

10 May 1930

Outline plan of operation block showing the construction and support of the part of the building not on solid ground, with details of internal walls, pipes etc

HB/39/85

12 July 1930

Details of lights to operating theatres. Plan, section and elevation of ceiling light.

HB/39/86

July 1930

'Shed for dust etc.' Site plan of the shed, to the north-west of the main building showing re-positioning of the retaining wall, section; front and side elevations.

HB/39/87

August 1930

'Operation Department. New lantern light to sterilizing room'. Plan and three sections of lantern light and fan chamber.

HB/39/88

1930

Two sheets containing elevation and section of parapet moulding, operation block

HB/39/89/1 - 2

1930

Drawings of a proposed film store to be built on the east side of the dust shed.

Site plan, two sections and an elevation

Plan, elevation and section, slightly different

HB/39/93

7 Nov 1930

'Proposed works east of calorifier room,' at Operation Block. Drawings of piers supporting the building over the sloping ground, with proposals for levelling hillside: south and east elevations, sections looking east through calorifier room and at third, fourth, fifth, sixth and seventh piers from the west.

HB/39/94

21 Nov. 1930

'Operation Department: new cupboards to surgeons' room'. Plan showing arrangement of cupboards, 4 feet to an inch; ground plans, elevations, sections.

HB/39/95

1930

Plan, elevation and two sections of cupboards [at Operation block]

HB/39/96

1930

'Stores below Operation'. Ground floor plan, basement plan showing area available, because of the slope of the hill, for storage, south elevation, two sections.

HB/39/97

1930

Outline plan of operation department. Showing sites of troughs, sinks, radiators etc with drainage pipes.

HB/39/98

1930

Sheet containing miscellaneous sketch plans [of the operation block]. Including elevation of sterilizing room showing sinks and boilers, plan and section of [? a circular skylight with flyproof gauze], plan and sections of two designs for washbasins.

HB/39/99

1930

Two sheets of plans, elevations and details of doors for the operating block, to various scales. Noted as traced 15 Dec 1930 for sending to Rowlands, the builders

HB/39/100

1930

Drawings of minor alterations to the Grant Block operating theatre In preparation for its use by ophthalmic and ear nose and throat surgeons: by fitting a cupboard, screening the bath, providing shelves. 'Tracing sent to Messrs Wilson, 17 Dec 1930'

HB/39/101/1 - 2

1930?

Sections through operation block showing plumbing. Longitudinal sections through north rooms looking north, south rooms looking south, sections through west end looking west, east and looking east.

- Pencilled drawings showing sites of sanitary fittings and position and bore of drainpipes
- Drawings in ink traced from the above, with three additional sections through cleaning room labelled 'Run of pipes for domestic supply.'

HB/39/108/1

Sheet containing: plan showing sites to old and new bridges, elevation of entrances to bridges to the main building and to the nurses' home, section through covered way

HB/39/111/1 - 5

1931

Drawings of fire escapes to be attached to hospital balconies at the east and west wings

- 'Diagram suggestion for escape stairs'
- 'Diagram to show connection of stairs at deck': plan, elevation, section. On tracing paper. 8 inches to an inch
- Plans and elevations showing existing columns and new stanchions at east and west balconies
- Unlabelled and undated sheet containing ground plans and elevations of balconies
- Typical plan and elevation of fire escape staircase, drawing no.209E of Haywards Ltd

HB/39/112/1 - 10

1931-1932

- Drawings prepared in connection with a scheme to provide wards for private paying patients in a wing to the east of the Grant Block
- Outline plan of land to the east of Grant Block with heights given in red ink
- Ground, first and second floor plans of Grant Block as existing with site of extension sketched in pencil
- Lowest floor plan of new wing with schedule of accommodation provided by the whole
- Plans of centre and top floors, with detail of door
- Ground floor plan (Howard Wards) showing scheme for existing block and a slightly different wing from that shown in HB/39/112/3 - 4
- Plan of middle first floor: paying wards, to scheme as in HB/39/112/5
- Plan of top floor: accommodation for Grant patients and operating theatre, scheme as in HB/39/112/5
- Three undated alternative plans of the top floor if there are two operating theatres

HB/39/114/1 - 8

1932

Drawings of tubular bells to be installed in the Chapel in memory of Canon G E Oldham, chaplain, 1922-31

- Elevation and section
- Tracing as HB/39/114/1 coloured, with notes on materials to be used, including enlarged detail of walnut back board
- Sketch drawings as at HB/39/114/1 with enlarged details
- Full-size plan and elevation of the bells, showing centre rack to keep them apart
- Full-size plan and elevations of bells similar to HB/39/114/4
- Full-size details of acanthus-leaf corbels on the back board
- Full-size elevation of memorial plaque
- Full-size elevation of plaque as HB/39/114/7 with simplified wording

HB/39/115/1 - 4
1932

Drawings of alterations to the x-ray department on the ground floor of the east wing

Plan, section, elevation showing alterations to waiting room and creation of two dressing rooms. 8 feet to an inch; plan and section of motor generator shed to be added, 2 feet to an inch

- Photoprinted drawings similar to those at HB/39/115/1 but with additional sections
- Plan A, signed for Field & Cox Ltd., contractors
- Drawings of conversion of part of the building to provide two x-ray cubicles and operator's cubicle: plan elevation of corridor wall showing lead protection, details of securing lead. Plan B, signed for Field & Cox Ltd
- Blueprint copy of plan at HB/39/115/3 giving details of construction

HB/39/119 19/20th c

Undated plans of the hospital whose subjects can be identified

- HB/39/119/1 [before 1926] Drawings of workshop and garage to be constructed against the west wall of the hospital site: site plan giving levels, three sections
- HB/39/119/2 [n.d.] Sections through the front portion of the main building and its porch and Grant Block, showing eastern road
- HB/39/119/3 Part of a torn plan on tracing paper: the remaining portion shows the western part of the site and buildings to the west
- HB/39/119/4 Design for extensions at either side of the ornamental front porch prepared by Walter Macfarlane & Co, see HB/39/66/3 and 4
- HB/39/119/5 Drawings of back board and gavel [for board room]

HB/39/120

Undated plans of the hospital whose subjects cannot be identified

- HB/39/120/1 Six sections through grounds giving heights above datum with proposals for levelling round
- HB/39/120/3 'Design of car for passenger lift'.
- Blueprint plan, side and back elevations, section through frame. 11/3rd feet to an inch. Reference table to materials of construction. Plan by Waygood-Otis Ltd., London, design CR5317, order no. 67739
- HB/39/120/4 Plans, elevations and enlarged details of a staircase to kitchen
- HB/39/120/5 Elevation of part of an upper floor of a building showing 'new work' to be done including the insertion of new windows
- HB/39/120/8 Various Ms detail drawings: elevation of window and details of frame moulding, elevation of wrought-iron gate set in a brick archway, elevation of lavatory basin and tank, elevation of a screen, marked 'entrance meat store'

10 STATUTORY DESIGNATIONS

10.1 Listed Building Descriptions

Location: CHAPEL OF THE ROYAL COUNTY SUSSEX HOSPITAL, EASTERN ROAD (north side)BRIGHTON, BRIGHTON AND HOVE, EAST SUSSEX

Date Photographed: N/A

Date listed: 02 February 1989

Date of last amendment: 02 February 1989

Grade II

BRIGHTON TQ3203NE EASTERN ROAD 577-1/49/241 (North side) 02/02/89 Chapel of the Royal County Sussex Hospital II Hospital chapel. Dated 1854 on plaque fixed to inside of north wall, decorative panelling added in early C20 very likely as a memorial to the War Dead. Designed by William Hallett, probably paid for by Lawrence Peel; dedicated by Frederick William Marquis of Bristol. Italianate style. Ashlar. Hipped roof of slate with wooden light register. PLAN: rectangular with shallow square-ended chancel in the east wall. 3-window range to the north elevation. The building is centred on the centre axis of the main hospital block, and projects from the rear. EXTERIOR: C20 additions have now reduced the exterior to one principal elevation, the north, which has a rusticated ashlar base topped by a storey band, corner quoins and a very high parapet. Each round-arched window is set in a slightly projecting aedicule, with plain jambs and spandrel topped by a keystone. Entrance in the south wall from the hospital. INTERIOR: the interior decoration is the result of 2 distinct building campaigns. A description of the first, which dates to 1854, follows: moulded step up into the chancel, which is entered through an elliptical diaphragm arch. The chancel entrance has an architrave ornamented with a guilloche to its outer face; the jambs and arch are keyed. The soffit of the arch is panelled. In the east wall of the chancel is a tripartite, flat-arched aedicule, in the centre of which is a window filled with a mid C19 painted and stained glass. In the north wall are 3 round-arched openings, set back from the wall plane. Each has a stone eared-and-shouldered architrave which is, like that to the chancel arch, keyed. In the west wall are 2 similar windows. The articulated keystones of the chancel arch and windows are linked by string moulding. From the entablature at the top of each wall rises a coved ceiling divided into panels by ribs. The elevation of the light register in the centre of the ceiling is, in its lower section, ornamented by ribbons and swags. Above are flat-arched windows set into a Tuscan pilastrade. The flat ceiling is panelled. Black and white stone and marble pavement very likely dates to the late C19 or early C20, when oak panelling was set up along the lower 2 thirds of each wall. Across top of all panels is a diminutive entablature with dentil cornice. The segmental-arched entrance framed by a pair of pilaster strips, their panelled fronts ornamented with tongued hearts; broad panelled entablature above is ornamented with a garland frieze. Opposite the chancel and between the 2 windows in the west wall, is an elaborate aedicule: pilasters similar to those already described set on acanthus corbels terminate in Composite capitals each supporting a fluted impost block; there is a broken segmental pediment above. The entablature which runs through the aedicule and between the 2 windows has a boldly projecting cornice and frieze of garland swags in very high relief. A memorial panel of noteworthy design in the north wall: pair of console brackets support panelled pilasters and entablature with garland swags. Furnishings of note include: west choir stalls and returns as well as the carved rail associated with them; reading desk of similar design now on the north wall; baptismal font in the north-east corner placed on the extension of chancel step; organ case in south-east corner. The works of the latter are of late C20 date, but the case, like all the above-named furnishings, is C19. There is an inscription at the top of the panelling, along the east wall, which returns west on both sides: "Praise with Love and Worship Many Honourable Women Those That Gave Their Lives for Us When We Were Like to Die". In the centre window on the north side there is a small brass plaque below the sill; it reads: "The Most Honourable Frederick William Marquis of Bristol Erected This Chapel A.D. 1854".

BRIGHTON

TQ3203NE

577-1/49/76 ✓ 2M

BRISTOL GATE

Gate piers with attached lamp standards and walls

TT

Pair of gate piers with lamp standards at the south end of Bristol Gate, on the east and west corners. Mid to late C19. Brick and stone facing to flint rubble core; low walls of red brick. The plan of each pier is that of a rebated square. In elevation each of 4 faces has a moulded stone base, from which rises a fluted Tuscan pilaster. The latter is topped by an impost block supporting an entablature which, like the base, is continuous around the pier. The corners are made from brick. On top of each pier are iron elements which appear to have been lamp standards. East pier is attached to low brick walls which debouches to Eastern Road in a flattened S-curve as it steps down in 3 sections. There is a stone coping along the top of this wall. The stone on each pier is partly worn away on the south and east faces. The pier on the west corner is in poor condition. Not only has the stone worn away on the north and east faces, but the south-east brick corner is almost completely gone, exposing the rubble core. This listing does not apply to the low walls attached to the west pier, which are of no distinction.

10.2 Listed Chapels and Churches in Brighton & Hove

Listed Chapels:

- Chapel of St. Joseph's Convent, Bristol Road, Grade II
- Brighton College Chapel, Eastern Road, Grade II
- Jewish Cemetery Chapel, Florence Place, Grade II
- Chapel to Ian Fraser House, St. Dunstan's, Greenways (Ovingdean), Grade II
- Brighton and Preston Cemetery: mortuary Chapel, Hartington Road, Grade II
- Baptist Chapel and attached Schoolroom, Holland Road (Hove), Grade II
- Brighton Extra Mural Cemetery: cemetery Chapel, Lewes Road, Grade II
- The Chapel Royal, North Street, Grade II*

Listed Churches:

- Church of St Peter (Brighton Parish Church), St. Peter's Place, Grade II*
- Church of St Bartholomew, Ann Street, Grade I
- Holy Trinity Church, Blatchington Road (Hove), Grade II
- Church of St John the Baptist, Bristol Road, Grade II*
- Church of St Barnabus, Byron Street, Grade II*
- Church of St Patrick, Cambridge Road, Grade II
- Church of St John the Evangelist, Carlton Hill, Grade II
- Church of All Saints, Church Hill, Grade II*
- Church of St Andrew, Church Road, Grade II*
- Church of St John the Baptist, Church Road, Grade II
- Brighthelm Church and Community Centre, North Road, Grade II
- Church of St Nicholas of Myra, Dyke Road, Grade II*
- Church of the Good Shepherd, Dyke Road, Grade II
- Church of St Mark, Eastern Road, Grade II
- Church of St Joseph, Elm Grove, Grade II*
- Church of St Wulfran, Greenways (Ovingdean), Grade I
- Church of St Helen, Hangleton Way (Hove), Grade II*
- Bishop Hannington Memorial Church, Holmes Avenue (Hove), Grade II
- Church of St Peter, Holmes Avenue (Hove), Grade II*
- Church of St Martin and St Wilifrid, Lewes Road, Grade II*
- Methodist Church, Montague Place, Grade II
- Church of St Leonard, New Church Road (Hove), Grade II
- Church of St Philip, New Church Road (Hove), Grade II
- Christ Church, New Road, Grade II
- RC Church of the Sacred Heart, Norton Road (Hove), Grade II
- Methodist Church, Portland Road (Hove), Grade II
- Church of St Peter, Preston Drive, Grade II*
- Church of St John the Evangelist, Preston Road, Grade II
- St Luke's Church, Queen's Park Terrace, Grade II
- Church of St Nicholas, South Street (Hove), Grade II*
- Church of St George the Martyr, St George's Road, Grade II
- Church of St Mary the Virgin, St James's Street, Grade II*
- Church of St Augustine, Stanford Avenue, Grade II
- Stanmer Church, Stanmer Park, Grade II
- RC Church of St Peter and Presbytery, Tamworth Road (Hove), Grade II
- Church of All Saints, The Drive (Hove), Grade I
- Church of St Margaret's, The Green (Rottingdean), Grade II*
- Church of St Mary Magdalene, Upper North Street, Grade II
- Church of St Michael and All Angels, Victoria Road, Grade I
- Church of the Annunciation, Washington Street, Grade II
- Church of St Andrew, Waterloo Street (Hove), Grade I
- Church of St Paul, West Street, Grade II*

**Royal Sussex County Hospital
Historic Buildings Appraisal**

September 2011

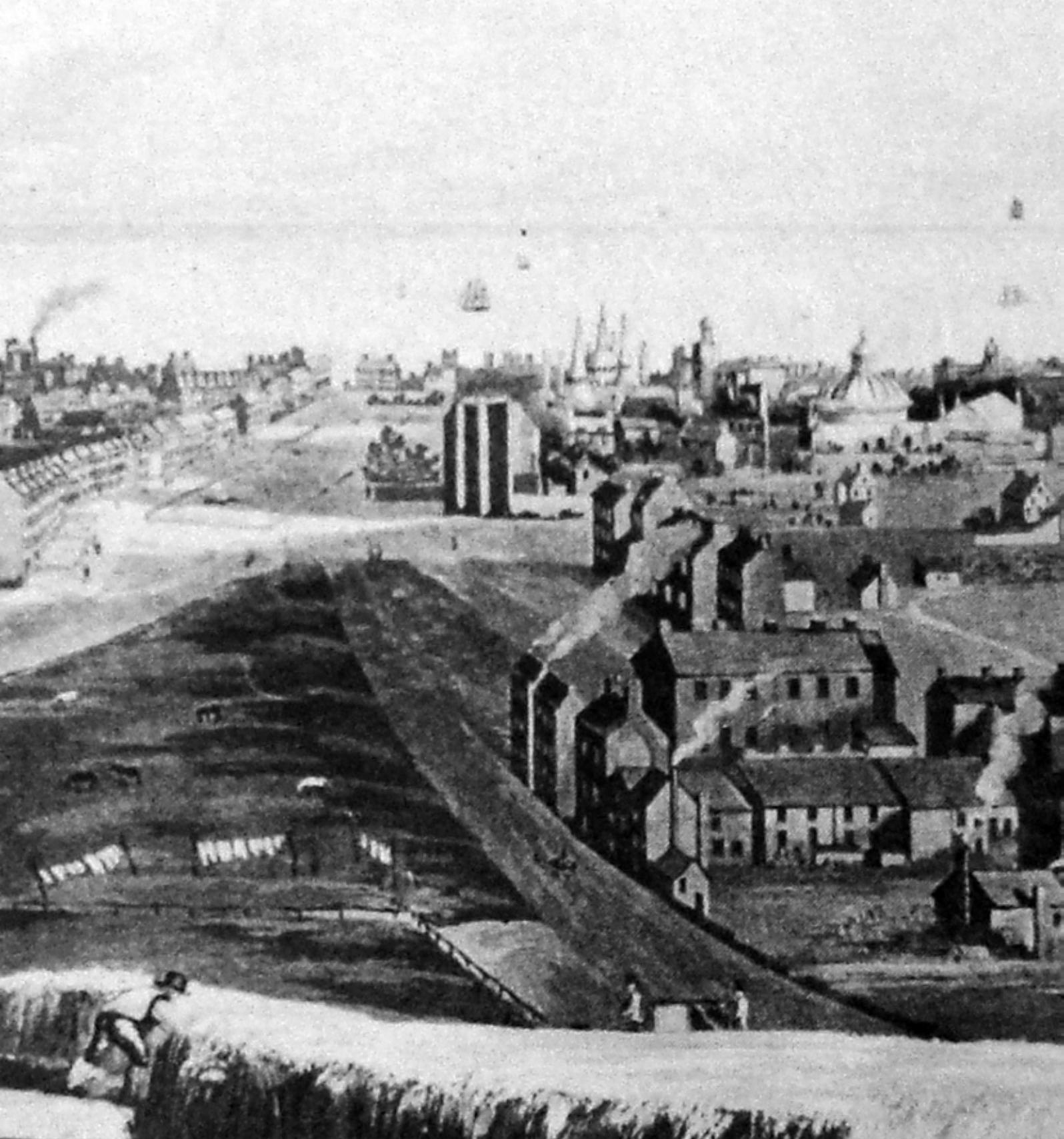
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Appendix 6.2: Conservation Areas Summary
Assessment



ROYAL SUSSEX COUNTY HOSPITAL

Conservation Area Summary Assessment



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Conservation Area Summary Assessment

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Aerial photograph of Brighton showing the Royal Sussex County Hospital site and the five Conservation Areas to be considered within this document (© Crown copyright and Landmark Information Group Limited 2011).

1 INTRODUCTION

1.1 Summary

According to Planning Policy Statement 5 [PPS5] (DCMS, 2010), conservation areas - along with listed buildings, Scheduled Monuments, World Heritage Sites, Protected Wreck Sites, Registered Parks and Gardens, and Registered Battlefields - are considered to be heritage assets, as *'the process of designation has identified them as having a level of significance that justifies special protection measures'*. Conservation areas are designated for their *'special historic or architectural interest, the character and appearance of which it is desirable to preserve or enhance'*.

Brighton and Hove has a total of 34 conservation areas, each with its own unique character and mix of building types, styles and scale. The following study is a summary assessment of five conservation areas in Brighton which will potentially be affected by the redevelopment of the Royal Sussex County Hospital site. The conservation areas to be assessed are:

- ◇ Kemp Town
- ◇ East Cliff
- ◇ College
- ◇ Valley Gardens
- ◇ Queen's Park

Though the Queen's Park and College conservation areas have not been the subject of in depth study, Conservation Area Study and Enhancement Plans have been completed for East Cliff (September 2002), Kemp Town (January 1992), and Valley Gardens (1995). None of these documents have been updated since their original approval.

1.2 Methodology

In accordance with CABE Guidelines and English Heritage's Conservation Principles, the following assessment has been based upon consideration of:

- ◇ Natural topography
- ◇ Urban grain
- ◇ Significant views and visibility
- ◇ Scale and height
- ◇ Streetscape character
- ◇ Landmark buildings and areas and their settings, including backdrops, and important local views, prospects and panoramas.

This study has drawn from primary sources, current legislation and planning guidance. The existing Conservation Area Studies prepared by Brighton & Hove City Council have provided useful background for this Study, and the key points have been summarised for reference in this document. The *Royal Sussex County Hospital Historic Buildings Appraisal* (Purcell Miller Tritton, 2011) has provided additional information, while much of the historical research has been taken from archival and desk-based research and from *the New Encyclopaedia of Brighton* (Collis, 2010).

A good deal of first hand assessment has been made during multiple site visits to the Royal Sussex County Hospital (from here on in called the hospital site) and to the five conservation areas. Particular attention has been paid to the areas and buildings in the immediate vicinity of the hospital site.

Also noted are *key* heritage assets within the conservation areas. PPS5 defines a heritage asset as *'a building, monument, site, place, area or landscape positively identified as having a degree of significance meriting consideration in planning decisions'*. These can include designated heritage assets (World Heritage Site, Scheduled Monument, Listed Building, Protected Wreck Site, Registered Park and Garden, Registered Battlefield or Conservation Area) and assets identified by the local authority (e.g. locally listed buildings). For the purposes of this report, *key* heritage assets are those which we have identified as having a particularly high positive contribution to and which are essential to defining the character of the conservation areas.

It is not the intention of this report to assess each conservation area on a building-by-building or even a street-by-street basis, or indeed to analyse all designated and non-designated heritage assets. Rather, it is intended to provide a basic understanding of the history and overall character of the conservation areas, paying particularly close attention to *key* heritage assets and views - especially those which might be affected by the proposed developments.

In order to best accomplish the above, each conservation area has been divided into the following sections:

- ◇ Overview
- ◇ History & Development
- ◇ Character & Appearance
- ◇ Key Heritage Assets
- ◇ Negative Contributions
- ◇ Assessment of Significance

To best understand the context for the individual conservation area assessments, the following section (2) will provide a brief summary history of the development of Brighton. Further information about the history of Brighton and particularly of its architectural history, can be found in the following sources:

- ◇ Bingham, Neil (1991) Charles Augustin Busby: The Regency Architect of Brighton and Hove. RIBA Heinz Gallery
- ◇ Brighton Polytechnic: School of Architecture and Interior Design (n.d.) *A Guide to the Buildings of Brighton*. Published by McMillan Martin Ltd. for the South East Region of the Royal Institute of British Architects
- ◇ Collis, Rose (2010) *The New Encyclopaedia of Brighton*. Brighton & Hove Libraries.
- ◇ Dale, Anthony (1950) *The History of Architecture of Brighton*. Bredon & Heginbotham Ltd.
- ◇ Hollingdale, Ellen (1979) *Old Brighton: A Collection of Prints, Paintings and Drawings*. George Nobbs Publishing.
- ◇ Horlock, Christopher (2001, 2003) *Brighton and Hove Then and Now: volumes 1 & 2*. SB Publications.

The assessment of significance will be based on various guidance including:

- ◇ Conservation Principles, English Heritage 2008
- ◇ Seeing the History in the View, English Heritage 2011
- ◇ Guidance on heritage impact assessments for Cultural World Heritage Properties, ICOMOS 2010

According to this guidance, Conservation Areas are considered to be heritage assets of either High or Medium significance, defined as follows:

- ◇ HIGH - Conservation Areas containing very important buildings
- ◇ MEDIUM - Conservation Areas containing buildings that contribute significantly to its historic character.

2 SUMMARY HISTORY

2.1 Growth of the Town

The popularity of Brighton as a resort began when, in 1750, Lewes surgeon Dr Richard Russell published a paper entitled *'Dissertation on the Use of Sea Water in the Affections of the Glands'*, which was the first to claim medicinal qualities for sea water. Russell recommended patients to try the nearby sea-side town of Brighton, for both the swimming in and drinking of seawater. Russell himself moved to Brighton to boost his increasing professional practice and built what was then the largest house in town (demolished 1822 to make way for the Royal Albion Hotel). The aristocracy and other wealthy visitors flocked to Brighton for 'the cure' and the town prospered with a consequent requirement for accommodation and places of entertainment.

Brighton's population doubled from around 2,000 in 1750 to about 4,000 by 1783, the year of the Prince of Wales' first visit. The Prince, acting on the advice of his physicians, sought the benefits of the hyped restorative powers of the sea and of Brighton's fair climate. He became a frequent visitor and his impact on the town was significant, encouraging Brighton to become Britain's largest seaside resort. The majority of visitors were initially from the South - especially gentry from Sussex - but a wider catchment developed, including with upper-middle class residents of London.

Promenading became a popular genteel pastime, where one could see and be seen, and make social contacts. Initially it was fashionable to promenade around a piece of open common land at the edge of the town known as the Steine. Here, fishermen laid out their nets and a band played. The Prince of Wales, George IV, became a resident of the area when he moved into a farmhouse overlooking the Steine; it was soon after converted into the bow-fronted Marine Pavilion by Henry Holland and later became the oriental-influenced Royal Pavilion under the commission of John Nash.

The arrival of the Prince confirmed the high status of the area, and fashionable houses began to spread sporadically along both sides of the Steine. Some of the earliest were built in the vernacular tradition of dark pebbles framed in brick, but many of these were later stuccoed. Most have bow windows rising through three and occasionally four storeys and many have iron balconies. Most of these buildings were built piecemeal, but where they survive uninterrupted by later development they form rhythmic sequences.

By about 1780 visitors had moved their promenading to the cliff between the town and the sea and by the 1790s a Marine Parade ran east from the Steine above the beach. This was reinforced with a flint sea wall to combat coastal erosion, and in the 1820s a continuous sea-front drive was completed which ran from Kemp Town to Hove. This was widened into a broad promenade and protected from the sea by the construction of a new concrete wall running the length of the sea front. New defences built in 1885 extended the land seaward to create the current promenade. Other areas became popular for promenading, including the Chain Pier (1823) and the West Pier (1866). The Palace Pier was completed in 1899, and completely changed the character of the area around Old Steine.

Many new streets had been built in the space between Middle Street and East Street and by 1792 many of the Lanes were built up. Between 1770 and 1795, 635 new houses were built. A map of 1792 shows Brighton's medieval field system of long narrow strips of land intact, most of which were by this point in private ownership. Development was piecemeal and the pattern of land ownership influenced the layout of the town. As Creighton's parish map of 1835 shows, the plots at right angles to the north and east of the town were formed into streets running parallel to the sea, which together with the lesser streets running north - south, formed a grid pattern. Developers laid out streets and, as was common practice, leased small numbers of plots to builders to construct terraced housing under a set of guiding principles.

Much of Brighton was built in this manner, with the growth of the town confined only by the borders of Preston parish to the north, the Downs to the northeast and Hove parish to the west. Grander development took place along the coast itself, culminating at the west end in 1823 with the laying out of Kemp Town, as a speculative crescent of grand terrace houses a little over a mile from the original town and abutting the parish of Ovingdean.

With the arrival of the railway in 1841, nouveau riche industrialists flocked to the area, demanding fashionable detached or semi-detached villas. Though the highest percentage of visitors were typically socialites who stayed only for the season, an increasing number of people desired to live in or retire to the warmth and fresh air of the south coast.

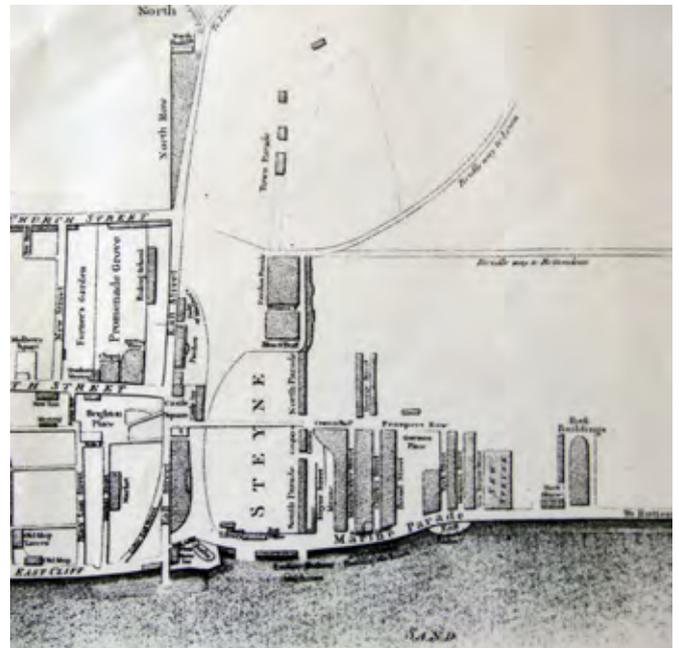
As a reflection of the growth of population in Brighton and its association with restorative cures, sea bathing facilities were appearing along the sea front, and in 1825 an artificial spa was built at Queen's Park by German doctor F A Struve. Additionally, the Brighton Sea-Bathing Infirmary (now Royal Sussex County Hospital) was designed by Charles Barry on a plot of land donated by Thomas Read Kemp, and was opened in 1828. The hospital provided the poor and underprivileged an opportunity to receive sea-bathing and sea-air cures for the first time.

With the boom also came the provision of other amenities besides housing. Parks and gardens were an important feature, including the public Victoria Gardens running the length of Marine Parade. There were also a number of private gardens, such as the invitation-only Queen's Park, and those reserved for general subscribers, including Old Steine and Promenade Grove to the west of the Pavilion. Large square or crescent developments were often arranged around a central courtyard or garden creating wide, open views and providing a place for fashionable promenading. Generally, these gardens were only for the use by residents, and were surrounded by iron railings and locked gates. Progressively these gardens were made public through bequest or transfer to the Brighton Corporation, and with the passing of the Brighton Improvement Act in 1884, nine private Enclosures were bought through compulsory purchase by the corporation, who became self-appointed trustees. These gardens were Bedford Square, Hanover Crescent, Marine Square, Norfolk Square, Regency Square, Russell Square, New Steine, Powis Square and Royal Crescent.

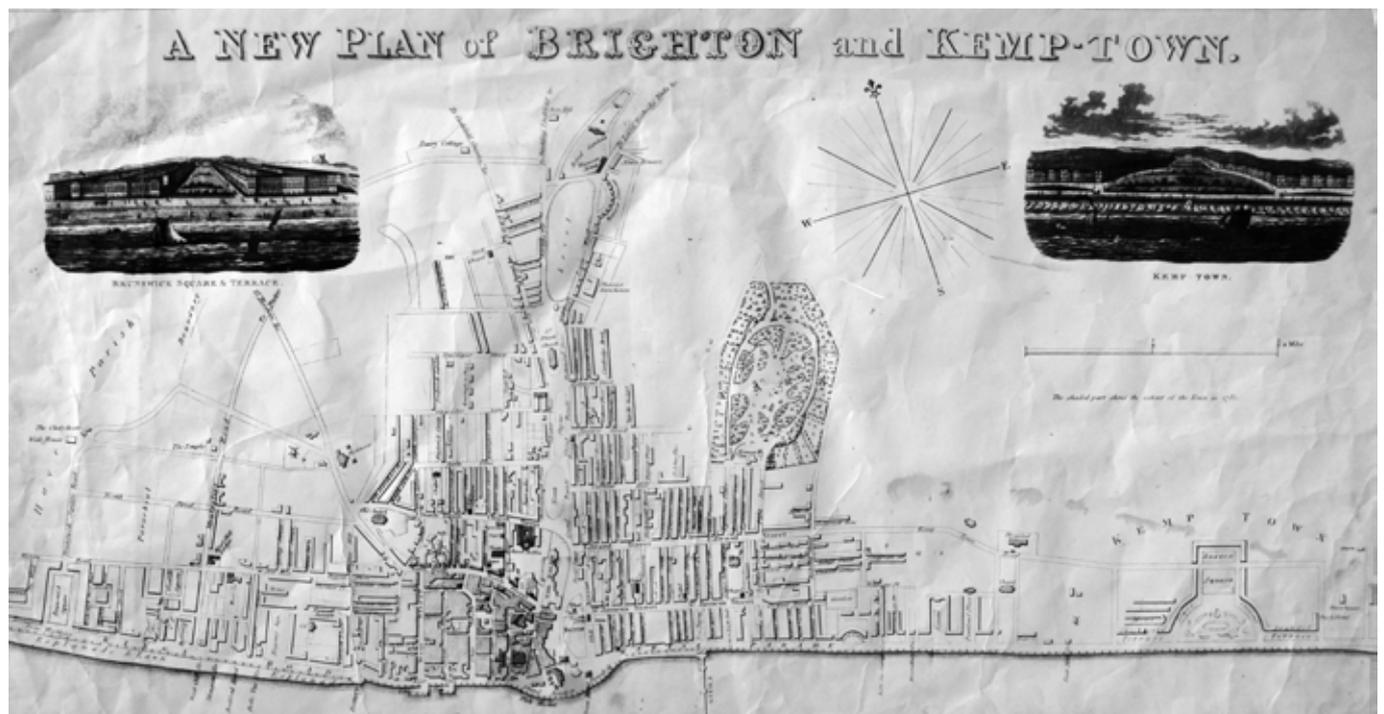
Churches were also being constructed at a rapid rate in the 19th century, either to serve specific developments (e.g. St. George's and St. Mark's for the Kemp Town estate) and others to feed the growing population of the town. Reverend Henry Wagner (Victor of Brighton, 1824 - 1870) and his son Reverend Arthur Wagner were key advocates for increasing the number of churches, making Brighton a stronghold of the Anglican Church during the Victorian era. Brighton also celebrated multiplicity of faith, with Roman Catholic, Baptist, Unitarian and Jewish churches also being founded here. Today, these create an architectural and spiritual diversity which adds a richness of both visual and social character to Brighton.

To the east of Kemp Town further residential development was curtailed in the immediate vicinity of Brighton Gas Works at Black Rock. However, on the back of the 1930s fashion for health-giving outdoor pursuits, the International style Black Rock Lido was built in 1934-6 to the designs of Borough Architect David Edwards. This included the building of the Volks electric railway. The Lido was demolished in 1978 to enable the completion of Brighton Marina. Between 1840 and 1939 the expansion of public transport and the development of middle-class housing in Brighton ensured continuous significant expansion and suburban sprawl. In the 1930s roof extensions and mansion flat conversions began to significantly alter the great seafront houses and in 1935 the first high-rise flats were built. Brighton suffered during the Second World War when many houses were destroyed, and railway and gasworks infrastructure was seriously damaged during air raids. The post war years saw great change in Brighton and conflict between redevelopment and conservation objectives.

In summary, the development of the town was driven by two factors: firstly, the major landowners' concern with increasing their income from land, which had to compete with an increasingly wide range of other investment opportunities; and secondly, the demand for resort housing by upper middle class visitors and by people wanting permanent homes.



A plan of Brighton dating to 1799, showing the earliest developments of residential streets running north from Marine Parade.



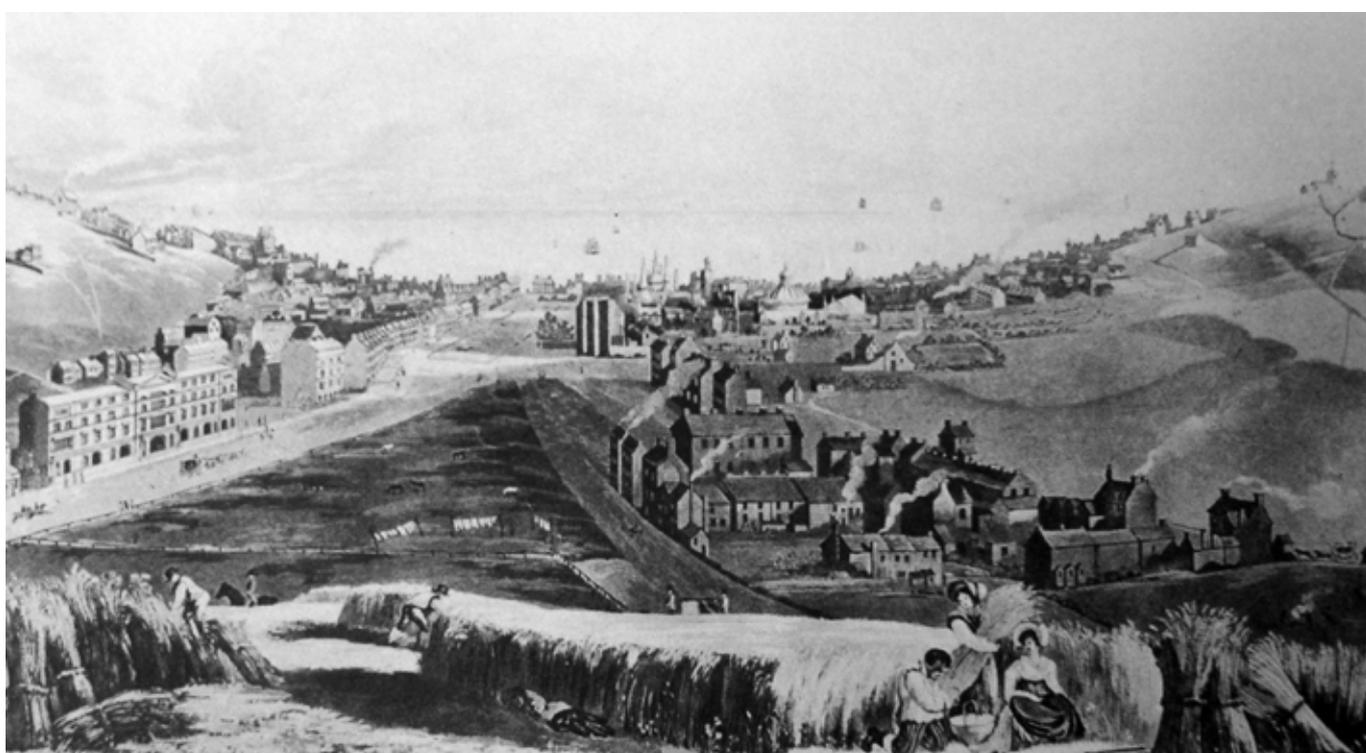
A plan of Brighton dating to 1830, showing the continued development of the town including Kemp Town to the far east.



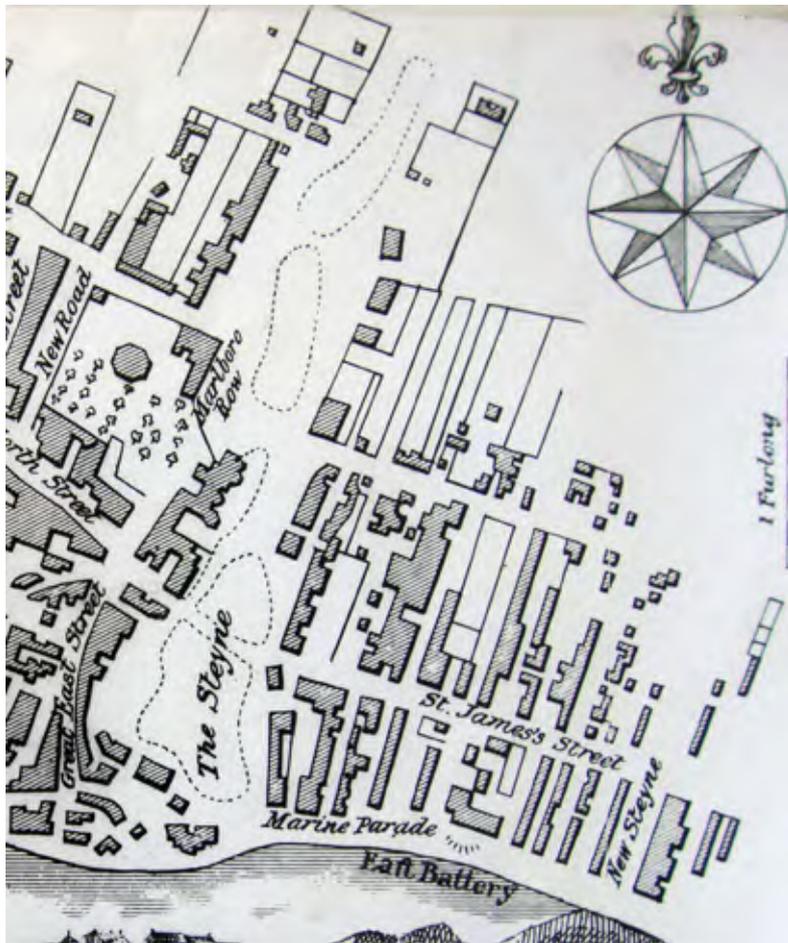
Plan of Brighton in 1788, showing The Steyne and Old Town. Very little to the west of the Steyne had been developed by this stage.



View of Marine Parade looking east taken in 1892 at the height of Brighton's popularity.



An etching of Brighton c.1819 as viewed from the Level. There was little built-up at this point, with fields still being harvested in the foreground (A Birds Eye View from the Preston Road, 1819. Referenced from: Hollingsdale, Ellen (1979) Old Brighton: A Collection of Prints, Paintings and Drawings, George Nobbs Publishing: Norwich).



A plan of Brighton dating to 1802, showing the further development of the town northwards from Marine Parade.



Bathing huts on the beach in the late 19th century (Brighton Local Studies Library, photography binder 33, negative 218).



View of the Palace Pier in 1913.

2.2 Key Contributors to the Development of Brighton

2.2.1 George IV, Prince Regent

George IV (1762 - 1830) Prince of Wales was born the first son of George III. The Prince lived lavishly through his teens and early twenties, and despite a combined income of £110,000 from Parliament and his father (worth over £10 million today) he nonetheless plunged into debt through exorbitant spending. George IV was in constant battle with Parliament and his father - who had begun a descent into mental illness - over provision of money, several illegitimate children, a secret marriage declared illegal and a legal marriage which was unsuccessful. Despite his disagreements with Parliament, it was decided in 1810 to declare George IV Prince Regent in light of his father's poor condition. He later became King upon the death of his father in 1820, holding the title for ten years until his own death. His coronation was a reflection of how he lived his life, costing a total of £243,000.

In his personal life, the Prince Regent was a leader of fashionable society who was heavily involved in the arts and highly cultured, though simultaneously rumoured to have been a heavy gambler and drinker. His extravagant lifestyle was the talk of the gentry, who watched his every move as a means of determining the 'next big thing'. So it was that, after a few early visits in the 1780s and the purchase of Thomas Kemp's farmhouse on the Steine, that the Prince's long stints in Brighton were the catalyst for an influx of upper class visitors.

The Prince Regent remained a steady visitor to Brighton throughout the late 18th and early 19th century, becoming a patron to charities, a large land owner and the commissioner of one of Brighton's architectural gems (and, arguably, the most unique of all the British Palaces) - the Royal Pavilion. He is often credited with being a strong influence in the rise of Brighton from small seaside town to bustling resort.

2.2.2 Thomas Read Kemp

Kemp (1783 - 1844) was born in Lewes and after attending Theology College in Cambridge he succeeded his father in the manor of Brighton. He was committed to the community, being an MP and a religious leader, at one time preaching in a chapel he commissioned (Trinity Chapel, Ship Street). Kemp was also a philanthropist, donating the land and £1,000 for the Royal Sussex County Hospital and providing land for a Jewish cemetery in Florence Place. His aspirations for the large Kemp Town estate in Brighton were never fully realised; troubles with money led to his conveyance of land to the west of the estate to builder Thomas Cubitt in lieu of payment. Kemp fled his debts by escaping to France, and in 1842 his finances had become so dire that most of his holdings were auctioned off. He died two years later in Paris as a poor, broken man, though ironically his obituary in Gentleman's Magazine stated: "Mr Kemp was ruined by this gigantic speculation, though now the property must be of immense value".

2.2.3 Thomas Attree

Attree (1778 - 1863) was one of the most influential and powerful solicitors in Brighton, known as the 'King of Brighton' for the number of public offices he held (e.g. vestry clerk, solicitor to the parish officers, solicitor to the Guardians and clerk to the Town Commissioners), though a re-organisation of government in 1825 removed most of these official appointments. In his private firm he was solicitor to the Royal family, and is attributed with founding the Sussex County Hospital and Brighton Dispensary. In 1836 Attree renamed the garden Queen's Park in honour of Queen Adelaide. Attree died in his villa aged 85.

2.2.4 Thomas Cubitt

Cubitt (1788 - 1855) was born in Norfolk as the son of a carpenter, and in the first half of the 19th century became the leading master builder in London. He was well known for work in large estates and speculations including areas of Bloomsbury, Highbury Park and Belgrave Square, and designed the east front of Buckingham Palace. His work carried him elsewhere in England, with Kemp Town and Osborne House in the Isle of Wight being two notable endeavours. He died in 1855 at the age of 67, and remains today one of the most notable builders of Regency London.

2.2.5 Charles Augustus Busby, Amon Wilds & Amon Henry Wilds

Amon Wilds (1762 - 1833) was a builder from Lewes. He moved to Brighton along with his son, Amon Henry Wilds (c.1784 - 1857) who worked with him as an architect as they designed and constructed a great deal of Regency Brighton and Hove. Typical trademarks of their work can be seen in developments across the city, including ammonite plaster capitals. From 1823 - 25 the Wilds had a short lived but fruitful partnership with London architect Busby. They worked on Kemp Town and many other new developments including the Brunswick Estate. Wilds Jnr. went into private practice but Wilds Snr. and Busby continued their partnership, getting involved with speculative building at Marine Square and Portland Place, though many buildings originally attributed to the partnership (including Kemp Town) may have actually been the work of Wilds Jnr., as they show trademark architectural features such as Egyptian style embellishments and elements of the Italianate style.

2.3 Architectural Character

Though the architecture of Brighton widely varies in style, materials and scale, the general architectural character is epitomised by rows of terraced houses, typically rendered and painted in white or pastel colours. On the sea front these stretch to six storeys in height, arranged around squares and featuring neoclassical elements such as pediments, columns with capitals, and moulded window surrounds. In some cases they are arranged as a crescent in the style of Bath, as at Hanover Crescent adjacent to the Level, or at the grand development of Kemp Town. Many terraces feature sunken ground floors, cast iron railings and balconies, and projecting bows or bays. In some areas - most notably along the St. James's Street/Eastern Road and for much of the length of the Valley Gardens Conservation Area - rows of terraces have shop fronts at ground floor level; these range from early timber framed bays (some of which are original) to more modern sheet glass windows.

The oldest surviving properties date from the early 18th century until the 1780s, and are generally timber framed with cobble or knapped flint laid in courses with brick or stone quoins. Unfortunately, many of these facades have been rendered and painted, though the cobble stone walls still exist behind. Many were partially weatherboarded, some retained the exposed flint walls which were often painted black, and others were partially or wholly tiled - including several which feature black glazed mathematical tiles. These buildings are an interesting break from the white and pastel stuccoed facades found throughout the vast majority of the conservation areas. The most notable example of the use of mathematical tiles is the Royal Crescent (Grade II*), with other examples including no. 10 Manchester Street (Grade II), nos. 20 - 23 Charles Street (Grade II), and 101 St. James's Street (Grade II). No. 8 Wentworth street features cream coloured mathematical tiles. Several mews contain interesting examples of flint cobble facades, including those at Marine Terrace and Rock Grove.

The late 18th and early 19th century population boom created a pressing demand for residential properties, and to accommodate this need quickly construction styles and materials were adapted. Taking a cue from the London architects and builders of the time (and, indeed, based on Cubbitt's own experience in London) Brighton buildings were increasingly designed as front elevations only, often constructed of stock brick. A cheap, quick method of construction called bungaroosh was developed for rear facades and interior walls. Shuttered lime mortar was bulked out with pieces of solid material including wood, flint, bricks and chalk and structural support was provided by brick piers, or sections of brick supporting lintels. Bungaroosh is nearly impossible to repair, and highly susceptible to collapse due to a lack of tying-in to the adjacent structures or the front elevations.

Interspersed amongst the typical rows of terraces are several large scale building projects of the 19th century, including the Royal Pavilion, Corn Exchange, and Dome; Brighton College; and Palace Pier. Churches of varying scale and materials are dotted throughout, most of which date from the early to mid 19th century and range from Classical porticos to Byzantine style brick structures. There are also more modern developments which are typically composed of two - four storey brick residential buildings joined by high-rise blocks of flats which tend to tower over the adjacent streets and disrupt the overall character of the area. These tall buildings, along with Kemp Tower, are visible along the length of Marine Parade when viewed from the area around the Palace Pier. Other modern developments are found along the length of the Valley Gardens Conservation Area.



Grand terraced buildings on Marine Parade, which feature regular fenestration patterns, cast iron balconies and the typical white facades of the seafront.



Row of small scale rendered and painted terraced housing in the College Conservation Area, some of which have been painted in pastel colours (Canning Street).



Larger scale rendered and painted terraces in the Queens Park Conservation Area, which feature cast iron balconies and railings with sunken ground floors.



Various churches throughout the conservation areas, each with a distinct style. From left to right: St. Peter's Church (Valley Gardens CA); St. Mary's (East Cliff CA); Brighton Unitarian Church (Valley Gardens CA); Park Hill Evangelical Church (Queens Park CA); St. John the Baptist (East Cliff CA); and the Chapel Royal (Valley Gardens CA).



A general view of Marine Parade taken from Palace Pier. Those buildings at the west end tend to be a mix of the oldest (though many have been altered) and the newest - such as the multi-storey R Bar and the modern block of flats at Camelford Street. Terraces from New Steine to the east generally date from the mid 19th century.



Typical row of "seaside" terraced housing in the East Cliff Conservation Area (Great College Street), rendered and painted white.



A row of buildings in the Valley Gardens Conservation Area which have had shop fronts installed.



Row of terraces with glazed mathematical tiles on Charles Street c.1943 (James Gray Collection, Regency Society) and today. Note that the end terrace has had its front door removed and the ground floor converted into a garage.



Detail of the glazed tiles and cast iron balconies of the Royal Crescent.



An aerial view with the Kemp Town Conservation Area site marked in red (©Crown copyright and Landmark Information Group Ltd. 2011).

3 KEMP TOWN

Please note that the following section is a summary assessment of the Kemp Town Conservation Area. For further information on its history, and especially of its character and appearance, please refer to the *Kemp Town Conservation Area Study and Enhancement Plan*, published in 1992 by the Brighton Borough Council (now Brighton & Hove City Council).

3.1 Overview

Kemp Town Conservation Area was designated in 1970 and subsequently extended in 1977. It is comprised of the original estate commissioned by Thomas Read Kemp, which contains the Grade I listed grand houses of Arundel Terrace, Chichester Terrace, Lewes Crescent and Sussex Square. These buildings present a townscape composition of grand, white painted stucco terraced houses centred on a large crescent which extends north into a square of self-contained buildings as well as south along the sea front in either direction.

The development has an overall character which maintains the typical architectural elements and finishes of 19th century Brighton but also has the distinction of a large, geometric layout of buildings with a prominent location overlooking the sea. The buildings are typically rendered and painted white, though some retain their original exposed yellow brick facades.

The original Kemp Town was built as a separate settlement to the east of Brighton between 1823-7, creating a new urban centre where none previously existed. The buildings dating from 1823 provide the one strong grand architectural statement along the seafront to the east of the Steine, and as an urban gesture dating from the Regency period, this composition is considered comparable with other grand crescents in London and Bath, unique because of its proximity to the sea. Unlike the Bath crescent, however, Kemp Town does not have the consistency of elevation which creates a completely unified front, and the continued natural growth of the central gardens prevents the simultaneous experience of the entire urban form as a whole. Also, the bisecting of Lewes Crescent and Sussex Square by the main thoroughfare of Eastern Road serves as a physical division to the development. As such, the only true experience of the whole development is from above or out to sea (such is its scale and expanse); though the composition is enjoyed in parts with interesting views over the length of the crescent and the square available at street level.

Further along the coast to the west are two other urban gestures addressing the seafront: Adelaide Crescent and Brunswick Square in Hove. These are perhaps half the scale of the Kemp Town development and their composition - with the short side of their rectangular arrangement addressing the seafront - has none of the sweeping seaward gestures of Lewes Crescent. It is notable, however, that the openness of the central gardens and the lack of bisecting road provide much more open, inclusive views of the whole of these developments.

3.2 History and Development

Kemp Town was built at the eastern edge of Brighton, intended to provide a high-class estate for the wealthier patrons of the town which was removed from the busy atmosphere of the rapidly expanding area around the Old Steine. The development was funded by Thomas Read Kemp. As lord of the manor, Kemp already held rights to the land, and he aspired to improve his finances through its construction. The buildings were designed by Charles Augustus Busby and his partner Amon Wilds. The original plan consisted of 250 houses, but a lack of finances reduced the scheme to a total of 106. In spite of the reduction in size, it was still one of the largest Regency developments in England.

Building commenced in May 1823, and the facades of Sussex Square and Lewes Crescent were completed by 1827. The rear of the houses and their interiors were finished by individual purchasers on a piecemeal basis over the following 20 - 30 years, making each house unique despite a uniform exterior. The houses sold slowly, in large part because of their then isolated position. Only eleven were occupied in 1828, and thirty-six by 1834. Sales increased when a horse-bus service from the railway station was started in 1840, though by this stage Kemp has already fled to France.

The estate was governed by deeds and covenants, and a management committee was established in 1828. This included Kemp and builder Thomas Cubitt, who was responsible for constructing 37 of the building fronts. From 1865, two members were voted onto the committee annually.

In 1903 Lord Rendel acquired about twenty of the houses and converted them into flats, a trend that continued until nearly all the houses had been converted by the 1960s. In 1908 the Kemp Town ward was renamed 'King's Cliff' in honour of Edward VII, and as a means of disassociating the area with the disreputable Thomas Kemp.



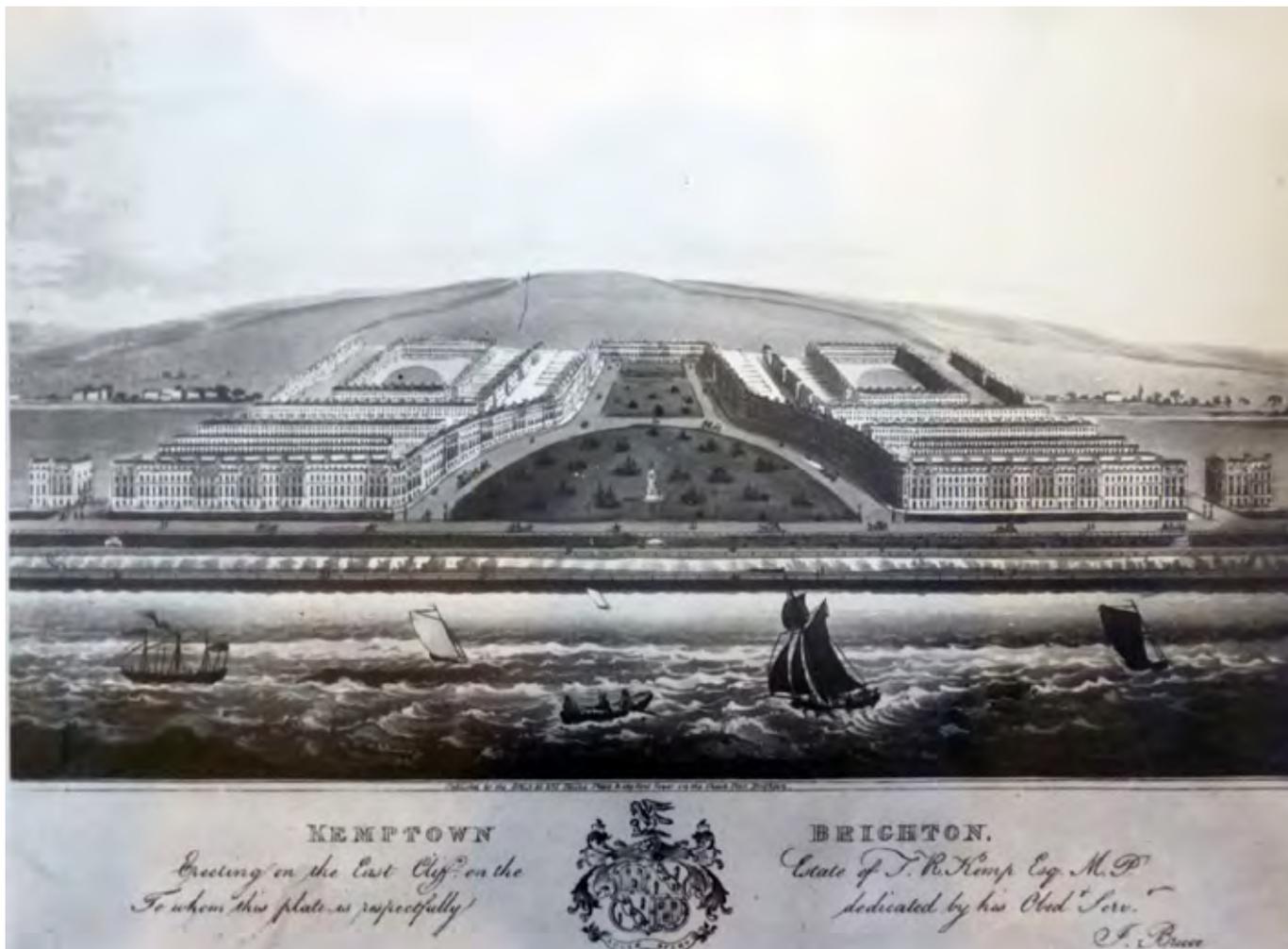
A view of the east side of Lewes Crescent in the 1900s.



A view of Kemp Town in the 1900s, looking towards the east side of Lewes Crescent, presumably from an upper floor window of the west side of the crescent. The enclosures were still relatively open at this stage, though some overgrowth had begun.



An etching of Kemp Town in the 1850s.



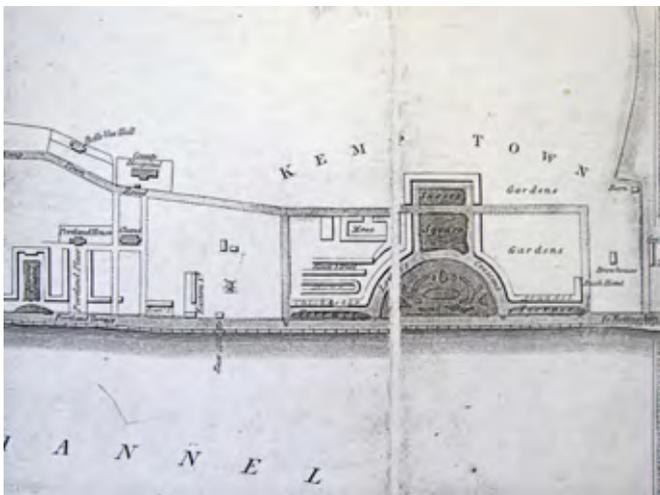
A representation of Kemp's proposed development, of which only some was built. When this drawing was completed there were two identical squares either side of Sussex Square, though other proposals (like the 1824 plan) show some variation of this. The inscription reads 'Erecting on the East Cliff on the Estate of T R Kemp Esq M. P. To whom this plate is respectfully dedicated by his Obed. Serv. J Bruce'.



An engraving from 1841 showing Kemp Town and the esplanade. Again, this image shows the openness of the central enclosures and reveals what would have originally been sweeping views of Lewes Crescent. From Roles and Beevers (1993).



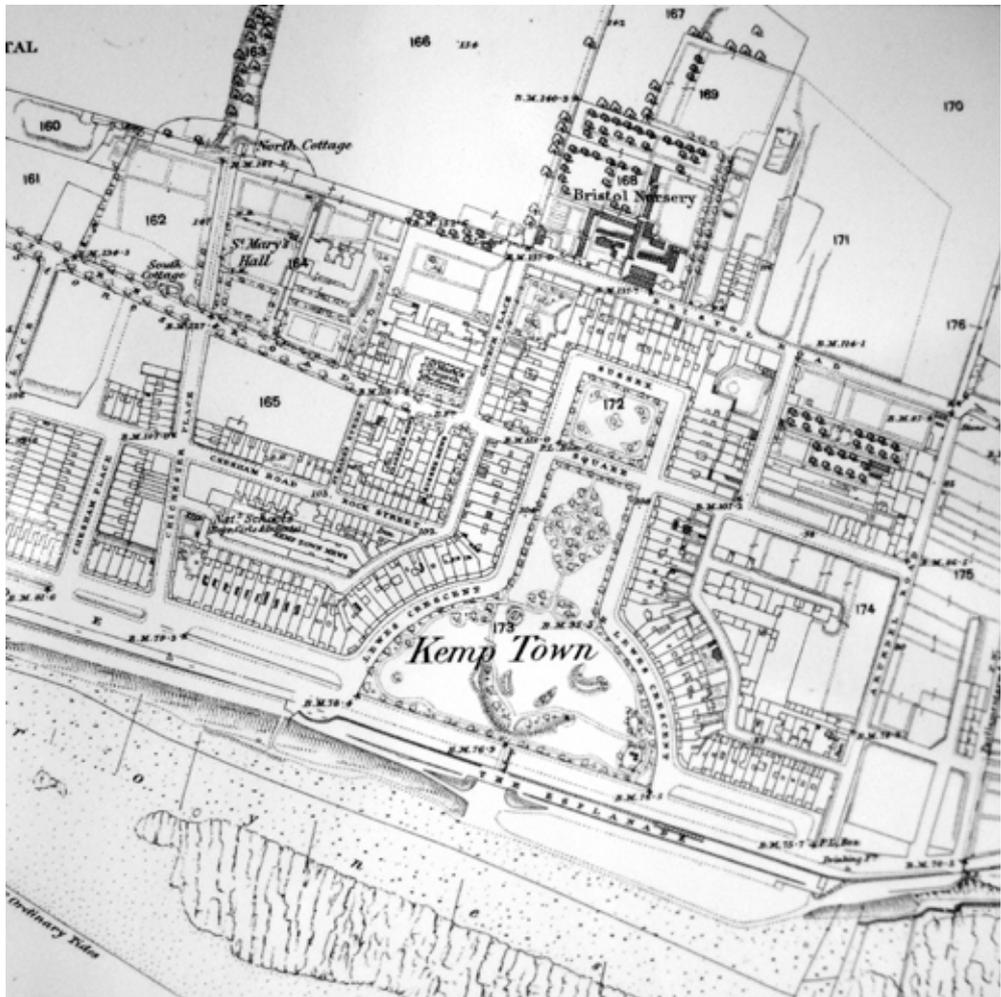
An illustration of Kemp Town c. 1831 by Cooper after a lithograph by Edward Fox. It shows the still open dirt track of what is now Marine Parade, and the relative openness of the central enclosures.



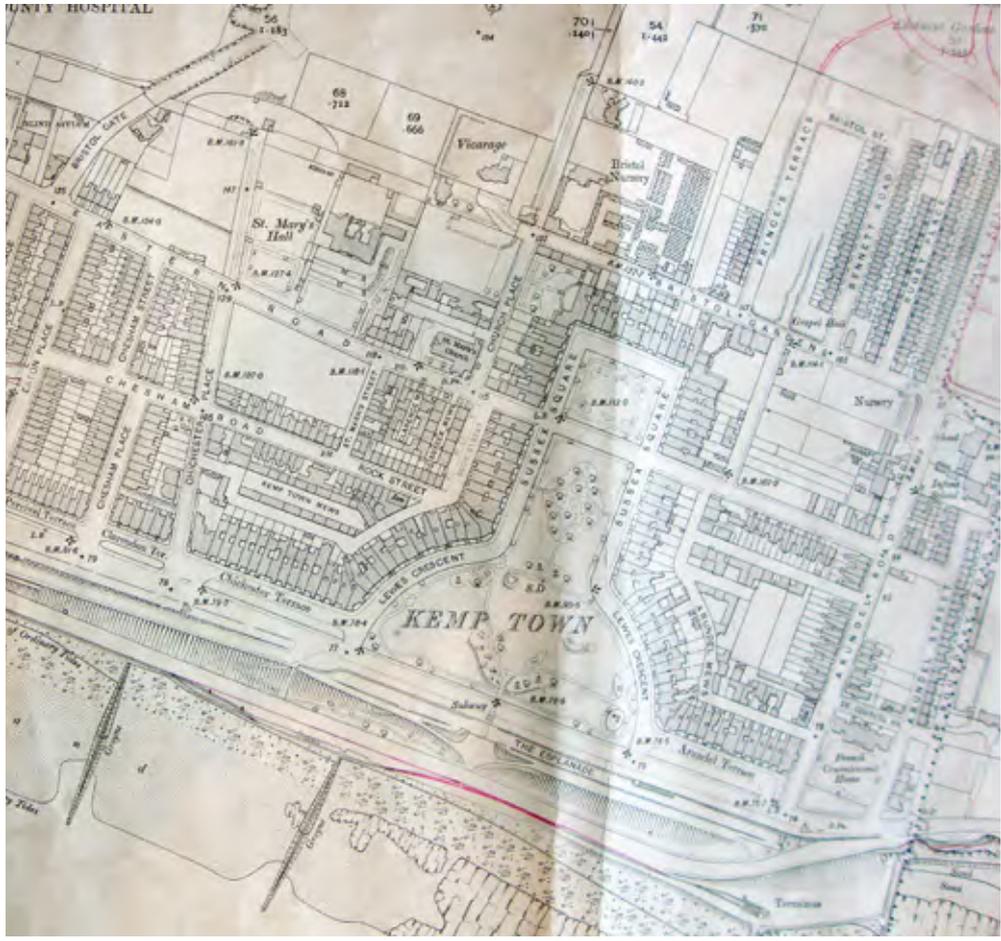
A plan of Kemp Town c. 1834, showing the development as built. Note the 'Chapel' to the west of the development (directly south of the County Hospital); this was St. George's Chapel, also commissioned by Kemp to service the people of Kemp Town.



A plan of Kemp Town c. 1824, showing the proposed layout which Kemp originally intended to see built. Note that the development was to include a circular Riding School to the west and two further squares - Horsham Square to the northwest and an unnamed square to the northeast.



Ordnance Survey Map of Kemp Town dating to 1873. By this point the area along Marine Parade to the west of the development was beginning to be built upon, and Bristol Nursery (now gone) had been established to the north of Sussex Square.



Ordnance Survey map of Kemp Town in 1911, showing very little change to the development from 1873. The area to the northeast had begun to be developed by this stage.

3.3 Character & Appearance

3.3.1 General

According to the *Kemp Town Conservation Area Study and Enhancement Plan* (Brighton Borough Council 1992), the character of this conservation area ‘*derives greatly from the uniform nature of the estate and its striking layout in a prominent position overlooking the sea. Its graceful and imposing appearance depends, too, on the individual symmetry and clarity of form of the buildings themselves*’. The uniformity of the area is bolstered by repetitive architectural details such as columned porches, cast iron balconies, shoe scrapers and railings (which feature only two types of finial in the estate), and Busby & Wilds’ system of applying Corinthian capitals to every third façade. Adding to this consistency is the repetition of street furniture and lighting. Though many of the original fluted column gas lampposts have been replaced, the later electric posts are of a similar style which blends into the overall setting, and other features such as decorative cast iron manhole covers add to the general appearance.

Contributing to the overall historic setting of the conservation area - through contrast rather than consistency - are the flint cobbled mews at Rock Place. These small scale buildings are an important element for understanding the historic development and use of Kemp Town, and though they have been converted into residential properties they nonetheless retain their physical relationship to the adjacent Lewes Crescent and Chichester Terrace, and provide a variable but

equally iconic architectural style to the area. The mews behind Arundel Place and indeed the rear facades of the terraces on Lewes Crescent and Sussex Square also provide an interesting variation of architectural styles and materials. Plain facades with stock brick and very little decoration are evidence of the typical Regency practice of placing detail and spending finances on the public front facades of buildings.

Also of great importance to the overall setting are the central enclosures, which help to provide a visual link between the buildings of Sussex Square and Lewes Crescent, as well as bringing an openness and natural “green” character to the area which is now uncommon to the highly built-up areas of Brighton. This central green space, along with the open sea views and exposure to sea air, were key elements of the original design which survive intact today.



An example of the Corinthian capital applied to every third building, a trademark of Busby and Wilds in Brighton.



A typical Classical style porch.



Typical lamp posts found on Sussex Square and Lewes Crescent (left) and Marine Parade (right).



A set of piers at the entrance of Lewes Crescent and Arundel Terrace from Marine Parade; an identical set of piers is at the west end entrance to Chichester Terrace.



The rear elevation of Lewes Crescent east side, which provides a contrast to the more decorative main elevations.



A typical bench along Marine Parade.



Three types of decorative sewer covers in the development.

3.4 Key Heritage Assets

3.4.1 Sussex Square

Nos. 1 - 50 : Grade I

7 lamp posts : Grade II

The Square measures about 300ft wide by 550ft long, and is flanked by four storey houses on three sides. All have Doric or Ionic porches and ironwork balconies and every third house has pilasters, mostly with Corinthian capitals. Most of the facades have been rendered with stucco, but several houses retain their exposed yellow facing brick. The centrepiece of the square is arguably nos. 24 - 27, which are topped with a large pediment. An interesting feature of this section is the rear façade of no. 32 (facing Bristol Place) which features large fluted, Ionic pilasters. No. 25 was the first house on the estate to be occupied in 1826, by Kemp's brother-in-law Phillip Storey. Kemp himself lived at no. 22 from c.1827 to 1837.



The west side of Sussex Square.



The north side of Sussex Square.



The east side of Sussex Square.

3.4.2 Arundel Terrace

Nos. 1 - 13, including Arundel House (Nos. 12 - 13) : Grade I

Arundel Terrace was the first section of the estate to be completed in 1828 and no.13 - originally the Bush Hotel - was likely the first house finished in 1826. By 1834 ten of the thirteen houses were occupied. It is the only part of the estate designed and built as a single group at the same time. The facades are characterised by Doric porches and decorative ironwork balconies, while the central houses no. 7 features a large portico. Prior to the statutory listing of the Estate, a number of the houses had suffered alteration, proving detrimental to the overall composition.



View of Arundel Terrace from the south side of Marine Parade.

3.4.3 Lewes Crescent

Nos. 1 - 28 : Grade I

2 lamp posts : Grade II

Lewes Crescent is arguably the showpiece of the development, spanning 840 feet and comprised of 28 four-storey houses. These follow Busby's original design, whereby every third house features giant Corinthian pilasters and iron balconies, while those on the eastern side also have Doric porches and verandahs. Like Sussex Square, most of the facades here were completed by 1827. However, the majority of buildings remained empty shells for several years. Thomas Cubitt occupied no. 13 from 1846 to 1855.



The curved (south) part of Lewes Crescent on the east side.



The north façade of the Lewes Crescent east side, which overlooks Eastern Road.



The curved (south) part of Lewes Crescent on the west side.



The straight (north) part of Lewes Crescent on the west side.

3.4.4 Chichester Terrace

Nos. 1 - 14, including Chichester House and railings: Grade I
Chichester Terrace was the last part of the Estate to be completed; while nos. 11 - 14 were finished by c.1837, Thomas Cubitt built nos.1-10 to complete the terrace in about 1855. Unlike the adjacent Lewes Crescent, these buildings do not follow Busby's original plan of Corinthian pilasters to every third house; rather, all houses have Doric porches surmounted by verandahs. Chichester House at the west end was not conceived as part of the terrace and from completion in 1832 it stood alone while the rest of the terrace was built. Its broad frontage with a wide bow, fluted Doric porch, and thirteen Corinthian pilasters belie the differentiation. No. 14 was the residence of the 6th Duke of Devonshire from 1828 to 1858 and the embankment down to Madeira Drive in front of the house (Duke's Mound) is named for him.

To the rear of the terrace are two ranges of grade II listed cottages facing a central roadway which is accessed by a large gateway on Rock Grove Street. These are historic mews, faced with flint cobbles that are mostly painted in black with white-painted brick dressings to the windows and doors. All of the buildings are two storeys in height with a central hay loft which has been converted into a window.



The Rock Grove Mews behind Chichester Terrace.

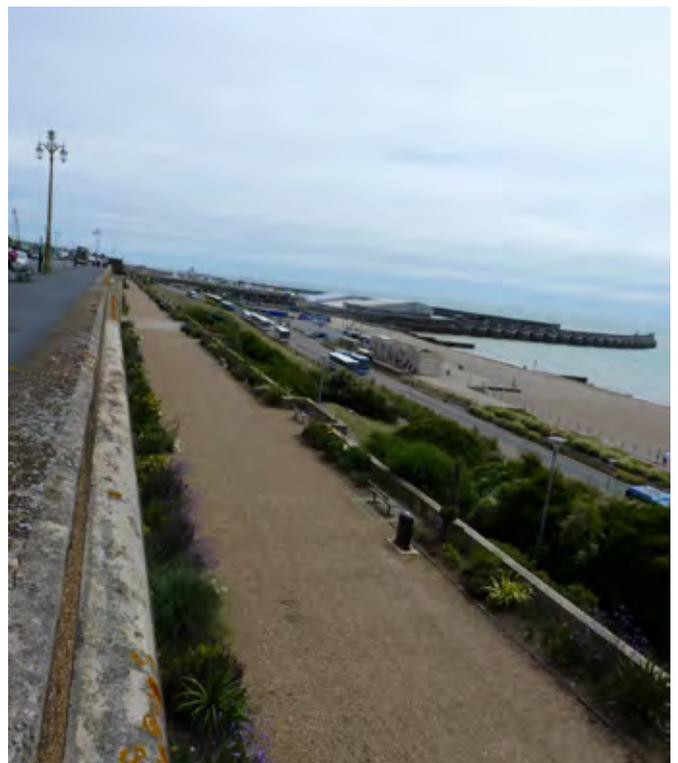


View of Chichester Terrace from the south side of Marine Parade.

3.4.5 Kemp Town Enclosures

English Heritage's Register of Parks and Gardens : Grade II
In the centre of the estate are the Kemp Town Enclosures, totalling approximately 4 acres. Lewes Crescent embraces a tree lined grassed Kemp Town Enclosure that extends all the way up to Sussex Square and provides the only landscaped incident along the eastern sea front. North of this are two rectangles at the centre of Sussex Square (truncated by Eastern Road - then York Street), and a half-circle in the centre of Lewes Crescent.

The area was enclosed by iron railings in 1823. Early plans show the design carried out by landscape gardener Henry Phillips in 1828, which consisted of tree borders and a somewhat symmetrical arrangement of trees in the Lewes Crescent enclosure. This was slightly more uniform in the two spaces to the north.



View of the esplanade directly south of Kemp Town.

The gardens were extensively replanted in 1878; in 1886 four tennis courts were provided in the southern enclosure, and a croquet lawn was in the northern garden 1890 - 1935. In 1940 the gardens were taken over by the military, with the tunnel to the Esplanade bricked up and the iron railings removed for scrap. Restoration took place 1947 - 9, and the tunnel opened again in 1952 - though it is gated and locked today, having gone completely out of use.



View of the central enclosure at the south end of the development, looking toward the east side of Lewes Crescent.

3.4.6 Slopes and Esplanades

Esplanade Cottages : Grade II

Old Reading Room : Grade II

The Temple : Grade II

Tunnel entrance including embankments : Grade II

The slope to the beach in front of the cliffs was begun in September 1828, and completed in August 1830 to the design of William Kendall. Two esplanades were built below the cliff top and connected to Lewes Crescent Gardens by a tunnel beneath the road, the entrance of which is flanked by two small cottages. The cliff-top esplanade and the sea-wall were built in two sections in 1833 and 1835 at which time Kendall added a reading room on the lower esplanade which was used for many years for committee meetings. In 1952 the Kemp Town slopes, as they are now known, were purchased by the Corporation and restored to their original appearance.



View of the north enclosure at the centre of Sussex Square.



The Grade II listed Reading Room south of Kemp Town.

3.5 Positive Contributions

The following provides a list of key elements which contribute to the overall character and appearance of the conservation area. These are based both on the findings of this report and on the council's Conservation Area Study.

- ◇ Kemp Town has strong visual and physical links with the sea
- ◇ The conservation area demonstrates a formal nature in its development and layout, with the geometric form creating a perpendicular axial relationship to the sea
- ◇ There is a contrast between the grandness of the front facades and the small scale modesty of the rear street areas and mews building
- ◇ Uniformity of the front facades and the general consistency of height of the buildings and the roofline of the estate as an important element in the legibility of the composition
- ◇ There is a basic symmetry established in the original facades. These facades are generally stuccoed under slate roofs incorporating deep and strongly projecting cornices with a consistent rhythm provided by sash windows, balconies and pilasters. Front area railings maintain a uniform visual building line.
- ◇ The conservation area has an openness and visibility when viewed from the coast
- ◇ The terraces create both horizontal and vertical rhythms within an off-white envelope
- ◇ Street furniture and other streetscape elements add to the overall character and consistency of the area

3.6 Negative Contributions

While Kemp Town benefits from remaining relatively intact from its original construction, there are some alterations which have had a detrimental effect on the overall appearance and setting of the place. The following is a summary of elements which detract from the conservation area:

- ◇ The original uniform roofline has been disfigured by fifth storey additions and roof extensions
- ◇ Kemp Tower, the St. Mark's Church spire and the telephone mast north of the development visually break up the otherwise regular height of Lewes Crescent. However, the church spire is an important historical element of the area.
- ◇ Though the overall composition of Lewes Crescent and Sussex Square is of high quality and presents a fluid design, it is impossible to fully appreciate as the enclosures block views.
- ◇ Many of the areas immediately adjacent to the conservation area have been altered drastically in the 20th century, including the construction of modern blocks of flats which replace earlier terraced housing. Though these areas are not within the conservation area, they negatively affect the approach and surrounding context.
- ◇ The blocking of the tunnel and disuse of the reading room on the esplanade remove some understanding of the original layout and use of the estate.
- ◇ The wide and somewhat busy thoroughfare of Eastern Road truncates the development both visually and physically. Though this was always part of the original design, the high level of vehicular traffic and inclusion of bus stops detract from the overall character.
- ◇ The business of Marine Parade also detracts from the overall setting of the conservation area, as constant traffic breaks up views and pedestrian movement from the esplanade to Kemp Town. Though a necessary counterpart of residential living, the car parking around the development detracts from the few sweeping views which are available.



The roofline of the Lewes Crescent east side, showing an unattractive roof extension, Kemp Tower of the Royal Sussex County Hospital, the spire of St. Mark's Church and a telephone mast, all of which detract from the original roofline. Note that this is taken from the south side of Marine Parade, and that there is a very small vantage point from which all four elements are visible. Note also the wide Marine Parade vehicular road and a modern bus stop.

3.7 Assessment of Significance

The Kemp Town Conservation Area is considered to be of High Heritage Value.

The Kemp Town Conservation Area contains one of the most remarkable Regency coastal developments in Britain, which is made unique for its vast scale and sweeping views overlooking the sea.

The development is associated with well known Regency architects Charles Augustus Busby and Amon Wilds, who not only designed the substantial crescent at Kemp Town but also helped to establish the defined Regency character of Brighton. Their consistent approach to architectural design and use of detailing and materials means that the buildings within Kemp Town create a harmonised and unified architectural piece, with some elements such as their uniquely designed capitals and pilasters also found elsewhere in Brighton.

Kemp Town is also associated with important individuals through its history, including the original founder Thomas Reade Kemp, prolific Brighton builder Thomas Cubitt, the 6th Duke of Devonshire, and many other high profile members of the gentry.

With its combination of virtually unchanged overall design, rhythmic style and seaside views, Kemp Town represents the epitome of Regency Britain and is symbolic of Brighton's hard and fast 19th century rise to fame. Intrusions such as street furniture, towers, roof extensions and the overgrowth of the central garden have been of some detriment but the overall character remains.



View of Eastern Road between Sussex Square and Lewes Crescent, showing a modern bus stop and safety railing.



Various areas of car parking around Sussex Square.



An aerial view with the East Cliff Conservation Area site marked in red (©Crown copyright and Landmark Information Group Ltd. 2011).

4 EAST CLIFF

Please note that the following section is a summary assessment of the East Cliff Conservation Area. For further information on its history, and especially of its character and appearance, please refer to the *East Cliff Conservation Area Study and Enhancement Plan*, published in 2002 by Brighton & Hove City Council.

4.1 Overview

East Cliff Conservation Area is a large area concentrated along the south edge of Brighton, covering an site of approximately 154 acres. It contains 589 statutory listed buildings and 86 buildings on the local list, making it one of the largest conservation areas in Brighton. The conservation area was designated in February 1973 in recognition of its special architectural and historical interest, specifically its association with the growth of Brighton as a Regency and Victorian seaside resort. The conservation area was confirmed as “outstanding” by the Secretary of State for the Environment in January 1974, though this designation is only relevant to the original conservation area boundary. The northern boundary has been extended on three occasions: January 1977, June 1989 and June 1991.

The conservation area extends from the Steine at its western end to Kemp Town at the eastern end, inclusive of the sea front, Madeira Drive and the Esplanade, bounded by Edward Street and Eastern Road to the north. The Conservation Area Study divides the site into three separate character areas, which will be discussed individually below: the Seafront; St. James Street Area; and Kemp Town Village and the Victorian Residential Streets;

Large areas of modern residential buildings have been excluded in the areas of High Street and Hereford Street to the south of Edward Street and Eastern Road (respectively). The boundary also steps back from Eastern Road in the area just south of the Royal Sussex County Hospital site to exclude the Outpatients Building, Audrey Emerton Building and Sussex Eye Hospital. These exclusions likely relate to the difference in architectural quality of these buildings in relation to the conservation area as a whole, which is comprised generally of 2 to 5 storey terraced buildings, (those on Marine Parade being of a grander scale) with public buildings interspersed throughout.

The development of East Cliff arose directly as a result of the rapid growth of Brighton after 1750, and its architecture, particularly on the seafront, is quite typical of the Regency style. The consistent character of the conservation area is provided by white and pastel painted stucco terraced houses. These initially spread along the sea front from the early 1800s as tall bow fronted four storey houses which were extended north up the hill to Edward Street in the west and Bristol Road and St George’s towards the east. Latterly the area bounded by Eastern Road to the north was developed with more modestly scaled terraced houses and shops laid out in a network of small streets. Typically, this historic street pattern and relationship with the sea survive intact.

Retail services were and still are provided along St James’s Street and part of St. George’s Road. The area was also provided with numerous churches and chapels, including St. Marks (St. George’s Terrace), St. John the Baptist (Bristol Road), St Mary the Virgin (St. James Street) and St. George’s (St. George’s Road).

4.2 History and Development

East Cliff was principally developed between the 1780s and the 1880s on former arable farmland (‘laines’) east of the original fishing town (Old Town). Areas adjacent to the sea tended to be developed first as the most desirable locations, making East Cliff an ideal place for resort development. The oldest buildings can be found at the western end - where development began next to the Old Steine - and the area extended eastwards in a series of spurts reflecting increases in the demand for property. A plan of 1808 shows the area developed about a third of its length, up to Atlingworth Street. Immediately after this East Cliff experiences a ‘boom period’ between 1810 and 1850, during which time the further two-thirds of the area were developed mostly as resort lodgings.

The formation of Kingsway in 1819-22 and Grand Junction Road in 1829 put a road between the sea and the old town, creating a continuous sea-front drive which ran from Kemp Town to Hove. From 1827 to 1838 Marine Parade was transformed from a track into a fashionable promenade and carriageway through road widening and construction of a new sea wall below (which replaced an earlier flint wall of c.1812). Owing to the slope of the land, the wall rose from a few feet at the western end of Hove to a height of 20 metres in front of Kemp Town. A further storm in 1883 led to new defences in 1885, which extended the land seaward to create the current promenade.

Clarendon Terrace, on the Marine Parade, was the last major seafront group to be completed in 1855. Many of the Marine Parade houses were built or re-fronted by A.H. Wilds and Busby in the 1820s, and they were probably also responsible for Marine Square. Some of the later developments of larger houses further east were built by the London builder Thomas Cubitt, including Belgrave Place and Eaton Place.

In 1823 the Chain Pier was opened for the berthing of ships, and it soon became the fashionable place to promenade. While this was the first seaside pier used for recreation, the (now burnt out) West Pier by Eugnius Birch was opened in 1866 specifically for the purpose. By the time the Chain Pier was destroyed in a storm of 1896, work was already underway on the new Palace Pier nearby, which was opened in 1899. It had a concert hall at the end, completed in 1901, and another half-way along the pier, completed in 1906. The seafront between the two piers has been described as, “... *one of the most disappointing features of Brighton, neither grand nor picturesque, neither dignified nor vibrantly vulgar*”.

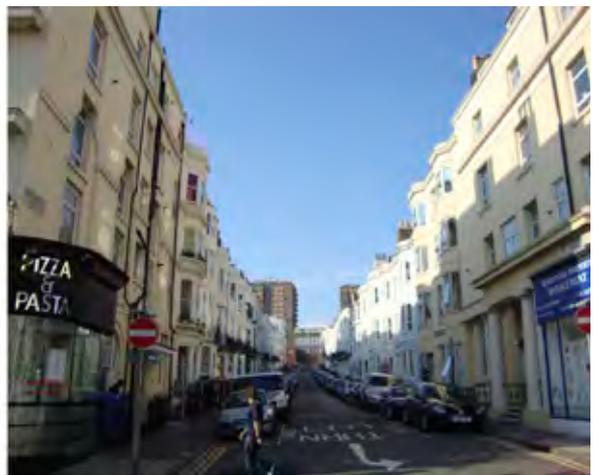
Typical of Brighton, the grand Regency facades of East Cliff were quite shallow; behind it lay the services which were necessary to support the houses. Mews were located immediately behind most of the seafront houses and were either privately owned or offered general stabling services. Mews still survive behind Royal Crescent, Eastern Terrace and between Portland Place and Marine Square.

Described as ‘The Victorian Residential Streets’ (Brighton & Hove Council, 2002), the area north of Bristol Road/ St George’s Road/Chesham Road, was largely developed to meet the rapidly growing demand for artisan housing and workplaces. On several small streets running parallel and perpendicular to the sea, were small-scale lodging houses, and middle-class and artisan housing.

In 1880 the original wooden railings along the promenade were replaced by the present cast-iron ones which feature a dolphin motif. The old shelters and promenade opposite Lower Rock Gardens, Marine Square and Eaton Place were erected soon after in about 1883. In the 1930s the charming cast iron esplanade shelters were remodelled. These shelters can be seen at various points along the seafront, and comprise cast-iron sections bolted together and painted in bright colours, which contribute positively to the character of Marine Parade.



View of Marine Parade in 1913 (Local Studies Library, photograph Binder 33, negative S1723).



View of Devonshire Street c.1914 looking north, with a recent photograph showing the post-war residential tower blocks now visible at the north end of the street.



View of St. George's Road at the junction of Bristol Road, taken in the 1920s (James Gray Collection, The Regency Society).



View of historical shop front at 119 St. James Street, sometime in the early 1900s (James Gray Collection, The Regency Society)



Paston Place looking north (from top) in the 1840s, 1930s, and in a recent photograph. Note the earliest etching shows very little construction between Marine Parade (where the view is taken from) and the Royal Sussex County Hospital, but by the 1930s this has all been built-up with terraced housing.

4.3 Character and Appearance

4.3.1 General

The historical street pattern remains and consists predominantly of long, straight rows of terraces running north to south and, less often, east to west. The terraces vary between two and five storeys in height but are generally uniform in each street. Height and scale are generally related to the grandness of the development and the proximity to the sea, with the tallest buildings at the sea front being 12 to 14m in height. Given the natural slope of the area at an even gradient of 15m from Esplanade to Eastern Road, these tall properties generally provide a screen between Marine Parade and the streets behind.

Topography is an important factor as the land rises from both west to east and from south to north, which is reflected in the characteristic stepping up of parapets or eaves at roof level in those streets where this change in level is visibly most evident. These stepped rooflines form an integral part of the area's character. The length and straightness of the terraces is countered by the vertical emphasis of the buildings themselves, which is reinforced by the presence of chimney stacks and fire walls at roof level and by the sash window proportions of the facades. The architecture is predominantly Regency in style, though not always strictly Regency in period, and most often the buildings are faced in smooth stucco render, painted in pastel colours which reflect the original use of stucco to imitate stone.

Only Paston Place and Eaton Place extend from the seafront to Eastern Road. These provide a contained urban view towards the hospital site, in the case of Paston Place a rather significant historic view of the central pediment of the Barry Building. The other north-south roads from the sea front terminate in a view of the buildings in St George's Road/St James's Street. The public views along the north-south streets looking towards the sea are very important, creating both a rhythmic viewing pattern and also stand as a constant point of orientation.

The land uses still relate strongly to the original uses of the area; it remains predominantly high density residential. Hotel / guesthouse uses are also common and this too refers back to the original early 19th century use of houses as temporary lodgings for rent.

4.3.2 The Seafront

The seafront is the grand face of East Cliff. It rises along the chalk cliffs (now hidden by the sea wall) to a height of about 25 metres above the sea at Eaton Place and is approximately a mile in length here. The seafront buildings, set back behind a wide roadway and promenade, are generally four or five storeys plus basement in height and are formally arranged in a series of squares, terraces and crescents facing onto the sea. They become grander in scale as they progress eastwards towards the Kemp Town Conservation Area, with some inappropriate modern buildings at the west end.



Marine Terrace Mews, located to the east of Marine Parade.



Belgrave Square, which has several typical elements found along Marine Parade: cast iron railings and balconies, ashlar style rendering at the ground floor, large dentil cornices, a mix of exposed stock brick and rendered white facades, window and door pediments and other classical elements such as fluted columns.

The majority of buildings along Marine Parade have a unified Regency/early Victorian style, typified by pale painted stucco facades relieved by open balconies and canopies, varying age, architectural detailing and contextual references to create a streetscape of variable character. The vertical scale of the buildings is emphasised by the proportions of the sash windows which provide a regular pattern of solid to void. The timber sash windows, set in reveals, have a formal hierarchy which reflects the primary historic importance of the ground and first floor rooms and also serve to provide relief to the facades.

Behind some of these grand formal groups lie the small scale mews which once served them. Here the modest buildings are one to two storeys, often faced with flint cobbles and with simple slate roofs. The character of this area stems directly from its historical relationship with the sea. The layout of the formal groups of buildings and their pale coloured, south facing facades capture and reflect the sun and are all about taking in the views of the sea. The seafront buildings are largely in residential use, but are high density as many of the original large houses have been divided into flats.

This part of the conservation area is considered to be of highest quality and most consistent character when compared to other sub-sections of the conservation area.



A typical stretch of terraces at the west end of Marine Parade.

4.3.3 St. James Street Area

This area is characterised by the long, straight streets running north-south between Eastern Road and Marine Parade. These streets generally comprise rows of terraces ranging from two to four storeys in height, with smaller scale buildings at the earlier east end. Most of these vary slightly street-by-street and house-by-house, with some forming symmetrical or repetitive groups. Facades have flat, bow or bay fronts and finishes include flint cobbles, mathematical tiles and brick, though the most common finish is stucco painted in white or pastel colours. An interesting variation is Upper Rock Gardens, a wide street lined either side with terraces of red brick with stone dressings painted white. The mature trees lining either side of the street add to its quiet, attractive character.

St James Street itself is of variable character, being made up mostly of three storey terraced buildings plus attics. At the eastern end are larger buildings which are four storey plus attic or five storey, including those terminating the views at the end of New Steine. Many have ground floor shop fronts and have been much altered to accommodate these, while others retain historic timber shop fronts. There is a range of styles here, though some uniformity is maintained in plot width, vertical emphasis, and generally with stuccoed facades. This is a busy area which is closely linked to the sea front both physically and visually, and which maintains its historic use as the main shopping street east of the Old Steine.

The variation in styles and materials is evidence of the manner in which this area was developed, with developers giving leases to builders in a piecemeal fashion, and individual builders deciding the fate of the plot. With this as a comparative tool, it is usually possible to determine the number of plots which would have been developed as a block at a single time. Several streets in this area are overshadowed and negatively affected by two large modern residential developments containing tower blocks; one at Ardingly Street and the other at Hereford and Lavender Streets.



View of Camelford Street west side, looking south toward the seafront.



View of Devonshire Place looking south.



The post-war residential development at Lavender Street, which replaced earlier terraced housing.



Rows of red brick terraced buildings with white stone dressings on Upper Rock Gardens create an interesting contrast to the streets of stuccoed terraces in the surrounding area.

4.3.4 Kemp Town Village and the Victorian Residential Streets

This north-eastern part of East Cliff is markedly different in appearance from the rest of the conservation area. It is typified by the series of straight residential streets between Montague Place and Sudeley Place; many of these are orientated east-west rather than north-south. This variation in street pattern is evidence of the greater freedom that later developers had at the outer edges of the old arable field system.

The relationship of East Cliff to the sea is less palpable here. This area is very largely residential in use and character, and with many of the houses being small scale single dwellings, there is a lower population density than the rest of the conservation area. The buildings are predominantly fairly uniform terraces of two storey Victorian houses, stuccoed with cant bays and minimal decoration. Many original sash windows have been replaced with replica top-opening double glazing. The rooflines have consistent ridge and eaves or parapet lines, though many houses have lost the original slate covering which, by virtue of its natural colour and texture, complemented the smooth rendered elevations. The houses are mostly set back behind shallow front courtyards with low walls/railings forming a hard boundary to the pavement. Mature street trees are a feature of this sub-area, softening the townscape.

While in most cases the general exterior appearance has remained the same, small changes have been introduced to individual properties in order to create variations in the rhythmic pattern. These changes include the installation of different doors styles and colours, painting of low front walls and railings, and painting the elevations in various pastel colours. Street-by-street variations also help to break up the otherwise standard building type, with Great College Street featuring decorative lamp posts and College Gardens having rusticated-style render at ground floor level.

East of Sudeley Place is more mixed; some groups of large Regency style houses continue up from the seafront, whilst Rock Street also has larger scale buildings but with ground floor shops, mostly retaining good traditional timber shop fronts. Sussex Mews remains as a group of former mews buildings approached via an archway from Eastern Road, but the buildings themselves have been very much domesticated and have lost their original mews appearance. St Mary's Square is a modern housing development on a former school playing field and has little architectural merit in terms of enhancing the area's appearance, though it retains its flint boundary wall on Eastern Road. This and other high flint and brick walls are a particularly important and attractive feature of Eastern Road.



A row of pastel coloured terraces on Eaton Place.



View of Sudeley Street.



View of Great College Street looking west c.1914 (James Gray Collection, Regency Society) at the top, and the south side of Great College Street looking east today. Note that the lamp posts have changed.



Modern houses on Chichester Place.



One of several flint walls along Eastern Road.

4.4 Key Heritage Assets

4.4.1 Marine Parade

Approximately 100 listed buildings and attached railings : Grade II

28 lamp posts : Grade II

3 shelters : Grade II

Railings : Grade II

Lift tower at Madeira Drive : Grade II

The development of Marine Parade started in approximately 1790, and continued eastwards from the area of the Old Steine until the 1850s when it terminated at Kemp Town. It has stood as one of the most fashionable and iconic areas of Brighton since the late 18th century and has been home to several important historical figures.

Today it stands as one of the most impressive aspects of the conservation area and indeed of Brighton, creating a continuous view from Kemp Town to the east and the Palace Pier to the west. Despite some variations in scale, building line and architectural style, the buildings here present a coherent composition of seaside terraces and villas which are iconic of Brighton architecture. Other repetitive features such as wood and cast iron park benches, shelters, and decorative lampposts add to the character of the esplanade. Many of the developments are also characterised by a semi-circular drive off the main road, which features an open green space dividing the buildings from the traffic of Marine Parade.

The following items under the subheading 4.4.1.1 are the most notable sections of Marine Parade.



View of Marine Parade taken in the 1860s. It shows an area from approximately Rock Gardens (west) to nearly Kemp Town (east). Though the stretch of buildings at the east end remains relatively the same today, many of the buildings at the east end have been replaced.

4.4.2 Royal Crescent

*Nos. 1 - 14 and attached railings : Grade II**

This development is located approximately half way between Palace Pier (west) and Kemp Town (east) and forms a shallow crescent overlooking the sea; it is the first uniform development in Brighton arranged this way. The buildings were commissioned by West Indian merchant and speculator Jean-Baptiste Otto, but the architect is unknown. Construction began in 1798 but was not completed until 1807.

The four storey buildings are timber framed with black glazed mathematical tiles and create an interesting contrast to the white render facades dominating Marine Parade. Each building has balconies and verandahs (except no.1) and most have vertical canted bays. The ground entrances are single or side-by-side doors under pediments with fan lights, and there is very little decoration otherwise. To the rear of the is Royal Crescent Mews, which consists of a row of small cottages.



Ordnance Survey map of 1911 showing the Royal Crescent and surrounding area.

The Royal Crescent c.1925, take (James Gray Collection, Regency Society), and a recent photograph. Note that little change has been made to the buildings.

4.4.3 Marine Square

Nos. 4 - 28 and attached railings : Grade II

This large square facing the sea was built 1823 - 5 as commissioned by Thomas Attree and the architects were likely Wilds and Busby. There is a central garden open at the south end and separated from Marine Parade by a half-circle drive with central green space.

The buildings on the east and west side are of the same style, being four storeys in height with ground and first floor bow fronts and balconies. The range of seven buildings on the north side are five storeys in height, and have a continuous row of porches on the first floor, many of which are enclosed. The majority of the buildings are stuccoed and painted white, though some retain their upper floor of gauged brick and nos. 16 and 20 are covered in rough cast.



Ordnance Survey map of 1911 showing Marine Square, Portland Place and Bloomsbury Place.

View of Marine Square from the south side of Marine Parade, taken c. 1870 (James Gray Collection, Regency Society), and a recent photograph showing the balconies on the north side, which have since been enclosed.

4.4.4 Eastern Terrace

Nos. 1 - 9 and attached railings : Grade II

This row of four storey terraced houses was constructed c. 1827 - 8. The development is L-shaped in plan, and is separated from Marine Parade by a narrow strip of garden. No. 1 forms a corner tower sharing a wraparound first floor porch with No. 2. Nos. 3 - 7 have flat front facades with projecting columned porches. Interestingly, due to its corner position, no. 8 has a concave curved front façade.

No. 9 is a large property with two shallow bows and a central columned porch. Nos. 5 - 7 retain their exposed gauged brick on first to fourth floors; the rest are stuccoed and painted white.

There is a row of small cottages behind this on Eastern Terrace Mews, originally the service road for the development. They are accessed via an archway on St. George's Road and were rebuilt in 1989.



Photograph of Eastern Terrace viewed from the Esplanade to the west, taken c. 1880s. Note that since then, more of the facades have been rendered and painted, and further balconies installed.

4.4.5 Portland Place

Nos. 1 - 25 and attached railings, including Pearson House (Nos. 12 - 14) : Grade II

Walls and Piers at Nos. 1 - 11 : Grade II

Portland Place was originally constructed 1824 - 8 to the designs of Charles Augustin Busby. It was built on land owned by Major Villeroy Russell, and was the first development east of Royal Crescent. Prior to completion the development burned down and three new buildings (West House, Portland House and Portland Lodge) were constructed at the north end of the street on St. George's Road in 1847. These have since been joined and refaced; they still form a key terminated viewpoint at the north end of the street.

On the east and west sides of Portland Place are symmetrical rows of terraces, all featuring cast iron balconies and railings. These are Busby's final work in Brighton, and feature the same layout of Corinthian pilasters every third building which he applied to the facades in Kemp Town. The majority of buildings are stuccoed and painted shades of white, though some remain as exposed gauged brick. All are tied together with elements such as banded rustication, French windows and a common cornice.



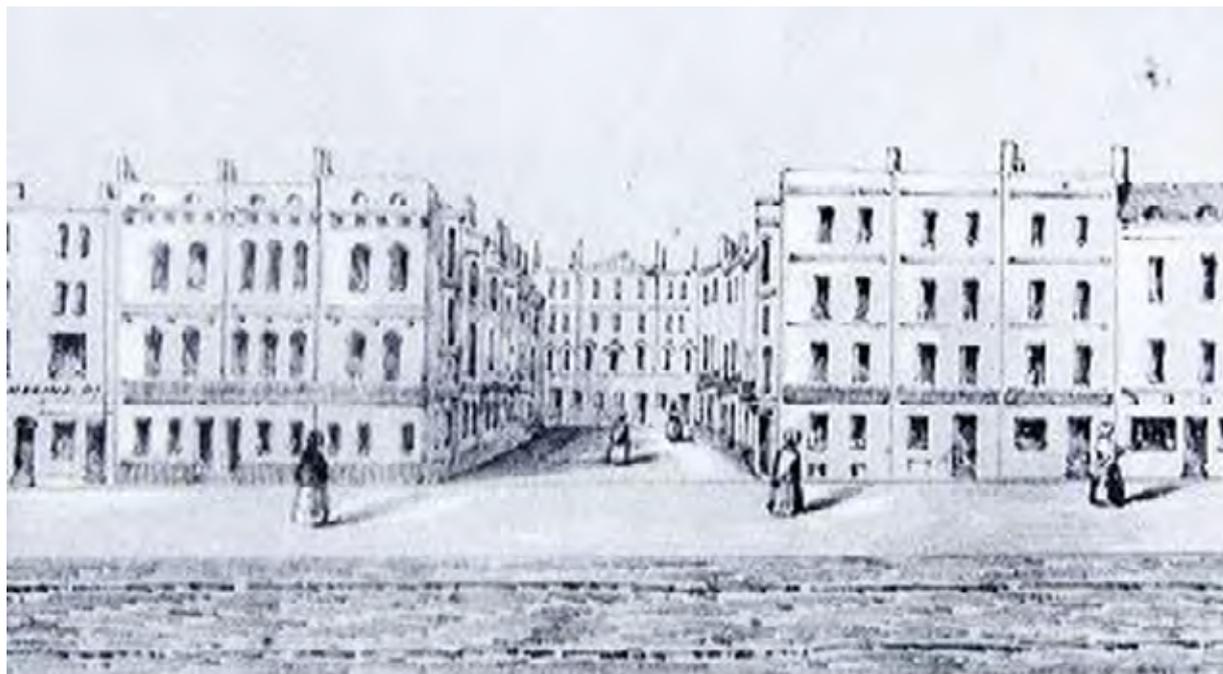
(From top) in the 1840s, 1930s, and in a recent photo. Note the alterations to the main north façade from each period, including the removal of a large Classical porch at an unknown date.

4.4.6 Belgrave Place

Nos. 1 - 17 and attached railings : Grade II

This development was built in 1846 on the first piece of land given by Thomas Read Kemp to Thomas Cubitt in lieu of payment for his work at the Kemp Town Estate. The terraced buildings are three or four storeys arranged in a U-shaped open to the south, which is partially mirrored on the east and west side. Those to the north have shallow bay windows. Nos. 1 and 2 on the west side have a rustication at the ground floor and exposed gauged brickwork at the first and second floor. Most of these have cast iron railings and balconies at first floor level.

No. 9 at the north end has a shallow central projecting bay with pediment, which creates a clear focal point and termination of the development at the north end. The arrangement and view is reminiscent the Barry Building central bay forming the terminating view at the north end of Paston Place, one street down.



Etching of Belgrave Place in 1858 by William Alfred Delamotte (James Gray Collection, Regency Society), with a recent photo showing very little change in the original design.

4.4.7 Bristol Hotel

Nos. 142 - 142 Marine Parade: Grade II

To the east end of Marine Parade is a row of bow-fronted five storey Regency terraces, constructed in 1835 by local architect and entrepreneur William Hallet. The buildings were originally used as the Bristol Hotel, named for local landowner Marquess of Bristol - with whom Hallet had a working relationship from other projects in Brighton. It was converted in flats in 1935 and retains this function today. The ground floor has been enclosed as a glass lobby, with balconies at first and second floor level featuring decorative railings and slender columns of cast iron. The northernmost bay of the building is only four storeys in height with a roof terrace.



Photograph of the Bristol Hotel c. 1870 and today.

4.4.8 New Steine / Rock Place

Nos. 1 - 31 New Steine and attached railings : Grade II

This development was constructed in the 1790s, and its name likely relates to an intended use as a promenade, which the Old Steine was popular for. The buildings are terraces either side of a central garden, which are three or four storeys with shallow bows or bays to the front. Many have decorative cast iron balconies and the majority have iron railings. Those at the north end are more uniform, with side-by-side front entrances under fan pediments. Interspersed throughout are variations of style including nos. 12 - 14, which have fluted Corinthian pilasters.

The central garden is surrounded by iron railings, and it terminates at the north end with two large five storey 19th century buildings: the Devonshire Mansions and New Steine Mansions. Both are on the local list but have been significantly altered through re-facing of the south elevations. One of the residential tower blocks to the northeast can be seen across the garden from the west side of the development.

To the west is Wentworth Street, which was originally a service street for New Steine. The east side of the narrow roadway has single and double storey garages and extensions creating a relatively low-scale character, which allows the rear elevations of the large buildings on New Steine to be seen. The west side has been developed into two - three storey terraces.



View of the west side of New Steine taken from Marine Parade in c.1870 (James Gray Collection, The Regency Society), and a recent photograph of the east side.

4.4.9 Church of St. John the Baptist Church, Bristol Road

*Church of St John the Baptist : Grade II**
St Joseph's Convent and attached railings : Grade II
Chapel of St. Joseph's Convent : Grade II

At the northwest end of Bristol Road is St John the Baptist Roman Catholic Church, consecrated in 1835. The design and construction has been attributed to William Hallet, a local builder who worked on extensions to the Barry Building. It was erected on a piece of land bought from the Marquess of Bristol and paid for by local parishioner Maria Fitzherbert; she was the consort of George IV and her remains are interred here. Built in the Classical style, the building features columns and pilasters with Corinthian capitals supporting a pediment, all stuccoed and painted grey with white dressings. The design was largely based on the chapel of St. Mary Moorfields, Finsbury, which was completed in 1820 (and has since been demolished c.1900).



Recent photograph of the Church of St. John the Baptist.

Adjacent to the east of the church is the yellow brick St Joseph's Convent of Mercy. It was originally constructed as a house (c.1835) which features a half-round corner tower on the south elevation. It was converted into use as a convent in 1858, and subsequently alterations were made to create a central courtyard. Several alterations were carried out by Charles Buckler, who added a cell block, refectory (1864-6) and chapel (1892). The building today operates as a convalescent home.

4.4.10 St. James's Street

36 Buildings: Grade II

This street was the first area outside of Old Town to be developed, and was originally called Little Lane. It contains some of the earliest buildings in the conservation area, with some examples dating from the 1770s, and a high proportion of late 18th and early 19th century buildings. This became a haven for shops and services which were frequented by the highly fashionable socialites living along and in the area just north of Marine Parade - making it "the Bond Street of Brighton". It also quickly became a major link between the Old Town and the developing eastern side of East Cliff. The original road width and pavements have been retained, thus preserving the original scale of the area.



The Sussex Dairy on the corner of St. James Street and Montague Place, shown in 1914 and in a recent photograph. Much of the original fabric has been retained and the building is now Grade II listed. It forms an attractive focal point on St. James Street.



View of St. James' Street taken c.1926, looking west toward the Old Steine from the corner of St George Street. Though the street width has not changed, many of the original storefronts have been altered and the early street lights replaced.

4.4.11 St. George's Church

Church of St. George the Martyr and attached railings: Grade II

Along with the vast residential development of Kemp Town, Thomas Read Kemp also commissioned churches to serve the estate. St. George's Church, located just half a mile west of Sussex Square, was one such establishment. It was constructed 1824 - 5 and consecrated 30 December 1825. Kemp intended lucrative profits from pew rentals, but inadequate returns led him to sell the church to Lawrence Peel in 1830 or 1831. Peel retained the leasehold until his death in 1888; Charles Lennox Peel inherited but soon after sold it to the congregation for £4,000. The Peel family vault is beneath the building, and memorial tablets to the family are on the north wall of the church.

St. George's aided the nearby Royal Sussex County Hospital through sermons encouraging donation, and was frequented by nurses every Sunday and by other staff there (until the hospital chapel was constructed in 1856).

Queen Adelaide was a frequent worshipper and donated the church silver. Her attendance was of enough interest to the local population that the congregation increased and an additional west gallery was constructed.

The church was designed by Charles Augustus Busby, in a neoclassical design of yellow brick reminiscent of Georgian architecture. The building is a simple rectangle in plan, featuring large Doric columns at the main west entrance, a Grecian style bell tower, a large but simple cornice and a plain string course. There is a regular fenestration pattern to the north and south elevations which feature large semicircular-headed arches at first floor and smaller segmental-headed arches at ground floor. All the doors have deep, plain surrounds with simple cornice above. The church was renovated in 1962, and since then a glass extension has been constructed on the north side. Today there are several community support group meetings, a nursery, and a café in the crypt, along with normal worship.



Etching of St. George's Church dated 1841, showing the relationship to the nearby Royal Sussex County Hospital.



Ordnance Survey map of 1875 showing St. George's Church.



Early photograph of the church taken c.1870 (James Gray Collection, The Regency Society), with a recent photograph.

4.4.12 Brighton Aquarium

The Brighton Aquarium and attached walls, piers, railings and lamps: Grade II

Eugenius Birch, the designer of the West Pier, conceived the idea of an aquarium for Brighton in the 1860s. The location chosen at the west end of Marine Parade - on the site of the Chain Pier's toll-booths - involved the construction of a new sea wall and promenade. Construction took place between 1869 and 1872, opening to the public on the 19th August.

The main aquarium hall contained the largest display tank in the world at that time: 100 feet long and containing 110,000 gallons. Also of interest were back-lit tanks, granite columns and marble decoration. A roof terrace was built in 1874 and T Boxall designed toll-houses, a clock tower and gateway that were built at the west end in 1876. Features included a winter conservatory, reading room, restaurants and a roller skating rink, as well as musical performances and cinema screenings.

In 1927 restoration was carried out by Borough Engineer David Edwards, with works including the demolition of Boxall's clock tower and kiosks and conversion of the conservatory into a concert hall. In the second half of the 20th century the whole building was converted into a Sea Life Centre at the cost of £1 million. Further development took place in 2000 and in 2010 there are further plans for redevelopment by architect David Kohn.

The Aquarium is built in artificial cast stone to resemble coursed ashlar in the Regency style. The entrance is flanked by a pair of square kiosks with curved metal 'pagoda' style roofs. The main body of the Aquarium is set in a sunken plaza surrounded by round-headed doors and a balustrade parapet. The interior still retains its original Victorian Gothic decoration, with vaulting and pointed arches supported by columns with columns carved with representations of sea life.



The Brighton Aquarium c. 1881.

4.5 Positive Contributions

The following provides a summary of the key elements which contribute to the overall character of the conservation area. These are based both on the findings of this report and on the council's Conservation Area Study.

- ◇ Buildings align to follow the slope contours, working well with the topographic undulations of the landscape
- ◇ Rhythmic sequences of vertical terrace houses contribute much to the character of the East Cliff Conservation Area. 4-5 storey Regency terraces are typically located in close proximity to the seafront along the southern edge of the conservation area. However, smaller scale 2-3 storey Victorian terraces characterise the north-eastern third of East Cliff
- ◇ The materials palette, colour, scale and proportion of the buildings in the area are quite distinctive.
- ◇ The verticality of terraced houses with their pilasters, columns, window elements, fire walls and chimney pots, and horizontally of projecting balconies and the architectural mouldings to the facades, are all part of a strong architectural language which may be a useful contextual reference
- ◇ The fenestration pattern is a key device in the articulation of the existing historic building façade
- ◇ Interesting heritage buildings of a completely variable design to the typical Regency style can add an interesting variation to the relatively standard architectural character of the area, for example an interesting corner building on Sudeley Place and various churches throughout
- ◇ Repetition of benches and lampposts along Marine Parade help to create a unifying character to the Seafront. The same can be said for elements such as balconies and iron railings on the buildings of Marine Parade.
- ◇ Development at the edges of the conservation area can be quite heterogeneous and a mixture of architectural styles. This is especially evident in the Marine Parade frontage to the southern boundary of East Cliff.



Interesting building on Sudeley Place which breaks up the rows of Regency terraces in the area.



A row of attractive terraces at the north end of Chichester Place.

4.6 Negative Contributions

Generally, there are few negative contributions to the conservation area, as the areas which have the most detrimental impact have not been included within the boundary. However, given their close proximity to the conservation area they are still considered to have some negative impact. The following is a summary of elements which have a negative impact on the conservation area:

- ◇ The large scale residential development north of St. James's Street, comprised of three to four storey blocks as well as large tower blocks, both overshadows the adjacent conservation area and creates areas on the boundary streets which are out of character with the rest of the conservation area. This includes Chapel Street, Montague Place, and the south side of Edward Street.
- ◇ The large scale modern buildings at the west end of Marine Parade are out of character with the Regency and Victorian buildings which continue the rest of the length of the street.
- ◇ The variation of scale, material and style of buildings on Eastern Road generally create a confusion of architectural character. The modern buildings along the north side of Eastern Road detract from the historic setting and understanding of any buildings of note within the conservation area south of this.



St. Anne's Church of Faith on St. James Street, providing an interesting variation on the typical Regency terraces of the area.

- ◇ Some of the modern shop fronts in St James's Street and St George's Street have been inappropriately carried out.
- ◇ Modern interventions on St James's Street, such as the building housing Tesco Metro (Nos. 25 - 26) and Superdrug (Nos. 27 - 28) break up the rhythm of narrow building plots and detract from the terraced buildings on the street.
- ◇ Tall buildings lying just outside of the conservation area, e.g. Kemp Tower and residential flats south of Eastern Road, are at odds with the historic scale and character of the area, and interrupt views from within the conservation area.
- ◇ Given the consistency of character throughout the area, shed buildings such as those on Burlington and Bristol Roads stand out and disrupt the character
- ◇ The character of the small scale service road of Marine Terrace Mews has been significantly altered with the addition of single storey garages.



Modern residential buildings north of St. James's Street (at Essex Place and Montague Street) which overshadow the conservation area.



A Tesco Metro on St. James's Street which detracts from the overall character of the historic roadway.



Unattractive shed building on Bristol Road.



View of Kemp Tower from Eastern Road.



Modern garages which disrupt the historic character of the Marine Terrace Mews.

4.7 Assessment of Significance

The East Cliff Conservation Area is of High Heritage Value.

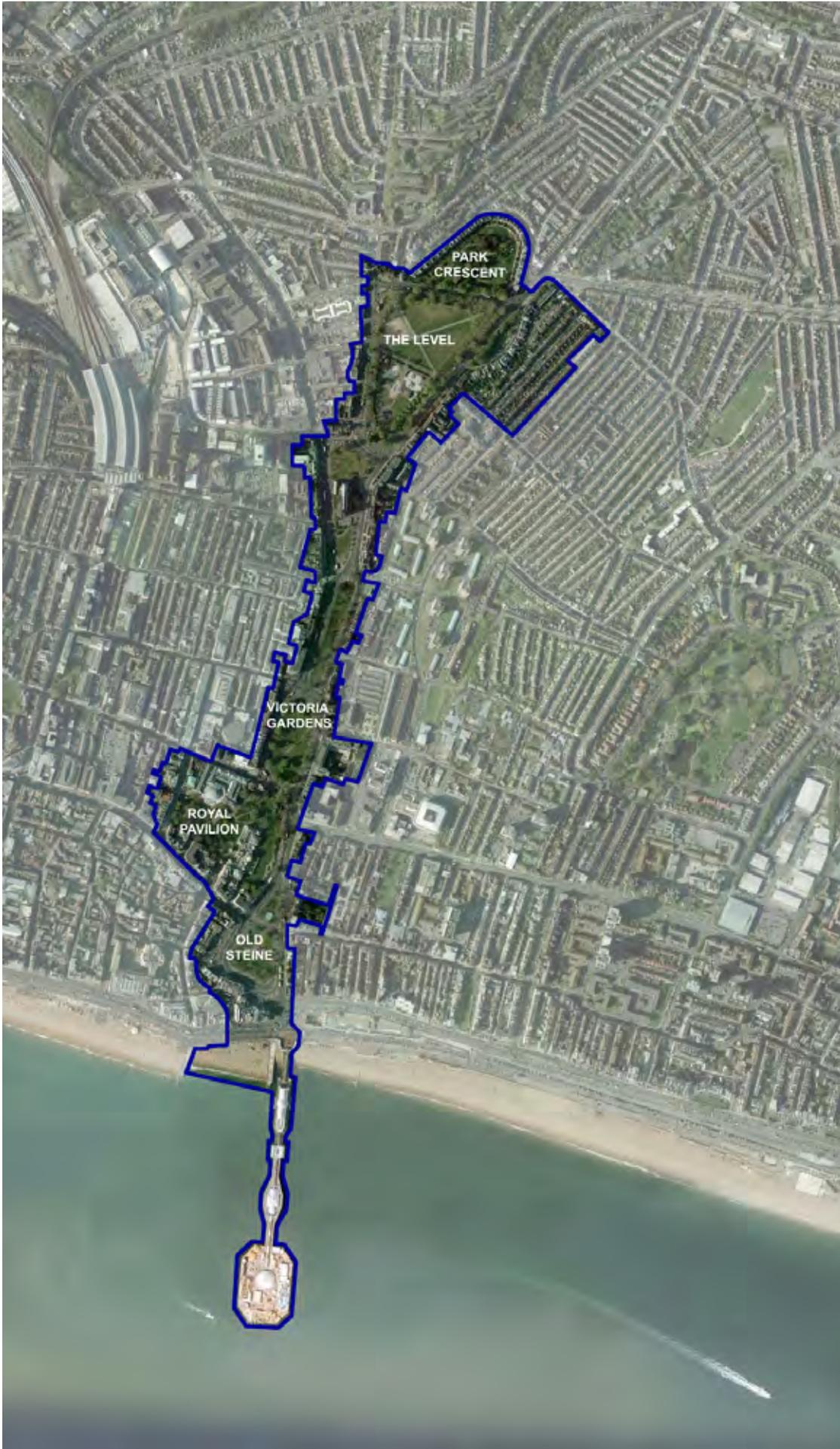
East Cliff Conservation Area covers approximately 154 acres along the south edge of Brighton. It contains 589 listed buildings and 86 locally listed buildings. It is associated with the rapid growth of Brighton as a Regency and Victorian seaside resort from the 1750s onwards and was confirmed as “outstanding” by the Secretary of State for the Environment in January 1974, a year after its designation.

The consistent character of the conservation area is provided by white and pastel painted stucco terraced houses. Typically, the historic street pattern and relationship with the sea survive intact. The area also contains several churches and chapels. Topography is an important factor in the area’s character as the land rises both from west to east and from south to north, which is reflected by the characteristic stepping up of parapets or eaves at roof level.

The length and straightness of the terraces is countered by the vertical emphasis of the individual houses. The architecture is predominately Regency in style, though not always strictly Regency in period, and most often the buildings are faced in smooth stucco render, painted in white or pastel colours. The area remains predominately high density residential with hotel/guesthouse use also common, reflecting the early 19th century use of houses as temporary lodgings for rent.

It should be noted that the highest level of importance within the Conservation Area is linked to the string of buildings overlooking the seaside along Marine Parade. While the rest of East Cliff demonstrates the growth of Brighton and mix of architectural styles and building functions - important in its own right - Marine Parade expands that importance to include grand Regency architecture with a very high group value.

Unfortunately, large scale development in various areas around East Cliff have been detrimental to the overall character and appearance of the Conservation Area, particularly at the west end of Marine Parade and in tower blocks throughout.



An aerial view with the Valley Gardens Conservation Area site marked in red (©Crown copyright and Landmark Information Group Ltd. 2011).

5 VALLEY GARDENS

Please note that the following section is a summary assessment of the Valley Gardens Conservation Area. For further information on its history, and especially of its character and appearance, please refer to the *Valley Gardens Conservation Area Study and Enhancement Plan*, published in 1995 by Brighton & Hove Borough Council.

5.1 Overview

Valley Gardens Conservation Area was designated in 1973 and subsequently extended in 1977, 1988, 1989 and 1995; it now covers an area of 92.84 acres. The conservation area is considered to be the '*central spine of historic Brighton*' and contains some of its most iconic heritage assets, namely the Royal Pavilion and associated gardens/buildings, the Old Steine, and the Palace Pier.

Valley Gardens is arguably one of the most diverse conservation areas in Brighton, with buildings having a wide range of styles, scale, function and age. The street pattern developed around the central steine, but subsequent development was not carried out to any prescribed layout, timescale or architectural style. The oldest buildings are generally around Old Steine and date from the late 18th to early 19th century, though the majority were re-fronted in the 19th century.

The main unifying feature is the continuous flow of central open green space which creates a green valley running the length of the conservation area. These green spaces are comprised of three separate areas (from south to north): the Old Steine, Victoria Gardens, and the Level, which are divided by vehicular through roads and separated into disjointed sections of varying character. Generally, the buildings of the conservation area were developed to face onto the gardens, creating an inward-looking character for the area.

The overall character has been progressively eroded through road widening schemes and increased vehicular traffic, as well as the construction of several modern buildings which interrupt the long vistas across the open spaces.

The study prepared by the council (1995) divides the Conservation Area into four separate sub-areas, which are '*based on the criteria of historical development, physical and architectural characteristics and the social mix and nature of land use predominant in each part*'. These sub-areas are (listed south to north): Old Steine/ Seafrost; Royal Pavilion/ New Road; Victoria Gardens; The Level/Park Crescent/ Hanover.

5.2 History & Development

Geography has played a major part in the development of the area, as it was originally a poorly drained valley which was often a marshy wetland. At the north end was the Level, originally extending to include Park Crescent to the north and Victoria Gardens (also known as the North Steine) to the south. Further south was the Steine, through which the Wellesbourne ran intermittently. Throughout the 16th - early 18th centuries the unsuitability of the land for development made it the perfect place for the grazing of pigs and the use of fishermen to store boats and dry nets. The Wellesbourne was culverted in 1792, thus preventing the frequent flooding of the garden spaces and providing a flat, open area of parkland.

The Steine was the first area in Brighton to be used for the fashionable act of promenading, and as such became the site of constant improvements. These ranged from the installation of a wooden sewer courtesy of the Prince of Wales and Duke of Marlborough in 1792, and the construction of a brick path inside the railings in 1806. Throughout this period development along the edge of the Steine continued, with Dr. Russell occupying a house on the south side, and several large houses being built along the western side in 1770. Nos. 1-4 were erected in the 1780s, and Marlborough House (see below) in 1765.

In the 1780s George IV, Prince of Wales, first brought notoriety to the area. He rented Thomas Kemp's old residence - a small farmhouse overlooking the Steine, and commissioned Henry Holland to convert it into a villa which would later be known as the Marine Pavilion. In the early 1800s the Prince also began to purchase land around the Pavilion, including a large area to the west, on the opposite side of East Street.

In 1802 the Prince purchased Promenade Grove to the west of the Steine, which had been the first pleasure gardens to be created in Brighton and opened in 1793. These gardens reflected the upscale nature of the area (owing in large part to the Prince's residence), and were described as being "*For the Amusement of the Nobility and Gentry*". In order to maintain a particular type of clientele, the garden was open only to subscribing members and guests recommended by them.

In 1803 the Prince proposed to enclose the lands around the Pavilion, which was tightly built in upon by the Castle tavern and other buildings to the south, and by East Street to the west. The plan was agreed to, with compensation including the development of New Road to the west of the Pavilion grounds. It was completed in 1807. The following year, a large new stables and riding school was constructed in the newly enclosed north part of the grounds. Its lavish detailing and impressive lead and glass domed roof were not indicative of its simple function. This building is today used as Concert Hall, Corn Exchange and Pavilion Theatre. Another attached building was constructed as tennis courts but never completed; it is today the Brighton Museum & Art Gallery.

In 1822, the open land of the Old Steine was officially made public when Thomas Kemp and other landowners vested the land in trustees on behalf of the town. Despite the popularity of promenading here declining after the opening of the Chain Pier (1823), it was still well looked after. In 1823 the area was enclosed with iron fencing, much to the chagrin of the local fishermen, and the following year gas lighting was installed. It was in the mid 19th century that the area began to be dissected, with the construction of road along the south side (1824) and north side (1834) dividing the original Steine.

The opening of the Palace Pier (1899) completely changed the character of the south end of the conservation area, and transformed the concept of the pier - formerly used for the genteel pastime of promenading - into a highly sociable place to dine, go to the theatre and have other entertainments.

Valley Gardens, to the north of the Steine, dates mostly to the 19th century, when Brighton was at its height of popularity. This was originally a single, flat piece of land which linked the Level to the north and Old Steine to the south. Large terraces were constructed to the east and west of the gardens, including much of Grand Parade to the west and Gloucester Place to the northwest in the 1800s. Despite its initial popularity, by the

1810s the gardens were in poor condition. An improvement fund financed the enclosure and planting of the space, which formally opened in 1818 as the North Steine Enclosures; at this time it was reserved for the use of wealthy subscribers and their guests. Again the area boomed, with development continuing northward along Grand Parade, and continuing further north with the construction of Richmond Terrace; this was built as a speculation from 1818 by the Wilds.

In 1824 St. Peter's Church was constructed at the north end of Victoria Gardens, which at the time was the north terminus of Brighton. The church therefore became a key focal point both for entrance into the town and down the length of the gardens.

Residential development continued north in the 19th century, up to the Level. This was originally marshy open land which was historically used for events such as circuses and fairs. Cricket was played here from at least the 18th century and it was the venue of annual May Day workers' rallies for many years. Large public dinners were held on it to celebrate the coronations of George IV and Victoria, and also at the end of the Napoleonic and Crimean Wars.

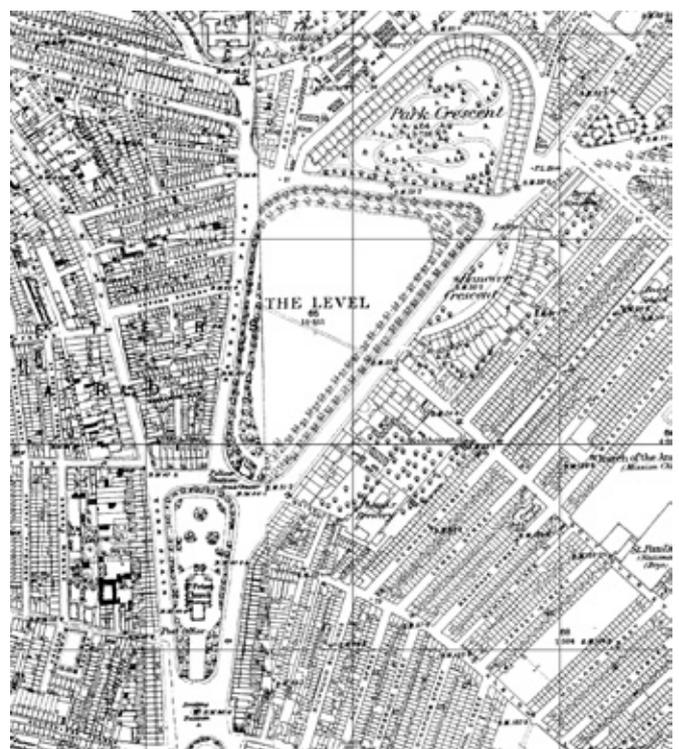
In 1822 the present area of the Level was vested by Thomas Read Kemp and other landowners in trustees on behalf of the town, and was formally laid out in the same year by Amon Henry Wilds and Henry Phillips. This today remains an open public park. There is a rose-walk which was the site of the Open Market in the 1920s. The children's playground was laid out in 1927. A large skateboard park was added in the late 1980s. The formal southern entrance is decorated with ornamental dolphin-shaped lamps.

The original north end of the Level was sold to James Ireland in 1822, who laid out the Royal Gardens here. This included a cricket ground, assembly rooms with reading, refreshment and dressing rooms on the ground floor and an elegant promenade above. There were also pleasure gardens, an aviary, a maze, a grotto and a small lake. The grounds extended back to where St Martin's church in Lewes Road now stands. Unfortunately the gardens were not a financial success and fell into decay. The flint wall, now a listed structure, on the northern side of Union Road was the southern boundary and is all that now remains of the gardens. On the outskirts of the garden, a large development was built to a design by Amon Wilds, constructed over several years beginning in 1849. It comprises a row of linked villas which are plastered with stone quoins, pediments and dentil cornices.

In the 20th century, many of the early buildings lost their gardens due to road widening, and a great number were re-faced. In 1904 the Gloucester Place Baptist Church was built to the designs of George Baines, and adjacent to this is the art deco Astoria Cinema, which was opened in 1933 (it is today a Bingo Hall). Shop fronts have been added to the majority of buildings on the west side, and modern buildings have been added which detract from the historical character of the residential scale.



Map of Brighton from 1826, showing the level of development branching out to the east and west of the central gardens. St. Peter's Church had just been completed and is shown on the map.



Ordnance Survey map of the area around the Level in 1875.



Photograph (left) from the junction of North Road and Gloucester Place 1934, showing buildings which were later demolished in the 1930s. The middle image is of the Telephone House which was built on the site in 1937, though forty years later defects were found and it was demolished (both from James Gray Collection, Regency Society). The last image is the present office block, which has a negative impact on the surrounding area.



Photograph from 1932 showing Nos. 10 - 17 Gloucester Place adjacent to the Baptist Church (which can be seen at the far right). These were demolished to make way for the Astoria Cinema in 1933, which is shown in the recent picture. Note also the modern buildings to the right of the church, which also necessitated the demolition of rows of Regency terraces.



Etching of the Old Steine in 1769, showing Marlborough House and the YMCA.



Georgian houses at the corner of North Road and Gloucester Place c.1935. These were demolished in the 1940s to accommodate a wider turning for electric trams (James Gray Collection, Regency Society).



Etching of the Old Steine in 1799 looking north, showing the openness of the area and the very small amount of development.



Photograph of the Old Steine at the turn of the 20th century (Brighton Local Studies Library, photography binder 16, negative 2113).



An etching of c. 1823 by William Daniell, giving a perspective from the hills north of the Level looking south toward the seafront. The minarets of the Royal Pavilion and the beginnings of development either side of the Level and Victoria Gardens can be seen.



Early photograph of the west side of Old Steine taken in the 19th century, showing Marlborough House and the adjacent YMCA to the right (originally built 1804 by William Porden - the architect for the Prince of Wales - for the Prince's lover Mrs. Fitzherbert). Right of this is Blenheim House, constructed in the 18th century and later restored (Brighton Local Studies Library, photography binder 16, negative S3049).



Etching of the Valley Gardens area c.1880s looking south, showing the continued development of the area. Note the rows of terraced housing to the east (left), which had gone up recently as part of the housing boom. On the right hand side is a row of attractive curved front terraces which are likely the Grade II listed terraces of St George's Place which survive today.

5.3 Character and Appearance

5.3.1 General

As previously mentioned, the character and appearance of the conservation area is incredibly diverse, ranging from two storey terraced cottages to the extravagance of the Royal Pavilion, modernity of the art deco Astoria Cinema and the stark contrast of more recent glass and brick buildings.

Despite this diversity, however, the typical style is Regency and early Victorian and the built form is the terrace, generally being of three to four storeys and often with an additional attic storey. Where these rows of terraces survive they are an important feature of the conservation area, and despite variations in roofline and chimney style there is nonetheless a rhythmic skyline. This is especially true of areas such as the east side of Old Steine, Grand Parade, Richmond Terrace and Gloucester Place. It is even more important at Hanover Street and Terrace, and Park Crescent where the uniformity of building height is paired with a repetitive exterior design which creates uniform streetscapes and long views.

Though some modern buildings detract from the historic character and create a negative impact, other grand public or institution buildings create a positive diversity of character and provide strong visual and historical relationship to adjacent terraces or other built forms. This is especially true of the Royal Pavilion and associated outbuildings, though other buildings such as Technical College and Gloucester Place Baptist Church create a rich social and architectural character.

The most important aspect of the conservation area is its openness and green space. The majority of central Brighton and Hove was built up on progressive grid patterns and in large swathes of mid 19th century development, creating a tightly packed and dense context at street level; even in the Old Town this closeness exists, though it is differentiated by its winding streets and alleyways. Here, however, sweeping views across the Level and the Old Steine serve as a reminder of the historic valley once home to the Wellesbourne River, while also providing an opportunity for grand views towards the Royal Pavilion and St Peter's Church.

Given the gently sloping nature of the conservation area, views looking outside to the surrounding area are generally limited. The exceptions to this are the large open views of the seafront from the Palace Pier. While this affords spectacular views along the length of the East Cliff and Old Town conservation areas, it is slightly marred by the intrusive tower blocks visible behind East Cliff. Other open views are those down side roads, and these often detract from the setting of the conservation area as they afford views towards modern tower blocks and developments. This is particularly true looking east down Edward Street and toward Ashton Rise/Grove Hill.

Generally, the whole of the conservation area has been negatively affected by road widening schemes and subsequently increased vehicular traffic. While in the Level and Valley Gardens area there is some coherence in street furniture - including iron railings with dolphin motif - generally modern street lighting, pedestrian crossings with modern railings and traffic lights all detract from the overall character of the area.

In addition to the listed buildings within the area, the Conservation Area Study (1995) also indicates several Buildings of Local Interest:

- ◇ Music Library, Church Street
- ◇ Baptist Church, Gloucester Place
- ◇ Former Astoria Cinema (now social club), Gloucester Place
- ◇ 9 Marlborough Place
- ◇ 14 - 16 Marlborough Place (King & Queen Pub)
- ◇ 20 - 22 Marlborough Place (Allied Irish Bank)
- ◇ 163 North Street (Halifax Building Society)
- ◇ 2 - 3 Pavilion Buildings (Royal Insurance)
- ◇ 1 Phoenix Place (Brewery Offices)
- ◇ 25/26 Phoenix Place (Free Butt pub)
- ◇ Technical College, Richmond Terrace
- ◇ 4 - 5 York Place
- ◇ 8 - 10 York Place
- ◇ Hobgoblin Pub, York Place



Modern glass building on the northeast side of Old Steine, which is generally unobtrusive but nonetheless is at odds with the architectural style and materials of the surrounding area.

5.3.2 Old Steine/ Sea Front

The Old Steine is comprised of some of the notable heritage assets in the conservation area, and as such creates a strong character and composition. Palace Pier is an almost disjointed element, and while it is physically linked to the conservation area through its location at the end of Old Steine it is completely unique in scale, function and context, being the only asset within the area which is directly related to the seafront. Architecturally there is some link with the Royal Pavilion, both done in the oriental style, though this provides only a tentative relationship between the two.

The buildings on the south and west side of Old Steine present an inconsistent front, with variable plot widths and rooflines. However, the buildings are tied together through stucco finish and Regency architectural features, and as such create an

interesting visual contrast to the regular row of terraces on the east side and the flamboyant Royal Pavilion nearby. These buildings include Marlborough House (see section 5.4.2 for more information) and Steine House - built in 1804 for Maria Fitzherbert - on the west side, which are of a unique architectural quality not found elsewhere in the Conservation Area, and Royal Albion Hotel and Royal York Buildings on the south side. They have also survived (to a degree) the road widening that has destroyed the original gardens of the rest of the conservation area, and as such have a remarkably residential feel.

The buildings at the southwest corner of Old Steine, however, are inconsistent in style, roofline, colour and arrangement, and do not blend well with the character of the surrounding area.



Old Steine east side, showing the variations of style, height and finish to the buildings.



Old Steine south side, with an attractive row of terraces with black glazed tiles. The adjacent building at other structures to the west (right side of the photograph), vehicular traffic and car parking all detract from the setting of the area.



The war memorial at the centre of the Old Steine gardens.



A large pedestrian area at the south end of Old Steine.

On the east side of Old Steine is a row of terraces varying in height, style and material. While these have inconsistent rooflines and architectural styles, they share common features such as first floor balconies, open basements with railings and steps up to the ground floor. Some stand out examples include No. 26, which features fluted Corinthian columns much a feature of Wilds work in Brighton, and No. 19 Old Steine, a brick end terrace with bay windows. Either side of St. James's Street are brick buildings which, although out of character with the adjacent terraces, do produce a clear entry onto the busy shopping street.

Interesting features of this area include the Second World War memorial and fountain within the central green space, as well as mature trees and general landscaping. Also of interest is the 1920s Art Deco style 'Gossip' café in Old Steine Gardens.

Given the importance of historic development within this area and its contribution to the overall understanding of the development of Brighton, this part of the Conservation Area is considered to be of high heritage value.



Steine house, now a YMCA, on the west side of Old Steine.



Steine house, now a YMCA, on the west side of Old Steine.



A view from Steine Gardens looking west, with the central fountain and glimpses of the west side of Old Steine through the border of trees.



A row of uneven and mismatched buildings at the southwest corner of Old Steine.

5.3.3 Royal Pavilion / New Road

The Royal Pavilion and Museum are completely unique elements of the conservation area and most certainly the focal point of this sub-area. The extravagance of the Pavilion and its outbuildings substantially contrasts with the more restrained buildings which developed around it. However, these ostentatious structures nonetheless provide an historical centre for the conservation area, as the continued development of the area can at least partially be attributed to the Prince's residence here. The open east lawn of the Pavilion also creates an important visual focal point which draws the eye here.

The Corn Exchange and Dome - originally part of the Royal Pavilion outbuildings - provide a clear boundary of the Royal Pavilion grounds. This uniquely Arabesque style of architecture also creates an interesting visual contrast to a row of grand terraces on the north side of Church Street, which are painted white in the typical Brighton seaside style. Of further contrast is the County Court House (grade II listed) to the west of these terraces, which is two storey structure of brick.

Though they are out of keeping with the general character of the Royal Pavilion, art deco style bus shelters along the pavement are nonetheless an interesting asset to the area.

The Pavilion is complemented by the gardens to the east and west of it, the India Gate to the south as well as the Brighton Museum to the north, all of which help to create a boundary and sense of enclosure. Given the significance of these buildings and the subsequent lack of development immediately around them, the 19th century layout of this area remains intact. The north elevation of the Museum and Corn Exchange also serve as a clear boundary and impressive view down Church Street, with the Arabesque style continuous façade stretching the length of the street to New Road.

Of a completely different style and scale to the Pavilion are the buildings of North Street and New Road, which are generally three and four storey terraces with regular plot widths but with varying architectural features and styles. On New Road, buildings range from a bow-fronted flint cobble terrace at the north end to the bright red Theatre Royal with its ground floor arcade of Corinthian columns. The Brighton Unitarian Church provides an interesting focal point with its single-storey height and large Doric columns with pediment. Other buildings of note include: MetroBet at the corner of North Street and New Road, which is a three storey stone building in the Italian Renaissance style featuring rustication, dentil cornices, Ionic columns, dormers and a clock tower at the canted corner bay; as well as the Chapel Royal, a red brick Anglican church with clock tower which has historically been associated with the Prince Regent, and was re-faced from a classical stuccoed exterior in the late 19th century.



The Church Street frontage of the Dome and Corn Exchange.



The County Court building on the north side of Church Street.



A row of grand terraces on the north side of Church Street.



A photograph of New Road looking north, taken sometime in the late 19th or early 20th century. This image shows the Royal Colonnade (as it was then called), which was built in 1823 and extended from North Street to New Road and past the Theatre Royal. It was partially demolished in 1929, with the first floor being removed and the bay windows redesigned. The recent photograph shows the alteration to these windows, and the bright red exterior of the Theatre Royal.



The Brighton Unitarian Church at the north end of New Road, which provides an interesting contrast to the terraces and red brick of the surrounding streets.



The north west end of New Road, which has a variable mix of building styles and scales.



View of North Street looking east, showing the variation of styles from modern buildings to the dome of MetroBet with the red brick Chapel Royal beyond.



View of the Chapel Royal on North Street, also showing the high levels of bus and other vehicular traffic here.

5.3.4 Victoria Gardens

This area is dominated by the central run of Victoria Gardens, including its rows of mature trees and other landscape features. The most predominant feature, however, is St. Peter's Church, which provides the main landmark view for the whole of this sub-area.

The buildings lining either side of Victoria Gardens are a mix of varying styles, materials, age and proportions. However, there is generally a consistent building line and several rows of terraces maintain a continuous roofline, which provides a strong unifying element to the area. Unfortunately re-facing and road widening have consistently eroded the general character of the terraces, and in many cases inappropriate shop front additions have a negative impact. This is especially true along York Place where some of the shop fronts creep up to first floor level and most feature large, inappropriate signage. With this in mind, the survival of groups of terraces intact is highly significant, including Richmond Terrace - built by Wilds as a speculation - and Marlborough Place.

Several modern buildings detract from the historic and visual setting of the area, especially those which are located at a corner and therefore dominate north-south views as well as views down side streets. These include buildings at the corner of Edward Street and Grand Parade, and at North Street and Marlborough Place. There are also poor views down side streets to the east which look towards modern development or tower blocks. The affect is particularly spoiling when the street is wide and breaks up the regular rows of buildings - for example at Morely Street and Ashton Rise.



The southeast end of Grand Parade, showing a row of Regency terraces at the south end and the more recent University of Brighton Gallery at the north end. Though they have undergone several alterations, the terraces are important to the overall character of the area as they are of a uniform design and roofline. The gallery retains a relatively compatible roofline, though the open ground floor affects the experience of the area at street level.



A row of terraces at the south of York Place to the west of St. Peter's Church. These are a positive visual addition to the conservation area, as they are of a similar style and scale, though inappropriate roof top additions and other piecemeal alterations are of detriment.



A row of terraces at the north of York Place, several of which have inappropriate shop fronts. Note also the modern street light, tower block visible in the background, and heavy vehicular traffic - all of which detract from the overall character of the area.



A row of bow-fronted terraces at the junction of Grand Parade and Morley Street. The row is an important and attractive addition to the conservation area because of its consistency of roofline and street frontage, though the end building has an inappropriate shop front installed which detracts from the appearance of the row. This row (except for the end building) is listed Grade II.



A row of terraces on Richmond Place to the east of St. Peter's Church, some of which have had inappropriate ground floor shop fronts installed.

5.3.5 The Level / Park Crescent / Hanover Terrace

This area is physically and visually dominated by The Level, though mature trees surrounding the space provide a screen from the built-up surrounding area. Generally the buildings lining Lewes Road are two - four storey terraces, many of which form groups with regular roof and building lines. As with most of the conservation area these buildings vary in terms of architectural features and styles but are tied together by features such as cast iron railings, brick piers and balconies. Unlike the area around the Old Steine and Victoria Gardens, however, the space around the level has suffered less from road widening, and many of the buildings retain their front gardens.

Richmond Terrace, located along the south end of Lewes Road, is notable for its repetitive Regency facades which maintain a consistency of design. The terraces is now dominated by the Municipal Technical College, which interrupts the row of buildings at the centre. Despite this break in scale and pattern, the college building is of a good symmetrical design of red brick and stone, with enough of its own character and a large enough massing to completely set it apart from the adjacent terraces. At the south end the terraces are bow-fronted with ground floor rustication and exposed yellow brick on the upper floors.

North of this are the original large four storey buildings with Ionic pilasters and verandahs, while north of the college the terraces form a continuous flat façade with mansard slate roof and first floor balcony. Unfortunately, the south side of the terrace has been put out of context by the distracting Phoenix Gallery, a large modern building which dominates the junction of Lewes Road and Richmond Place.

Hanover Crescent is an interesting addition to the conservation area, being the only development of large, grand buildings set back from the road; this creates a welcomed separation from the busy traffic that dominates the area, and creates a private setting away from the main public areas. Though the buildings here vary they are clearly designed in a complementary manner, with repetitive elements such as the stucco finish and decorative iron balconies tying the buildings together.

The grand facades of the central two buildings - which feature Corinthian pilasters and pediments, create a clear focal point within the short views of the crescent. Attic level extensions have unfortunately detracted from the buildings. Comparatively, the other crescent (Park Crescent) in the conservation area is decidedly outward looking, with a continuous row of attractive two storey terraces. This creates a visually comprehensive development which cleverly hides the public gardens behind.

Hanover Terrace and Hanover Street are somewhat at odds with the rest of the conservation area, consisting of uniform two storey cottage style terraces rendered and painted in pastel colours. Small variations like modern double glazing have detracted somewhat from the uniformity, but generally the streets retain a clearly consistent design.

Ditchling Road is much more varied and inevitably less impressive than its grand neighbours on the east side of the Level, with rows of two to three storey terraced buildings ranging from bow-fronted painted stucco to three-bay red brick with stone dressings (Caroline of Brunswick pub).

Most of these buildings have lost their front gardens, and a good number have had insensitive ground floor shop fronts or attic storey extensions. Some modern interventions - such as the old Burton's building - seriously detract from the rhythm of the terraces. The building heights step up from north to south, creating an important visual and physical build up leading to the larger buildings in Valley Gardens.



View of the level looking east, with high rise tower blocks visible in the distance.



Victoria Gardens.



Rows of two storey cottage-style terraces on Hanover Street.

5.4 Key Heritage Assets

5.4.1 Palace Pier

*Grade II**

In 1889 the Brighton Marine Palace and Pier Company was formed to erect a new pleasure pier opposite the Old Steine. Six years later a storm destroyed both the Chain Pier and the early stages of the new pier, and damage claims nearly ruined the company. Sir John Howard purchased and subsequently completed the Oriental designed Palace Pier, which was opened to the public in 1899. The first phase of the new pier was completed in 1901, and the landing stage and pier-head pavilion (containing dining, smoking and reading rooms and a concert hall) was opened. From the 1900s to the 1930s several improvements and extensions took place, including the central windscreen (1906), bandstand and winter garden (1911), new entrance and clock tower (1930) and big wheel (1938).

The pier is now about 1,650 feet long and 45 to 189 feet wide. The entrance is flanked by two original kiosks, with additional kiosks from the Chain Pier either side of the former winter garden, which retains its ironwork interior, domed roof and stained glass windows. The original pier-head theatre has been demolished, and the area is now occupied by a large slot-machine dome and a number of funfair rides, but the shops and bar on the eastern side retain their original minarets. A number of other original square kiosks still remain along the length of the pier, mostly marked with the initials 'BMPP' for 'Brighton Marine Palace and Pier', as the pier is still officially known.

During the Second World War the pier was closed and a gap made near the centre to prevent its use as a landing stage; it was also damaged by bombs during this time. Further damage was caused in 1973 when a barge broke loose during a gale, collapsing the theatre and wrecking part of the deck. Restoration was completed three years later, and further refurbishment and enlargement programmes were carried out following the takeover by Noble Organisation.



The Palace Pier c.1913.



The Palace Pier today.

5.4.2 Marlborough House

Marlborough House and attached railings: Grade I

The oldest remaining house in the conservation area is Marlborough House, located on the west side of Old Steine. It was built c.1765 for the proprietor of the nearby Castle Inn, who rather than occupy it himself instead rented it out to visitors - typically from London and coming to enjoy the sea air. It was sold to the 4th Duke of Marlborough in 1771 (for whom it is named) who then sold it on to local MP William Hamilton in 1786. It was at this time that the house was remodelled to the designs of Robert Adam,

who rendered the original red brick façade and added two shallow projecting bays with large round-headed windows. The small classical porch with pediment roof is original, though the door with fanlight is an Adam addition.

Following Hamilton's death in 1796 the building was auctioned off. In 1870 it was purchased by publisher John Beal, who used the basement for storage but let the upper floors as offices for the Brighton School Board; they purchased the whole of the property in 1891 and used it for education offices until 1974. It has since been used as a tourist centre.



Early photograph of Marlborough House from the late 19th century and a recent photograph.

5.4.3 Royal Albion Hotel

Royal Albion Hotel and attached walls, piers and railings: G II Western Wing of the Royal Albion Hotel: G II*

The Royal Albion was constructed in 1826 to the designs of Amon Henry Wilds for the owner of the site, John Colbatch. It was built on the site of the 1753 house of Dr. Russell, who first promoted the medicinal qualities of Brighton's sea water. By 1823 the site was owned by Colbatch who had demolished the house but the Corporation made attempts to purchase the land so that the clear views to the sea from Old Steine could be maintained. Colbatch refused and construction of the hotel began. It gained its Royal status in 1847.

The hotel proved popular during the 19th century but by 1900 had fallen into disrepair. In 1913 it was restored by Harry Preston who turned around its fortunes and it became a fashionable hotel for rich and famous guests, including the Prince of Wales. In 1963 the adjacent Lion Mansion Hotel, which had been constructed in 1856, was absorbed into the Albion as the western wing, as was the Palace Pier Refreshment Room (later Tussauds Waxworks) in 1981.

The original portion of the hotel is ten bays wide with a central entrance porch with Tuscan columns and a Royal Arms above, dating from 1847. Each of the bays is separated by Corinthian pilasters and a wide cornice terminates the top of the second floor, with the attic storey above. The additional buildings to the west employ similar Classical details and stuccoed facades.



The Royal Albion Hotel today.



Early photo of the Royal Albion Hotel taken at the end of the 19th century.

5.4.4 Royal Pavilion, Brighton Museum & Corn Exchange

*The Royal Pavilion: Grade I
 Museum, Art Gallery and Public Library and attached railings: Grade II*
 The Corn Exchange and Dome Theatre: Grade I
 The Corn Exchange: Entrance Wing: Grade II
 South Gate and attached walls, piers and wooded gates: Grade II
 North Gate of the Royal Pavilion and attached railings: Grade II*
 The North Gatehouse and attached walls, piers and railings: Grade II**

Following his rise to Prince Regent in 1811, George saw the increase of his villa in Brighton as a necessity - if only for the hosting of lavish parties. In 1815 he commissioned John Nash (with whom he had ecstatically financed to design the area around Marleybone Park) to transform his modest villa into an oriental palace. Nash pioneered the use of cast iron frames installed around Holland's original building, in order to support the numerous minarets, pinnacles and domes throughout. The interior was a no-expense-spared exercise in oriental design, including palm tree columns, tapestries and intricately woven carpets, and magnificent crystal chandeliers - the most remarkable being suspended from a gilt dragon in the Dining Room. The interiors were completed in 1823, though the responsibilities of George as king (crowned 1820) and failing health meant he only visited twice before his death in 1830.

The new king, William IV, continued to visit Brighton and stay in the Royal Pavilion, and in order to accommodate their household further buildings (most of which are now demolished) were added to the estate. When Queen Victoria succeeded in 1837, she made an initial visit to Brighton. However, the extravagance of the Pavilion, countered with its surprising lack of viable household space, led Victoria to sell it for a total of £50,000 to the town of Brighton in 1850. The interiors were stripped with a new remodelling of the ground floor being carried out in a similar but less lavish style. Soon after the Pavilion was open to the public and Victoria progressively began to return many of the original interior furnishings. From the 1920s to today, there have been successive programmes of restoration.



Sketch of the Marine Pavilion following its update by Henry Holland, but prior to the work carried out by Nash.



The Royal Pavilion and grounds in c.1870. The Dome and Corn Exchange can be seen in the background and the south gate is in the foreground.



Recent photograph of the Royal Pavilion taken from the east side of Old Steine.

5.4.5 St. Peter's Church

Grade II*

It was designed by Sir Charles Barry, and could be considered one of the finest examples of pre-Victorian Gothic Revival buildings in Britain, with its re-working of late 15th - early 16th century perpendicular style. Barry won an open competition for the project in 1824, and later designed a spire which was never constructed. In 1898 the original hexagonal apse was replaced with a rectangular chancel designed by Somers Clarke and J T Mickelthwaite. It is Grade II* listed.



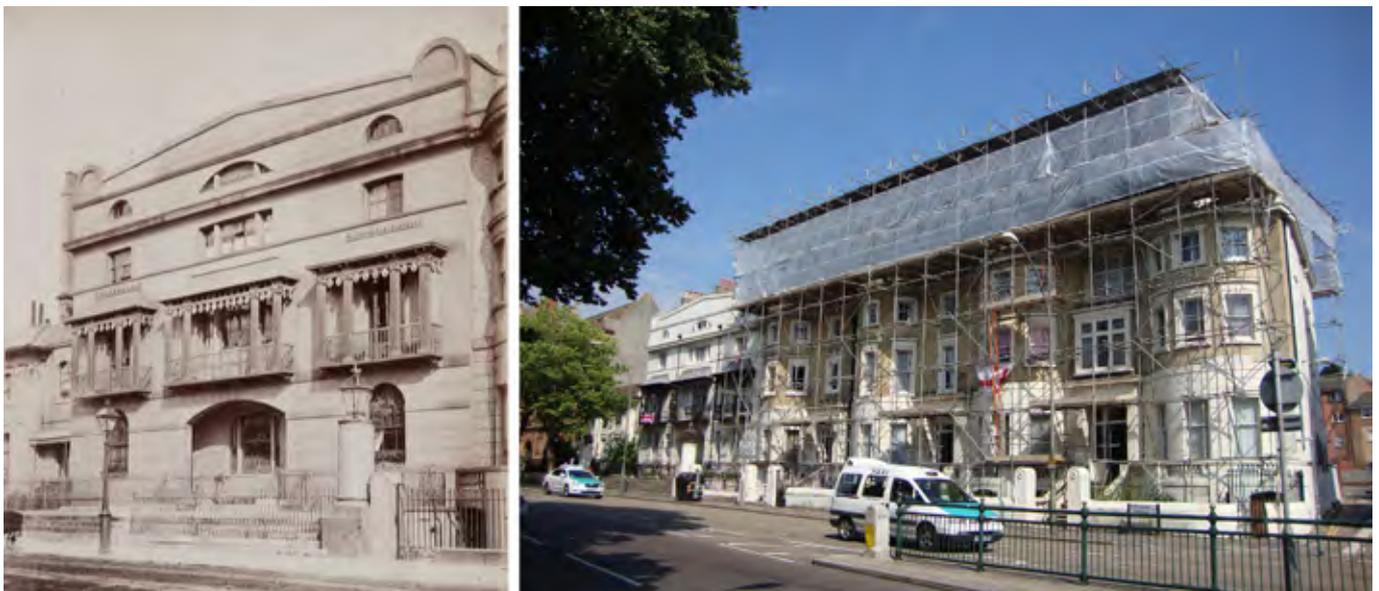
Photograph of St. Peter's Church c.1910 and a more recent photo. Note that the early decorative lamp post is gone and the trams have been replaced with buses. Many of the mature trees have been cut back or replaced with newer trees.

5.4.6 Richmond Terrace

1 - 18 and attached walls, gate piers and railings: Grade II

The original terrace consisted of nos.4-14 and was built by Amon and Amon Henry Wilds in 1818 as a speculation. These terraces vary in style and scale, with nos. 4 - 6 being four storeys with ironwork Ionic pilasters and verandas, No.7 featuring Wilds' well known application of ammonite capitals, and Nos. 11 - 14 being a row of three storey buildings with continuous ironwork balconies. Nos.1-3 (and probably no. 15)

were likely added in the 1820s by Amon Henry Wilds with his new partner Busby, and were originally known as Lennox Place. These are bow-fronted houses of yellow brick at first and second floor, and feature unique chain-link decorations on the gate pillars. Nos.16-18 are again of a later date, and likely added by Amon Wilds.



A photograph of numbers 4 - 6 Richmond Terrace, originally designed as a single house by Amon and Amon Henry Wilds. The recent photograph shows numbers 6 - 14 (unfortunately under scaffolding at the time of photographing) with Nos. 4 - 6 at the far left of the image.

5.4.7 Municipal Technical College

Brighton College of Technology & attached walls, gates & railings: Grade II

In 1897 the Municipal Technical College was constructed at Richmond Terrace, on the site of Richmond Villa - once the home of Amon Wilds. The college had originally been housed in part of the Royal Pavilion. The new building was designed by John Gibbins in the Italian Renaissance style, being red brick with terracotta dressings. It initially

consisted of only the central ornate bay and a single bay either side. Mechanical workshops were added in 1906, and the existing teacher training building was incorporated as the north wing in 1909. The final major extension was built as a south wing in 1935. It has subsequently been known as the Brighton College of Technology and City College Brighton and Hove.



Photograph of the original Municipal Technical College, taken shortly after its opening in 1898. The buildings either side were later demolished to construct the Training College to the north (1909) and the south wing (1935) (James Grey Collection, Regency Society). A recent photograph shows the building as it stands today.

5.4.8 Hanover Crescent

Nos. 1 - 24 and attached railings: Grade II
Garden wall and gate piers in Lewes Road: Grade II
North Lodge: Grade II
South Lodge: Grade II

In 1822, Henry Brooker commissioned A H Wilds to design Hanover Crescent on the east side of the Level. This development of 24 terraced houses gives the appearance of

individual grand buildings, all with varying elevations carried out in a similar architectural style. There are two lodges here with Tuscan columns and a garden wall separating the development from the main road; the garden was taken over by the corporation through the Brighton Improvement Act 1884. Behind the crescent, to the east, are Hanover Street and Hanover Terrace, which contain rows of cottages and terraces built the same time.



Hanover Crescent



1873 Ordnance Survey Map showing Hanover Crescent with the rows of terraced buildings behind.

5.4.9 Park Crescent

Nos. 1-16, including garden walls, piers, and railings: G II*

Nos. 26-32: G II*

Nos. 33-48 and attached railings: G II*

Gate piers to the garden of Park Crescent: G II

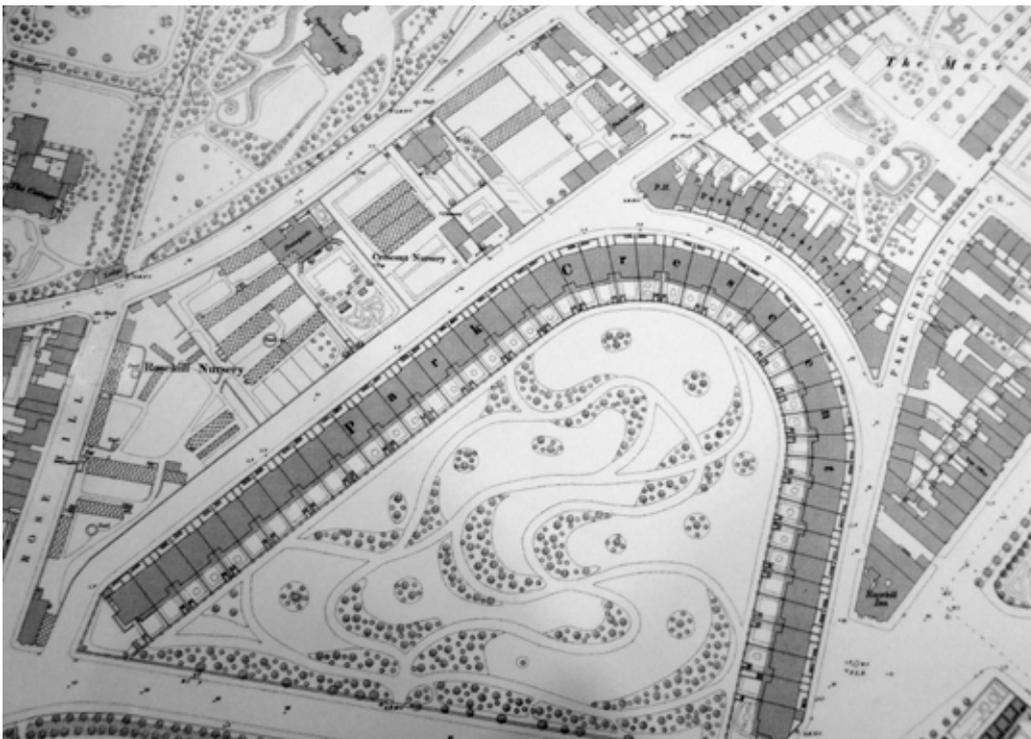
Park Crescent, to the north of The Levels, was built on part of the former Royal Gardens cricket ground from 1849. The houses were designed by Amon Henry Wilds as an inward looking terrace which surrounded a private garden. Nos. 24-26 are not listed as they were bombed in 1942 during WWII and rebuilt as facsimiles in 1983.

The outward face of the Crescent is presented as a curved terrace of houses with typical Brighton characteristics: stuccoed walls painted a pastel shade, sash windows and slate roofs. The cornice under the eaves features a repeating pattern of brackets and wreaths. Above each of the pairs of entrance doors is a raised storey which is more evident on the inner facades of the houses which face the garden. Here they are decorated with pediments and pairs of arched windows. The ground floors on this side have canopied verandas above.

The gate piers were built for James Ireland, who laid out the Royal Gardens, in 1822. The adjacent walls were badly damaged in the 1987 hurricane and lion statues on the gate piers were removed in 1987.



Regular rows of two storey terraces along Park Crescent.



Ordnance Survey map of 1875 showing Park Crescent.

5.5 Positive Contributions

The following provides a list of key elements which contribute to the character and appearance of the conservation area:

- ◇ There is an important historical focus in the central valley running its length of the conservation area. This forms a visual focal point and the historic core of development of the adjacent streets
- ◇ The most important aspect of the conservation area is its continuous green corridor of open spaces; these create a unifying characteristic in an otherwise inconsistent area and provide much needed public green space within an otherwise built-up area
- ◇ Surviving rows of terraces with regular rooflines are of considerable importance given the varied and inconsistent nature of much of the area. This is especially true of Richmond Terrace and Gloucester Place
- ◇ The rows of terraces behind Hanover Crescent are a welcome change to the busy traffic and inconsistent architectural scale and character of the rest of the conservation area
- ◇ Views to and from Palace Pier are highly significant
- ◇ The Royal Pavilion and associated buildings/gardens provide a key historic, physical and visual focal point

5.6 Negative Contributions

There are several negative contributions to this conservation area. The following provides a summary of these, taken from the Conservation Area Study and from first hand observations:

- ◇ The highly significant sense of enclosure created with the relationship between the central green spaces and inward facing buildings has been considerably weakened through road widening and heavy vehicular traffic
- ◇ The increase to traffic has also altered the original character and setting of Old Steine and broken down the relationship between the three separate sections of Victoria Gardens
- ◇ Views into, across and out of the conservation area have also been negatively affected by modern intrusions. Views of the Royal Pavilion, along York Place and Grand Parade are all disturbed by modern tower blocks behind
- ◇ Various 20th century buildings, by virtue of their disproportionate massing and out of context materials detract from the conservation area, in terms of streetscape rhythm and long views. The following buildings are considered to be detrimental to the conservation area:

- The Brighton Buses buildings at the southeast corner of Old Steine are an inappropriate intrusion and disturb symmetry
- 1 - 3 Albion Street
- 27 - 31 Ditchling Road (Buxtons furniture shop)
- 1 - 9 (TSB offices) Gloucester Place
- 20 Gloucester Place
- Lombard House on Gloucester Place
- 1 - 6 Grand Parade
- 16 - 19 New Road
- 48a Old Steine (Kensall House)
- 16 - 17 St George's Place
- 120 - 121 Southover Street
- Wellesley House, Waterloo Place
- Sainsbury Supermarket, London Road
- 61 - 68 East Street
- University of Brighton Art, Design and Humanities Building on Grand Parade



Photograph of 1946 showing a row of 1820s Regency Terraces at Waterloo Place (just northeast of St. Peter's Church), with Charles Augustus Busby's house being third from the left. These were mostly demolished when new offices were constructed, though the owner of No. 9 refused to sell and her house remained (both from James Gray Collection, The Regency Society). Following her death in 1974 the offices were completed.



Unattractive view up Morley Street looking northeast toward the Albion Hill development. This road has been substantially widened, which would have necessitated the demolition of terraced buildings.



Curved building at the corner of Grand Parade and Edward Street, which detracts from the overall character of the conservation area. It is especially intrusive given its position directly across from the Royal Pavilion.



View looking east on Richmond Road, which is dominated by the tower blocks of the Albion Hill development. Note also the modern building to the right, which would have necessitated the demolition of rows of terraces and today detracts from the character of the conservation area (note that this image is the result of a photo merge).

5.7 Assessment of Significance

The Valley Gardens Conservation Area is of High Heritage Value.

Valley Gardens has an incredibly varied architectural character and style both from one character area to the next, as well as within individual character areas. In some cases this provides an interesting combination of styles and materials within a single terrace. In other cases, however, the demolition and replacement of historic buildings with modern office blocks or other structures has been detrimental to the overall character and appearance to the area.

A great deal of significance within Valley Gardens is owed to the historic association between the central "spine" ghosting the old path of the Wellsbourne River (now occupied by gardens which form a welcome variation from the breezy seaside and the surrounding built-up areas) and the buildings which overlook it. This arrangement is unique within Brighton and clearly reflects the historic development of the town and its subsequent use as promenading spot.

The architecture of the area is generally typical of Brighton with rendered terraced buildings having features such as balconies, bow or bay windows, slate roofs and prominent chimney stacks. However, some stand-out buildings are of architectural and aesthetic significance, including the Royal Pavilion, Palace Pier and St. Peter's Church. There are also some buildings of historic interest, including the oldest structures in Brighton which are centred around the area of Old Steine.

There is also a good deal of significance with regards to views within and from the Conservation Area. This is particularly true of the views looking from the pier toward Marine Parade, as well as views from the promenade toward the pier. There are also some interesting views across the central gardens and particularly within the grounds of the Royal Pavilion.

Despite the overall attribution of High Heritage Value, it should be noted that some character areas contribute to this attribution more than others, as do particularly notable listed buildings. These include the Palace Pier, area around Old Steine, and the Royal Pavilion and grounds.

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An aerial view with the Queen's Park Conservation Area site marked in red (©Crown copyright and Landmark Information Group Ltd. 2011).

6 QUEEN'S PARK

6.1 Overview

Queen's Park Conservation Area was designated in 1977, and comprises an area of approximately 18.5 acres. The park itself forms the visual and physical centrepiece of the conservation area and is also the central point from which residential development extended in the late 19th and early 20th century.

The area was originally laid out as Brighton Park. Following its purchase by Thomas Attree, Charles Barry was commissioned to landscape the park and design a villa - which was to be the first of many. While Attree's villa was constructed his plan for several more was never carried out. In the late 19th and early 20th centuries the streets immediately adjacent to the park began to be built-up, with the development of residential streets radiating further outward. Attree Villa has since been demolished.

The park generally has a good sense of enclosure on all sides, with its position in a valley limiting long views looking outward. Key focal points from within the park include a clock tower and a lake. Elsewhere, notable landmarks include the Barry designed Pepperpot on Tower Road and St. Luke's school and grounds to the north of the conservation area.

The majority of high quality housing dates from the late Victorian and Edwardian periods. Brick with white stone dressings is the dominant material here, setting it apart from the typical pastel and white seaside terraces of Brighton, though both St. Luke's Terrace and Park Street feature some buildings of this style. To the south of the conservation area are Egremont Place, Tillstone Street and Park Street, which along with Queen's Park Terrace and St. Luke's Terrace are lined with terraced houses. East and West Drive feature detached and semi-detached houses of a higher quality, the most notable being Queen's Park Villa.

6.2 History & Development

Throughout the growth of Brighton in the late 18th and early 19th centuries, the area around Queens Park remained open fields. To the south, the development boom was progressing steadily from the Old Steine eastwards. Streets running north off Edward Street were being built up with rows of terraces, including Egremont Place, Illstone Street and Park Street.

In 1824, the area was laid out as a subscription pleasure garden for John Armstrong, to be known as Brighton Park. The design was known to have been approved by the Prince of Wales, and it was Armstrong's intention to call upon nobility, gentry and the upper classes of the general public to pay a fee for entry. It was also Armstrong's plan to sell plots of land around the park for the construction of detached villas. A newspaper advertisement from December 1824 pronounced the opening of the park:

'The celebrity which Brighton has acquired by the presence of Royalty, and the salubrity of the air, induced the proprietor to direct his attention to the formation of a Park, for public resort: conceiving it would form a novel and desirable addition to the various sources of

amusement. Under that impression, between sixty and seventy acres have been so converted, at a considerable expense, lying to the north of the Marine-Parade, and opening to the downs by a carriage-drive and promenade, forty feet wide, and nearly a mile and a half long; including an interesting valley, interspersed with plantation and ornamental groups of trees, surmounted by allotments surrounding the whole, for the erection of detached villas, which will command an uninterrupted view of the varied scenery of the Park, the downs, and the sea'¹.

Ticket prices were listed for families and individuals, on the basis of one, three or twelve month subscriptions; these ranged from five shillings to two guineas.

Soon after the opening of the park, local solicitor Thomas Attree purchased the land with a grand idea to create a more landscaped central park (approximately 15 acres) and to fulfil Armstrong's original plan for several detached villas around it, all in a fashion similar to the highly successful Regent's Park in London. In 1829 Charles Barry was commissioned to redesign the park, including two formal entrance arches and a villa residence.

The villa was designed as an Italianate house (one of the earliest of this style), with a shallow roof, broad eaves, plain walls with a loggia of three round-headed glass doors, and a balustraded terrace. It stood on the southern side of the present Attree Drive, with grounds bounded by North Drive, Queen's Park Terrace and Tower Road. The 'Pepper-Box' or 'Pepper-Pot' at the junction of Queen's Park Road and Tower Road was also one of Attree's commissions. It is a ten-sided building sixty feet high with Corinthian pillars and a cupola, originally used as a water tower.

Attree Villa was intended to be the first of many planned villas within Attree's original scheme, but only one other, Cowell's Villa, was ever built. At the time of its completion, there was no indication that the rest of the villas would not be constructed, with the Brighton Gazette reporting that: *'Mr.W.S.Cowell and Mr.T.Atree have built two villas in the park, which add considerably to the beauty of the scene and will no doubt be speedily followed by the erection of many others.'* (June 30, 1831).

In 1836 Attree renamed the park 'Queen's Park' in honour of Queen Adelaide, wife of William IV. By this time some of the park's attractions included an archery club and an aviary. In the 1840s, Dr Granville described the park as *'the only decent plantation to be seen near or about Brighton'* However the Park was only for invited guests with the general public being granted access on the occasional fete day.

Upon Attree's death in 1863, the estate was bought by George Duddell, who had earned his fortune as a property owner in Hong Kong. He was elected to Town Council and *'gained a reputation as a friend of the working class'*. Duddell lived at the Villa until his death in 1887. Duddell's widow (and great niece) Kate lived for another three years in the estate, after which she sold it to the trustees of George Duddell.

¹ Brighton Gazette, December 23 1824

The villa remained empty for until it reopened in 1909 as an Xaverian College for Catholic boys. The college closed in 1966 and the villa became derelict; it was demolished in March 1972 due to unmanageable costs for restoration, despite being classed as outstanding by the Historic Buildings Council and listed grade II*.

The estate was sold by Duddell's trustees in 1890, and purchased by the Race Stand Trustees, whose name appears on the rebuilt (1890) gateways at Egremont Place and Park Street. They presented it to the corporation in the following year for use as a public park, and £12,000 was spent on landscaping the park to the designs of Mr. May, the Borough Surveyor and Mr. Ward, the Head Gardener. It was at this time that a lake was built on the site of the old roller-skating rink in the centre of the park and a drinking fountain was erected in the Park in memory of the gift. The Park was formally opened to the Public on 10th August 1892 with a grand opening ceremony. Later alterations to the park include the establishment of a large bowling green (1909), building of the first playground (1911), laying of a croquet lawn and tennis courts (1914) and construction of the red-brick and stone clock tower (1912 - 5).

In 1898 Attree's house (now called Duddell's Villa) and estate were sold by the Corporation, with the sale including over 4 acres of land and several outbuildings. There was also a great deal of land around the park which was sold, described as *'ten parcels of ripe building land, possessing existing frontages of 2,500 feet to the following well-made favourite thoroughfares: West Drive, East Drive, South Avenue and Tower Road, with space for the erection of fifty villas'*².

BRIGHTON PARK.

MR. ARMSTRONG, the projector and proprietor of the Park, begs leave respectfully to acquaint the Nobility, Gentry, and the Public, that it is now open for admission, (Sundays excepted.) The celebrity which Brighton has acquired by the presence of Royalty, and the salubrity of the air, induced the proprietor to direct his attention to the formation of a Park, for public resort: conceiving it would form a novel and desirable addition to the various sources of amusement. Under that impression, between sixty and seventy acres have been so converted, at a considerable expence, lying to the north of the Marine-parade, and opening to the downs by a carriage-drive and promenade, forty feet wide, and near by a mile and a half long; including an interesting valley, interspersed with plantations and ornamental groups of trees, surmounted by allotments surrounding the whole, for the erection of detached villas, which will command an uninterrupted view of the varied scenery of the Park, the downs, and the sea. Just within the eastern entrance is an elegant **PUMP-ROOM**, intended for the supply of the celebrated **MINERAL WATERS OF GERMANY**, which adds a striking feature to the general effect.

His Majesty having been graciously pleased to signify his approbation of the design, and several of the nobility and gentry, who have seen the Park, having expressed great satisfaction, and promised to sanction the undertaking, it is anxiously hoped, when the improvements, which are in progress, are completed, that it will be thought worthy of public patronage.

TERMS AND CONDITIONS.

A Ticket for a Family for Twelve Months	Two Guineas.
A ditto ditto Three Months	One Guinea.
A ditto ditto One Month	Half-a-Guinea.
A ditto One Person Twelve Months	One Guinea.
A ditto ditto Three Months	Half-a-Guinea.
A ditto ditto One Month	Five Shillings.

Every Non-Subscriber to pay Three-pence each time of admission. To be included in a family ticket. - No dogs admitted, nor servants excepting their masters' horses.

Subscriptions will be received at the Banks and Libraries, and also at the Cottage, in the Park.

Notice from an 1824 local newspaper advertising subscriptions available for Brighton Park.

PARTICULARS AND CONDITIONS OF SALE

Queen's Park Estate,
BRIGHTON
SECOND PORTION.



A VIEW IN QUEEN'S PARK

FOR SALE BY AUCTION BY

Mr. HORTON LEDGER
IN CONJUNCTION WITH

Messrs. DOUGLAS YOUNG & Co.
AT THE MART,
TOKENHOUSE YARD, LONDON, E.C.,
ON WEDNESDAY, 21st SEPTEMBER, 1898,
At TWO o'clock precisely.



Queen's Park in the late 19th century (Brighton Local Studies Library, photography binder 24, negative 369).

² Sale Particulars for Queen's Park Estate, 1898. From Box B - Community of Queens Park, at the Brighton Local Studies Library.



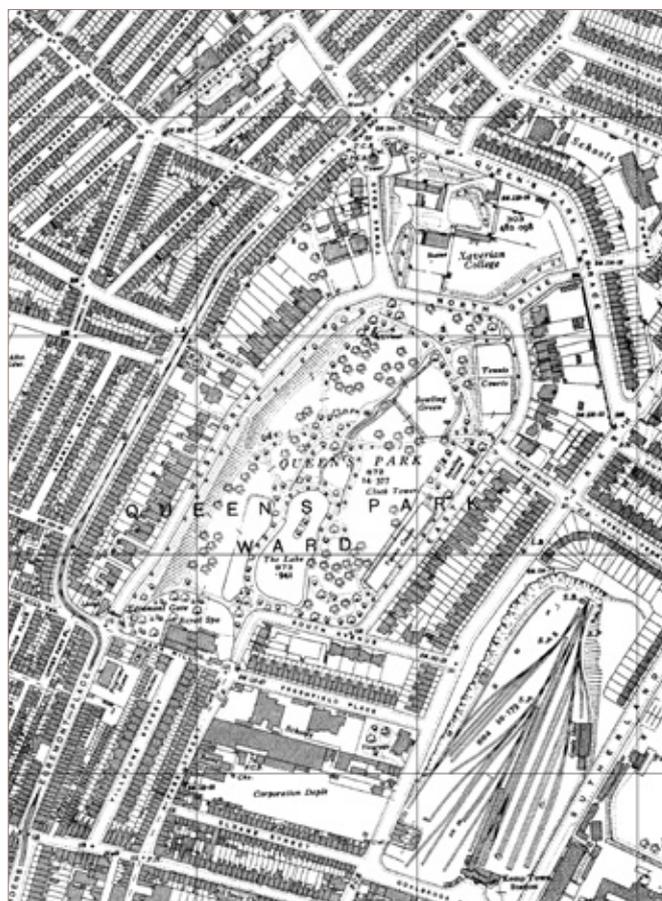
Map of Brighton c.1824, showing the newly formed Brighton Park.



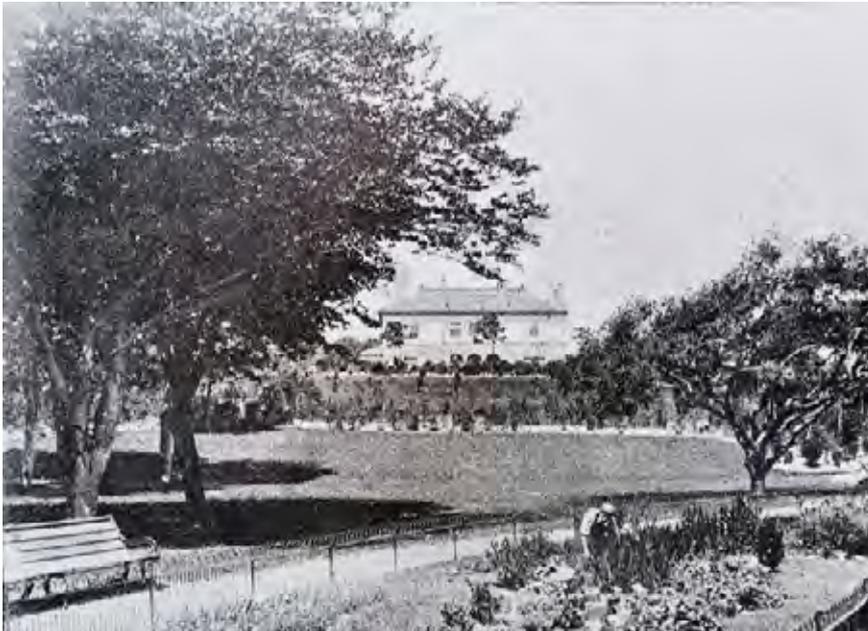
1899 Ordnance Survey map of Queen's Park area, showing the newly landscaped park including lake and Egremont Gate, Attree Villa to the north, and several residential streets starting to be built-up in the surrounding area.



Ordnance Survey map dated 1911 showing the continued build-up of housing in the area surrounding Queen's Park. By this stage all of the detached and semi-detached houses on East and West Drive had been constructed, and the Attree Villa site was in use as the Xaverian College. St. Luke's School had also been built by this time.



Ordnance Survey map dated 1931, showing little change in the area from the 1911 map.



Queen's Park in the 1900s, with Attree Villa in the background, and the original iron railings around a central planted garden.



Attree Villa in the 1960s, prior to its demolition (James Gray Collection, The Regency Society).



View of the grounds of the Xaverian College in 1969, prior to construction of the blocks of residential flats which are there today. Queen's Park Terrace and St. Luke's School can be seen beyond (James Gray Collection, Regency Society).

Following sale of the land, the houses around the park were built speculatively by A.J. Walt & Co. Ltd. However, unlike the original planned arrangement of 50 detached villas, there were over 60 detached and semi-detached houses constructed in the Edwardian style.

The area south of the park also underwent changes at this time. In 1888 and 1889, slum clearance to the south of the Queen's Park was undertaken to battle constant outbreaks of Typhoid Fever, tuberculosis and general conditions of overcrowding.

Three areas were targeted for clearance: First, St. James's Avenue (south of St. James's Street), secondly White Street and Blaker Street (between Edward Street and Carlton Hill) and thirdly an area 'bounded on the north by Park Hill, on the south by Edward Street, on the east by Park Street, and on the west by Leicester Street'. Following slum clearance, rows of terraced housing were created on the east and west side of what is now Tillstone Street.

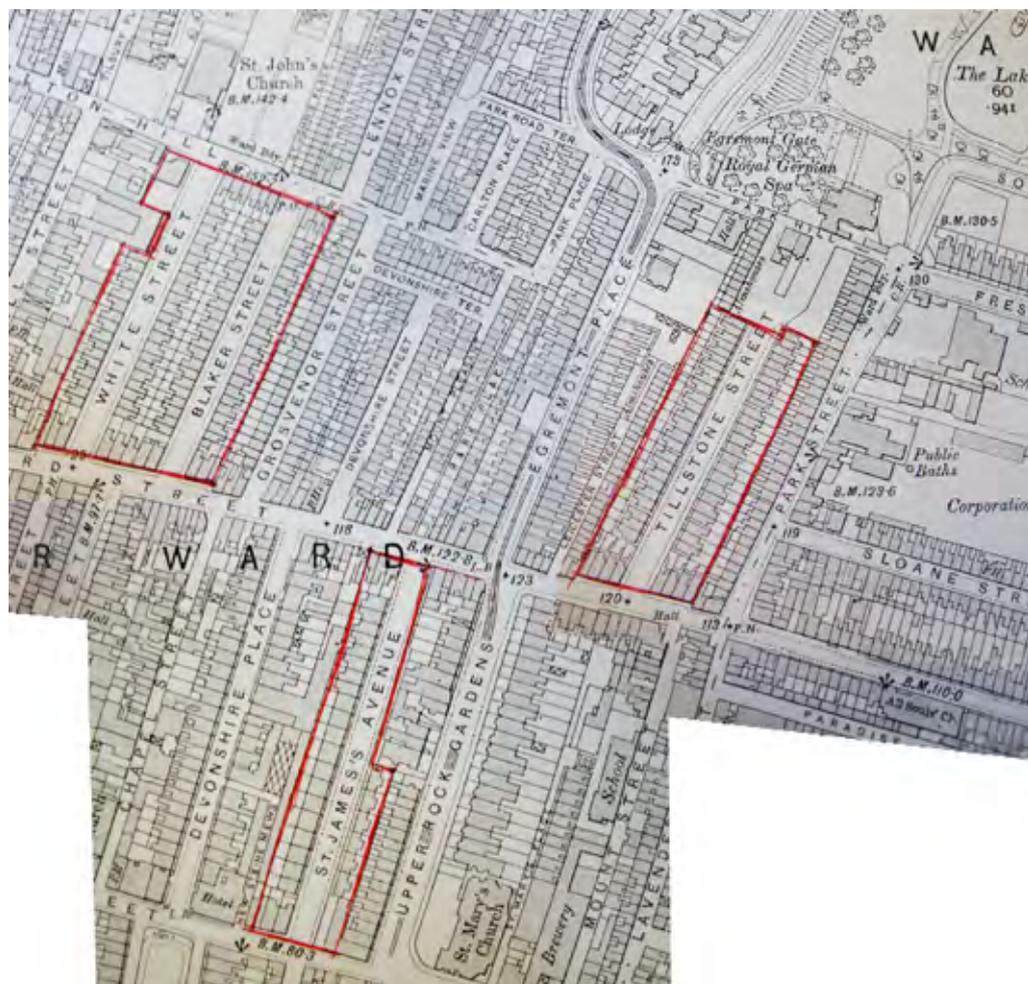
To the north of the park (but separated from it by modern development) is Queen's Park Terrace, a curved street featuring a continuous row of terraces on the north side. These large terraces are constructed of brick and flint cobble, with bay front windows at ground and first floor and dormer windows. Further housing was constructed around the park in the early parts of the 20th century, largely as a response to growing population and made popular through the accessibility provided by electric trams.

During the Second World War, two air raid shelters were built within the park and most of the railings were cut down to help in the war effort. The top of the stream was filled in leaving only the stretch there is today, and the lake used by the military to test vehicles' waterproofing. The Pepperpot was used as an observation tower, and the Spa became a fire watching station and a gas-mask issuing station.

In the 1960s the park was seen as unsafe and suffered vandalism and neglect, and in the following decade three separate campaigns were carried out to restore it. In the 1990s, the council invested £200,000 to repair the lake, create a new rock garden and waterfall and another to refurbish the play facilities. Further additions included a scented garden and organic herb garden.



Photograph of Park Place prior to the slum clearance of 1889.



Map showing the areas which were subject to slum clearance at the end of the 19th century.

6.3 Character and Appearance

6.3.1 General

The Queen's Park Conservation Area is dominated by the park itself, which is generally an open green space with several free-form paths. Mature trees are found dotted throughout, especially around the pathways and the west boundary. Due to the openness of the space, the few landmarks within it - namely the clock tower to the east, lake to the south, and central terracotta drinking fountain - become key focal points. The small surviving portion of the Bath Spa at the south end is an attractive set piece which takes on a folly-like character with its fluted Doric columns and pediment; however the later nursery building detracts from the overall setting. The "Pepper Pot" on Tower Road and entrance arches at Egremont Place and Park Street also create a sense of folly, echoing the highly fashionable landscaped gardens of the 18th century.

The majority of houses on the immediate outskirts of the park are generally large semi-detached buildings of the Tudor Vernacular Revival style, constructed mainly of red brick with white stone dressing and timber details, terracotta tiling, stained glass and patterned exterior path tiles. The regularity in material and general style tie together the streets directly adjacent to the Park and create an attractive setting. These buildings also create an interesting variation on the typically rendered facades of terraced housing elsewhere in Brighton.

The rest of the housing in the area is composed of smaller rows of terraced buildings, either in red brick or the more typical Brighton stucco with white or pastel shades. A few surviving flint cobble houses on Park Street are an interesting and welcome variation. The streets of the conservation area to the south of Park Hill were established in the early 19th century, though Tillstone Street - now lined with Tudor Revival brick terraces featuring scalloped terracotta vertical tiles - were built following slum clearance in 1898. Modern brick buildings at the north end of the street disrupt the regular flow of these turn of the century houses.



Drinking fountain in the centre of the park.



General view of Queen's Park looking east, with the clock tower in the background.



The lake at the south end of the park.

6.3.2 West, North and East Drives

West Drive is one of the most scenic parts of the conservation area, with mature trees on the east side overlooking the park, and large red brick houses on the west side. These houses have well landscaped front gardens enclosed by continuous low red brick walls with piers, which sets the houses back from the road. This set-back, combined with the park opposite, creates an opportunity for attractive views looking north and south along West Drive.

The majority of houses are semi-detached red brick with white dressings, with a few detached houses. At the south and north ends the houses are in the Victorian style, projecting bay sash windows and Tudor-esque gables with white timbers. Each house has a partial first floor balcony supported on large brackets, and while the railings range from curved cast iron to timber spindles they are all painted white to create uniformity. Nos. 7 and 8 have had decorative plasterwork installed on the gable - which is an interesting feature - though the stucco render on No. 8 breaks up the rhythm of red brick on either side. Later garage additions to some of these buildings unfortunately detract from the historical division of the semi-detached buildings.

Just south of Albion Hill the buildings generally remain semi-detached, though the style is more variable here, ranging from flat-fronted houses with ground and first floor timber verandahs (Nos. 12 - 13) to a particularly large detached red brick house with Flemish gable and rubbed brick arches over the windows (No. 18). The key unifying characteristic of these buildings is the use of red brick with white dressings, and where materials vary the affect is detrimental, as in the pebble dash render of No. 11.

No.30 West Drive is Queen's Park Villa, a large listed building of 1851. It is white stucco with an ironwork balcony and verandah. Previously known as Pennant Lodge, it was the residence of Charles Freshfield - a local solicitor and Conservative MP - after whom the nearby Freshfield Road was named. It has since been used as a nursing home and is currently offices and flats.

The area to the north of North Drive has not been included within the conservation area. It is the site of 20th century three - four storey brick residences constructed in a plain modern style. These detract from the overall setting both of the park and of the conservation area as a whole.

East Drive has a higher variation of styles and materials, though the buildings are again mostly semi-detached. Many of the houses are attractive red brick Victorian buildings which mimic the style of those on West Drive, but blocks of more modern buildings (Nos. 9 - 12) are out of character. While the houses here maintain a set-back position from the road with front gardens and brick walls, the lack of tree line and higher position (due to natural sloping) create a much more open feel to the street here than to West Drive. The views looking south are spoiled by large tower blocks in the East Cliff area.



Attractive detached and semi-detached houses with mature trees on West Drive.



A modern block of residential flats at the corner of East and North Drives.



Different styles of houses on East Drive.



6.3.3 Park Hill & Southern Streets

Park Hill is along the south edge of the park, separated by a flint cobble wall running most of the length of the street. Given the slope of the street, views to the east and south are clear from the east end, including Kemp Tower at the Royal Sussex County Hospital. The south side is dominated by the Park Hill Evangelical Church, a gable fronted red and brown brick Victorian building. It was constructed in 1894 as the Presbyterian Church of St. Andrews, to a design by Herbert Buckwell.

Park Street is one of the main approaches to the park, and is lined on the west side with flat-fronted three storey terraces, most of which are rendered and painted in pastel colours. Many of the original chimneys survive and these help to maintain the regular roof line. Nos.17, 23-24 and 28-29 retain the original cobbled fronts with white quoins, and are included on the council’s local list of buildings of special interest. The eastern side of the street has been the site of modern development, with the large tower blocks at the south end dominated the whole of the street and disrupting the historical residential setting. At the north end is Queen’s Park Nursery, a red and brown brick gabled Victorian building which adds to the Victoriana character of the buildings around the park. The north end is dominated by the stone archway leading into the park, which provides an attractive terminating view of the street.

Egremont Place has a similar, if less dramatic, terminating view of the other main archway. The buildings here are a complete mix of two to three storey terraces, modern residential buildings and, at the north end, a Georgian style building with mansard roof and central porch, being yellow brick to the north and flint to the south. At the south end of the street the terraces are more regular, with ground floor rusticated bays.



Park Hill looking west, up the hill. Park Hill Evangelical Church can be seen on the left side of the photograph.



View of Park Street west side, with the cobble fronted buildings in the centre of the photograph.



Park Street looking south, with the residential tower blocks at the south end of the street.



View of Egremont Place looking south. Yellow brick and flint building at the north end of Egremont Street on the east side.



View of Tillstone Street looking south.

6.3.4 St. Luke's & Queen's Park Terrace

The area north of the park is set on a west to east downward slope, and is dominated by the large buildings of St. Luke's School. Despite being constructed on a terrace which is lower than street level, the strong repetitive gables and massing of the main school building create a dominated presence which helps to reinforce - through architectural language - the predominantly Victorian character and setting of the area. This setting is reinforced by St. Luke's pool, constructed of the same material and with the same architectural style as the school building, and by the caretaker's cottage and boundary of cast iron fences with brick and stone piers around the school perimeter.

Given the open nature of the school playground and the lack of any trees or other foliage on either side of St. Luke's Terrace the views are sweeping, with the school providing a prominent focal point of this junction. The open views also allow for interesting glimpses down to the sea, particularly from the northeast corner of the school ground, though this is unfortunately marred by modern blocks of flats in East Cliff and Kemp Town.

Queen's Park Terrace and St. Luke's Terrace both add to the overall Victorian character of the area, being comprised of rows of red brick terraces with terracotta roofs and chimney stacks. On St. Luke's Terrace some of the buildings have been rendered and painted in pastel colours, which provides interesting historical evidence of the continued favouritism for this style of architecture into the 20th century. Given that there are multiple buildings finished in this way the affect is actually rather attractive, and the consistent roofline with repetitious chimney stacks helps to keep the street view consistent.

The buildings on the north side of Queen's Park Terrace compete for interest and attractiveness with the semi-detached properties on West Drive, as their repetitive facades of bay windows, linear fenestration and decorative plasterwork create a highly striking rhythm. This is added to by the low walls with piers all painted white and the mature trees here. However, the setting is highly disturbed by the modern development on the south side of the street.



St. Luke's Terrace viewed from the west end. Though not within the Conservation Area, this row of terraced housing is a positive contribution to the overall setting.



Attractive rows of brick terraced housing on Queen's Park Terrace.



St. Luke's swimming pool with St. Luke's School in the background.



Terraced housing on Queen's Park Rise leading up from the adjacent Queen's Park Terrace.

6.4 Key Heritage Assets

6.4.1 Pepper Pot

The Tower or “Pepper Pot” : Grade II

The Pepper Pot is a sixty foot high tower located at the junction of Queen’s Park Road and Tower Road. It stands both as an iconic heritage asset in its own right, and also exists as a reminder of Thomas Attree’s vision for Queen’s Park. Following the redesign of the main entrances in 1891 and the demolition of Attree Villa in the 1970s, this building remains the only element of Barry’s design for the park to stand (virtually) untouched.

The building is constructed of rendered brick and stone, with a ten-sided sloping base supporting a round tower with ten Corinthian Pillars, dentil cornice and a cupola. The original use of the building has historically been the subject of much speculation, though by 1873 it is shown on an Ordnance Survey map as ‘water tower’. Following success abroad publishing the Hong Kong Times, Duddell set up a daily newspaper called the Brighton Mail which he printed here. Other historical uses include a Second World War observation tower, and an artist’s studio.



Photograph of the Pepper Pot taken in 1907 and a more recent photo, both taken from Tower Road.

6.4.2 Bath Spa

The Royal Spa: Grade II

In 1825 an artificial spa was built at the southwest corner of the park by German doctor F A Struve, who had opened similar establishments elsewhere in Europe. Struve had invented a machine that reproduced the characteristics of natural mineral water using chemicals. This was ideal for Brighton as it lacked a natural spring but spa bathing had become highly fashionable by the late 18th and early 19th centuries.

The ‘Fashionable Chronicle’ in the Brighton Gazette provides a description: *‘The building consists of a large handsome room fifty or sixty feet in length, and of proportionate breadth and height. A fine flight of steps lead to the noble saloon, on which are placed Ionic columns, supporting a portico in the purest Grecian taste. On the side of the Saloon opposite the entrance runs a counter, behind which are ranged cocks that supply different kinds of waters.’* Customers could obtain the waters of Karlsbad, Kesselbrunnen in Bad Ems, Marienbad, Bad Pyrmont and other continental spas.

It became known as the Royal German Spa after obtaining Royal Warrant in 1835, and remained popular through the 1840s. By the 1850s its popularity had greatly declined, though after the pump room closed Hooper Struve Ltd continued the manufacture of bottled mineral waters there until 1965. The building became derelict and passed to the corporation, who demolished the pump room. The Ionic portico and north wall were restored by T.R. Williams as an open loggia and it is today within the grounds of the Royal Spa Nursery School, a small modern building of 1978 which was badly damaged by fire in December 1985.



Historic etching of the German Bath Spa, likely dating to soon after its receipt of Royal Warrant in 1835, judging by the royal crest on the main facade.



Photograph of the Royal Bath Spa taken sometime in the 1960s or 1970s when the building was derelict (Brighton Local Studies Library photography binder 24, negative 298).

6.4.3 Clock Tower

Grade II

Located on the east side of the park immediately adjacent to East Drive is the Queens Park clock tower. It was constructed in 1915 from a £1000 bequest by William Godleye, a local Brighton Tradesman who lived in nearby. The clock tower is square in plan, constructed of red brick with stone dressings including quoins and a rusticated base set on a plain plinth.

The clock stage is of stone, with small finials at each corner and a clock on all four faces; this is topped with a copper roof having a ball finial. Given the wide open, valley-like slope of the park, the clock tower provides a key landmark both from within the park and from the adjacent East Drive which sits at a slightly higher elevation.



The Clock Tower as seen from East Drive.

6.4.4 St. Luke's Primary School

St. Luke's School: Grade II

St. Luke's Pool: Grade II

Walls & railings to St. Luke's School, St. Luke's Pool

No. 10 St. Luke's Terrace, Caretaker's House: Grade II

St. Luke's School is located north of the park, backing onto Queen's Park Terrace and overlooking St. Luke's Terrace. The grandiose brick and stone building is reminiscent in style of a Victorian rail station, and was the last major work of Thomas W Simpson, the architect for Brighton and Preston School Board. It is thought to be his most impressive design, owing to a prominent and dramatic location and well-executed exterior elevations, but also because of the forward thinking internal planning of large rooms with natural ventilation and lighting: *'The monumental scale of the buildings is partly the result of the height of the ceilings which were raised to admit light and air into the classrooms'*¹. The vast scale of the building provides space for both the St Luke's Infant School and the St Luke's Junior School, and much of the original features have been preserved.

The openness of the school site is complimented by the row of terraces opposite on St. Luke's Terrace, which are comprised of red brick two storey gabled houses. Many of these have been rendered and painted in pastel shades, while others which retain their brick have painted white or coloured features.



View of St Luke's Primary School, with the pool building in the foreground and the main school building in the background.

6.4.5 St. Luke's Church

Church of St. Luke: Grade II

St. Luke's Church is located at the northwest corner of the conservation area, at the junction of Queen's Park Terrace and Queen's Park Road. It is constructed of flint with stone quoins and other architectural elements, with a prominent octagonal corner tower. The Anglican church was designed in the Early English style by Sir Arthur Blomfield - a prolific if not remarkable ecclesiastical architect of the late 19th and early 20th century - and completed in 1885. His most notable work, however, was not ecclesiastical; it is the Flemish Mannerist red brick Royal College of Music in London. The grade II listed building is of a unique layout, with bays in the north and south aisles of the nave, and an oddly angled porch on its west façade. While the building is a unique addition to the area due to its variation in style and material, the lack of spire or high tower and slope of the land hide it from most views within the area.



View of St Luke's Church tower adjacent to a row of terraced buildings.

¹ A Guide to the Buildings of Brighton, Brighton Polytechnic, 1980

6.5 Positive Contributions

The following provides a summary of the key contributions to the architectural character and appearance of the Queen's Park Conservation Area:

- ◇ Queen's Park is the centrepiece of the conservation area, providing landscaped green space, a lake, playground and recreation areas
- ◇ The location of the park on a natural downward slope limits long views looking outward.
- ◇ The mature trees and Victorian housing on West Drive make an attractive contribution to the conservation area
- ◇ The Pepper Pot, Bath Spa, and park entrances take on a folly-like character and add to the context of a landscaped park
- ◇ St. Luke's School, swimming pool and surrounding playgrounds are an important feature of the area and create interesting views with the school as the focal point
- ◇ The long rows of terraces on St. Luke's Terrace, Illstone Street and especially Queens Park Terrace provide attractive views and an architectural and historical consistency.
- ◇ Most of the buildings around the park contribute to the overall Victorian/Edwardian quality of the area, creating a cohesive understanding of the outward development of the area from the late 19th century onwards.

6.6 Negative Contributions

The following provides a summary of the negative contributions to the conservation area:

- ◇ Pockets of modern buildings between North Drive and Queens Park Terrace, on the west side of Park Street, and interspersed elsewhere detract from the overall setting of the conservation area
- ◇ Deviation from the generally regular pattern of brick terraced housing on most of the residential streets detracts from the overall character and setting of the adjacent buildings
- ◇ Garage extensions on West Drive detract from the original historical form of the terraces
- ◇ Later 20th century houses on Tower Road are not in keeping with the Victorian character of the area
- ◇ Some long views from the higher elevation points of the conservation area are spoiled by modern tower blocks
- ◇ The setting of the Pepper Pot on Tower Road and Queen's Park Road has no link to its original historical setting, and the building feels somewhat enclosed here



Modern housing in the area around the pepper pot, which detracts from overall character of the Conservation Area.



The two images above show some of the modern housing blocks in the immediate area.

6.7 Assessment of Significance

The Queens Park Conservation Area is considered to be of Medium Heritage Value.

The vast majority of the conservation area is comprised of the park itself, which is an important public open space today and a clear visual reminder of the rapid development of Brighton as a holiday and rest spot, complete with the subscription pleasure gardens which were originally located here.

There is generally a consistency of architectural design, scale and massing of the buildings surrounding the park, which creates an attractive suburban setting for the park. Unfortunately the modern development north of the park - which is not included within the boundary of the conservation area - detracts from the overall setting and appearance of the area.

The pepperpot, clock tower and St. Luke's Primary school all provide positive focal points within the conservation area, and reflect the variation of style and design within Brighton, especially as much of the architectural style elsewhere in the city consists of rendered terraces. The pepperpot is also a remnant of Attree's grand plans for the park, though the loss of his villa is detrimental to overall historical understanding.

Despite the consistency of design and attractive views along East and West Drive, the conservation area is not thought to contain any outstanding listed buildings which contribute significantly to the conservation area or to the wider heritage context of Brighton. Rather, the conservation area is notable for its consistency of design of terraced housing and the retention of the early 19th century park.



An aerial view with the College Conservation Area site marked in red (©Crown copyright and Landmark Information Group Ltd. 2011).

7 COLLEGE CONSERVATION AREA

7.1 Overview

The College Conservation Area was designated in 1988, with its focal point being the buildings and playing field of Brighton College. It is bounded by the houses on Walpole Terrace to the east, Canning Street to the north and Sutherland Road to the west, and is located in a natural dip along Eastern Road. It also includes the College Preparatory School and buildings that face Walpole Road to the east of the college.

The historic core of the College is formed by the Headmaster's House, Chapel and Hall, designed by George Gilbert Scott between 1848 and 1863 in a rather severe Gothic style. Listed grade II, these buildings were supplemented in 1886-87 by the South range of tall three storey brick and terracotta buildings, also listed grade II, designed by Sir T G Jackson, with a central brick and terracotta gateway onto Eastern Road.

The area around the College developed considerably around the turn of the 20th century, with a malthouse and brewery, rows of workers terraced housing, and the Kemp Town rail station all within the immediate vicinity of the College. The majority of non-college buildings within the conservation area date to this time. These buildings provide a positive setting and context for the college, though they are physically separated by boundaries including iron railings, brick walls and buildings.

There are some modern residential blocks and an industrial estate on Sutherland Road which detract from the overall character of the conservation area, as do some of the later accretions to the College itself.

7.2 History and Development

On a map dated 1824 the plot of land later occupied by the college is shown as one of few remaining rectangular plots in the area that had not yet been developed into multiple streets with rows of terraced housing. The plot of land to the east was occupied by Bellevue Hall, set back from the main road, and Sutherland Road was in place to the west side of the plots, with development beginning on the west side of it.

Brighton College was founded in 1845 by William Aldwin Soames and a group of like-minded local citizens who were worried about the lack of public school provision in the area. The school was originally located at Lion House at the top of Portland Place, and opened its doors as the first public school in Sussex in January 1849. There were originally 47 pupils under the tutelage of headmaster Reverend Arthur Maclean. There was an immediate push to find a permanent site for the school, and council meeting minutes of 1846 reveal a hopeful enquiry to the government regarding sale of the Pavilion, as this would be an excellent central location for the school. The government reply was that a public sale would require a very high price, beyond what the school could afford¹.

A location was found in early 1848 and leased from Thomas Whitfield, Thomas Attree and Rev. William Henry Cooper for 99 years. Shortly afterwards an advertisement was placed in The Times to announce an architectural competition for the design of the new school buildings. Nineteen architects expressed an interest but Sir George Gilbert Scott produced the winning design. He was formally appointed on 8th May and wrote to the school the next day: *'I am much gratified to find that the Council of your College has done me the honour of approving my design'*². Unfortunately, a lack of funds led to Scott's design for a cloister being omitted.

The foundation stone was laid by the school's patron the Bishop of Chichester on 27 June 1848, the day of the school's end of year awards. A bottle containing papers relating to the school and a copy of the Times was placed underneath the inscription plate. The school gave up possession of Portland Place two days later but the new building was not fully complete for several months. The construction work was carried out by Messrs. Wisdom and Anscombe for £5,715, and in spring term 1849 the 126 boys moved into their new school building.

A contemporary account of 1848 (Samuel Lewis, *A Topographical Dictionary of England*), stated that the college provided *'for the sons of noblemen and gentlemen a course of education of the highest order, in conformity with Church principles...the building occupies an elevated site at Kemp Town, near the new church, and is in the Elizabethan style; it is of compact form, and the grounds around it are inclosed by a substantial wall, in some parts very lofty'*. Lewis was describing Scott's new Gothic Revival building, constructed of red brick and flint.

The school was revolutionary for its time; rather than follow the model established by Dr. Arnold at Rugby School - which most other Victorian Schools tended to follow - Brighton College adapted its own methods and regulations. Unique policies included an initial ban on corporal punishment, pupil election for the school captains (prior to the prefectorial system in 1878), voluntary games until 1902, and the promotion of individual classrooms for teaching small groups. The College continued to pioneer throughout the 19th century, promoting the teaching of both modern languages and science - to which it added the first purpose-built laboratory in Britain (1871).

A map of 1851 shows the symmetrical main school building labelled as 'Brighton College', with Sutherland Road and Walpole Terrace extending only as far north as the rear elevation of the building. A central path from Eastern Road is also indicated. The rest of the surrounding area is not yet built up, with a wide expanse of open land to the north of the college and only a few houses constructed in the neighbouring streets to the east, south and west.

The boys initially stayed in accommodation nearby, and the present library was used as the chapel, though some on site lodging was provided when School House was built in 1854. This, along with the contemporary Headmaster's House, were constructed under the guidance of second headmaster Rev. H. Cotterhill. Gilbert Scott designed a purpose-built chapel in 1859, and a map of 1862 shows all these buildings as additions to the east and west wings. Further extensions commissioned by headmaster Rev T.H. Belcher included Chichester and

¹ Burstow, Brighton College in Early Victorian Times, pp.448-449

² Burstow, More About the Early Days of Brighton College, p.366

Bristol boarding houses at the south end of the site; these - along with an extension to the chapel for a World War I memorial - were designed by Scott's pupil Sir Thomas Graham Jackson in 1885 and 1887.

By the time of the Ordnance Survey map of 1875, the recreation ground behind the school was levelled and extended, the north part of the school site had been enclosed with boundary walls and the south gardens were landscaped with a border of trees. Sutherland Road had by this stage been extended further north. Kemp Town rail station was just to the east of the college and had been constructed from 1864-9 as an extension to the Brighton to Lewes line. The line mainly carried goods and with competition from trams and buses in the early 20th century leading to declining passenger numbers the passenger service was forced to close in 1933, with the freight line closing in 1971 and the station demolished.

Southeast of the college was the Abbey Brewery malthouse. Canning Terrace and Hendon Street to the north were under development and Walpole Terrace had by this stage begun; by 1899 these and other east-west streets to the north and northwest of the college site had been built up with terraced housing. St. Matthew's Church at the west end of College Terrace was built in the early 1880s, replacing a temporary corrugated iron structure of 1879 which has served as a church and infants' school for poor families. By the 1960s the church was declared redundant, demolished and replaced with flats, though the vicarage still stands as the last house at the west end of College Terrace.

The school went through a period of financial difficulties at the end of the 19th century, but following his appointment as headmaster in 1906 Rev. W.R. Dawson reformed the finances. Pupil numbers soon grew and further new buildings were constructed. In 1906 there were 128 pupils, including 50 in the junior school, and by the 1930s there were 550 in the senior school alone³. The Big Hall was constructed in 1914, 20 new classrooms were added, and between 1910 and 1930 four new boarding houses were constructed, including an eastern extension to the south range by F.T. Cawthorne. The swimming pool and gym were built in 1923. Further additions to the site include:

- ◇ Science block - 1958
- ◇ Workshops and day-boy houses - 1959
- ◇ Woolton Building - 1972 (which replaced the disused Malthouse in the south-west corner of the site)
- ◇ Sports hall - 1973
- ◇ New classroom block and pavilion - 1980
- ◇ Computing/electronics/maths block - 1986
- ◇ Day girls house - 1989

The Junior School had originally been housed in part of the southwest wing of the main building followed by a stint in 16 Lewes Crescent. In 1945 it was moved into the former Deaf and Dumb School on Eastern Road, which was designed by Cheesemans in 1848, and had an additional wing added in 1854. It was demolished in 1971 and the school moved to Walpole Lodge.



Map of Brighton dated 1824, showing the future site of the College outlined in red.

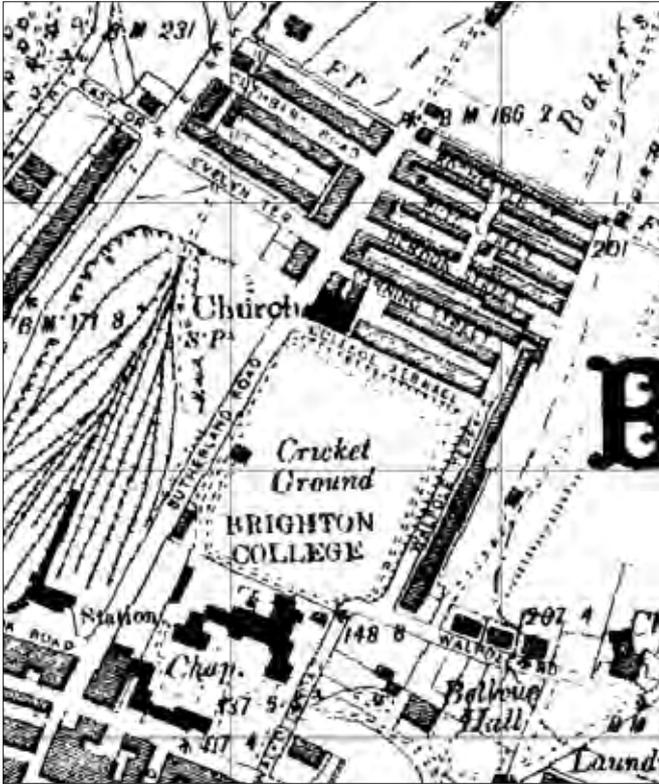
³ Winbolt, Sussex Schools, p.272



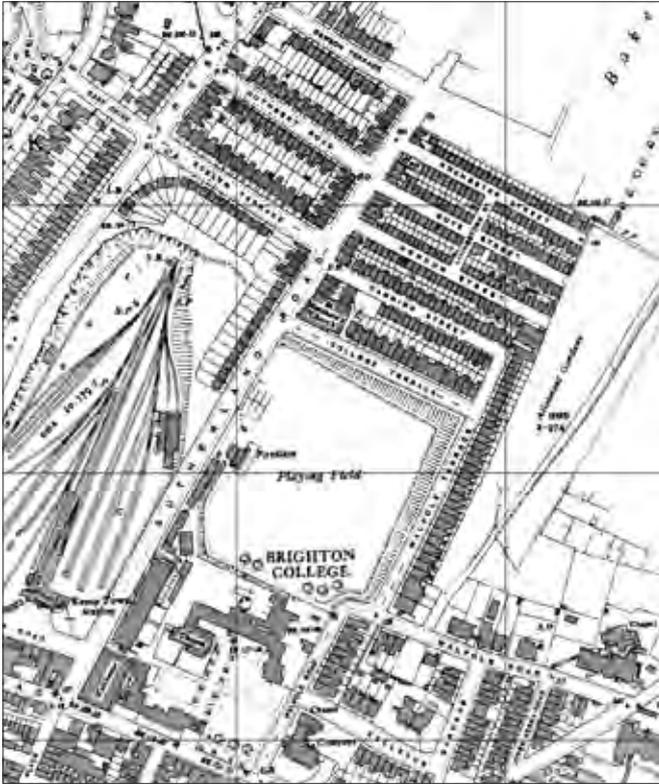
Map of Brighton dated 1851, which shows the earliest building on the site depicted as a perspective drawing.



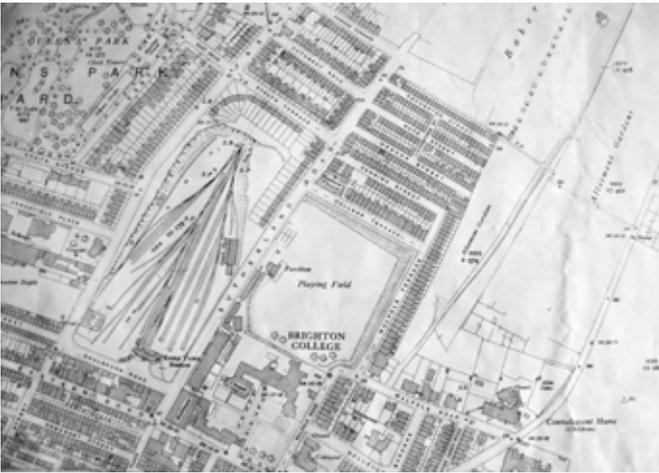
Ordnance Survey map of 1875 showing several extensions to the college, the malthouse to the southwest, and Kemp Town Station to the west. The Recreation and Cricket Ground had also been established by this point.



Ordnance Survey map of 1899 showing the development of Walpole Terrace and the numerous residential streets to the north of the college.



Ordnance Survey map of 1931.



Ordnance Survey map of 1911.



Etching of the College showing Scott's main building and chapel extension (1859) to the east.



Drawing of the front lawn and entrance drive of the college c.1877, prior to the construction of Jackson's additions (1883 - 7). Note the openness onto Eastern Road, which has since been replaced with a closed quadrangle.



Photograph of Kemp Town Station taken 1968, just before its demolition.



The playing field of the college looking east in 1876. At this stage, the area east of the college was still open fields and farmland. The houses in the far left of the photograph are on Hendon Street, though these have since been obscured by further terraces on Canning Street and College Terrace.



Photograph of Brighton College c.1880, prior to the construction of Jackson's building abutting Eastern Road.

7.3 Character and Appearance

7.3.1 General

The conservation area is dominated both by the large open green space of the college playing field, and by the grand façade of the college buildings overlooking Eastern Road. The playing field with cricket ground and pavilion are set within a levelled area cut into the rising ground. This is bounded by railings and mature trees on a high bank along Walpole Terrace and College Terrace, but these do not block the long, sweeping views across the green. Though the playing fields are largely open on the north and east side, several modern undistinguished sports buildings and classroom blocks screen the grounds from view along the lower part of Sutherland Road. On the opposite side of this street - outside of the conservation area - is a large retail park which detracts from the context and setting of the college on its western edge.

The late nineteenth century four storey brick fronted terraced houses with two storey bays of College Terrace run along the north side of the college playing field to which their view is largely obscured by trees. The houses are sufficiently tall to have a view of the sea and form an attractive residential border to the openness of the playing field. However, a block of modern residential flats at the west end detracts not only from the row of terraces but from the conservation area generally.

In contrast, the late nineteenth century two storey stucco terrace houses of Canning Street that run behind College Terrace are very modest in scale and form the northern extent of the College Conservation area. They are neatly tucked away and are inward looking with no views beyond the limits of the street.

Walpole Terrace is orientated north-south and looks out over the college playing field to the west, away from the hospital and any views to the rear are obscured by a steeply rising hill and the houses on the upper east-west section of Walpole Road.

These houses themselves face south and have their oblique view of the hospital largely obscured by the intervening hill.

The historic college buildings are largely inward looking towards the entrance courtyard and quadrangle, though Jackson's accommodation blocks provide an attractive outward facing façade onto Eastern Road and creates a focal point at the north end of College Road. However, the site and views down Eastern Road from the west are largely dominated by a modern L-shaped building at the corner of the site; this is at odds with the more traditional brick and stone construction of Jackson's buildings. The 19th and early 20th century college buildings designed by Scott, Jackson and Cawthorne all provide an attractive group, though the piecemeal arrangement and layout of the buildings and the variation of styles provides a clear visual reference of staged development.

To the east of the college, are red brick two storey terrace houses with gable fronted projecting bays which negotiate the steeply rising ground and mostly obscure views out from the college. North of Walpole Road and within the conservation area are the late 1870s painted stucco four storey houses with three storey bay windows of Walpole Terrace. These houses are grandly presented up steps and set behind ornately scrolled cast iron railings and face away from the hospital buildings over the college playing field to the west.

The southeast corner of the site is undeveloped; views into the quadrangle are blocked by unattractive high walls on the west side of Walpole Terrace. Though necessary for privacy, they are much less attractive than the iron railings and brick piers around the playing field. On the other side of Walpole Road at the south end is Walpole Cottage - a large painted stucco Italianate house which is now the College Preparatory School. Further up Walpole Road are late Victorian red brick terraces which face the college and form the eastern limit of the conservation area.



View of the college playing field from Walpole Terrace, looking west.



Variations such as door colour and stair tiles create an interesting variety to the otherwise standard design of the terraces on Canning Street.



The row of terraced brick buildings of College Terrace which overlook the playing field.



The smaller scale two storey terraces of Canning Street.



The three storey terraced buildings on Walpole Terrace to the east of the college.

7.4 Key Heritage Assets

7.4.1 Classroom, Dining Room and Headmaster's House

Grade II

The Classroom, Dining Hall and Headmaster's House form the main building of Brighton College. George Gilbert Scott designed the Classroom block, which was constructed between 1848 and 1849. The Headmaster's House, 1853-54, was also designed by Scott and originally also included dormitory space. The Dining Room was added in 1865-66 by an unknown architect.

The Classroom block had originally been designed as the north range of a three sided courtyard but a lack of funds meant that only this section was built. The Gothic Revival galleted flint and Caen stone design of the classroom block was repeated in the construction of the Headmaster's House, Dining Room and later Chapel. The symmetrical two storey classroom block is linked to the taller three storey Headmaster's House to the east by a truncated tower. The Dining Room is located to the north of the Headmaster's House.



Late 18th or early 19th century photograph of Scott's original college building (Brighton Local Studies Library photography binder 29, negative 124).

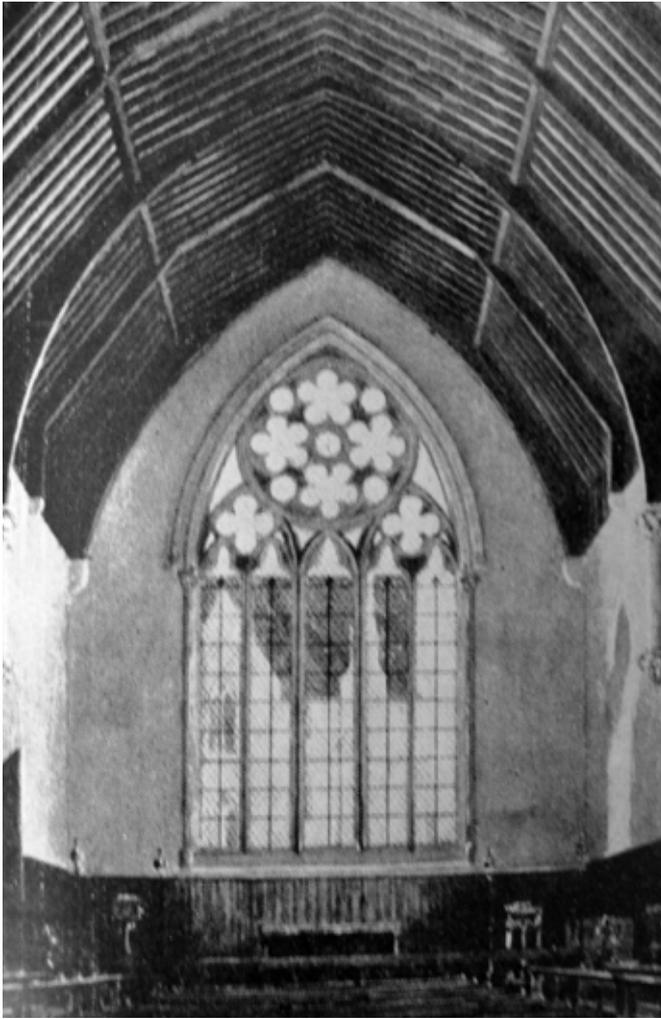


Photograph dated 1871 showing the college cricket team outside of the main college building (from 'Brighton College in Early Victorian Times', Sussex County Magazine vol. 25, 1951, pg. 447 - 453, G P Burstow).

7.4.2 Brighton College Chapel

Grade II

This chapel forms an extension to the southwest of the original main school building. The original building was designed by George Gilbert Scott in flint with Caen stone dressings, with construction completed in 1859. Scott's chapel is of the Gothic Revival style typical of his work, and includes an aisleless nave and two bay chancel. At the north end are a music room and hall which were also designed by Scott. In 1922-3 the east end was enlarged as a war memorial, the work being carried out by Scott's apprentice Thomas Graham Jackson.



Etching of the college chapel interior c.1864 (from 'More About the Early Days of Brighton College', Sussex County Magazine vol 26, 1952, pg. 364 - 370, G P Burstow).



Sketch of the interior of the College Chapel c.1930s.



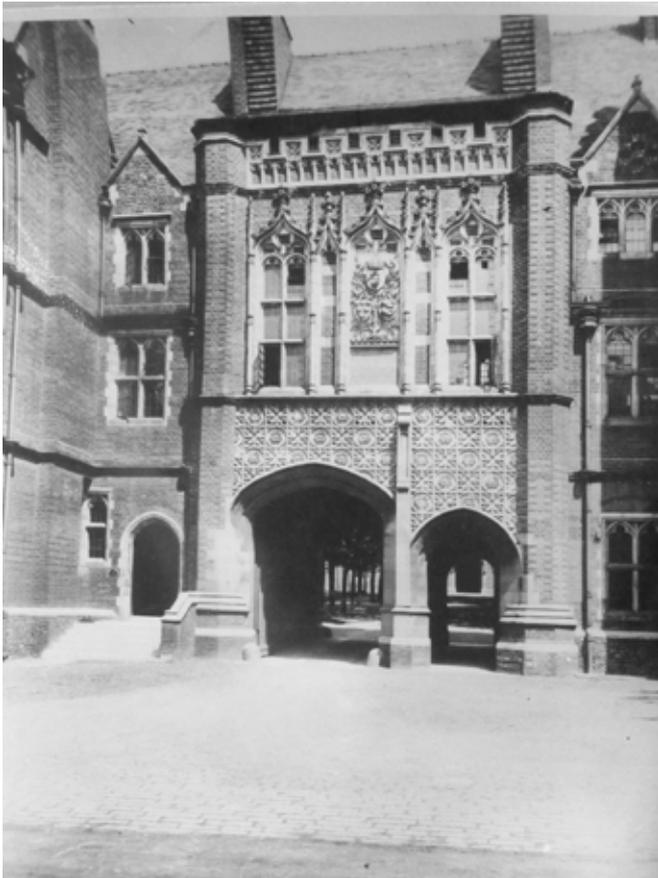
Photograph of the college dated 1870, showing the chapel on the left hand side (from 'Brighton College in Early Victorian Times', Sussex County Magazine vol. 25, 1951, pg. 447 - 453, G P Burstow).

7.4.3 Chichester House, School House and Dawson Hall

Grade II

This building was constructed in 1883 - 7 by Thomas Graham Jackson as a means of providing on-site accommodation for the students. The outward facing elevations are of red brick with Caen stone and terracotta dressings, while the inner walls facing the courtyard are flint with terracotta and brick dressings to match the earlier buildings to the north. Decorative terracotta dressings were by the company Famer and Brindley. The main arched entrances into the school features carved stone diaper work, transomed windows and blind crenellation.

The building was somewhat safe in its use of materials and style, which were in keeping with the existing buildings' Victorian Gothic flint and red brick design. However, in a bold move which is somewhat telling of the school's priorities, the building was constructed within the front gardens, thus eliminating the set-back nature of the school but in the process preserving the playing fields and cricket ground to the north. An eastern extension was built by F T Cawthorne in 1929 - 30, closely reproducing Jackson's Gothic Revival style. The building creates a dominating frontispiece for the college.



View of the main entrance gates of Jackson's new building, taken at an unknown date (likely mid 20th century) (Brighton Local Studies Library photography binder 29, negative 385).



Chichester House, School House and Dawson Hall as viewed from Eastern Road.

7.4.4 Burstow Gallery and Hall

Grade II

This building was built 1913 - 4 to the Gothic Revival design of F T Cawthorne. The exterior displays an interesting conglomeration of materials, with the ground floor being laid in English bond red brick, the first floor being of split flint with flint and brick chequerboard above; this design was mimicked from Jackson's early buildings of the late 19th century, likely in order to maintain some sense of cohesion through the college site. Stone dressings are used on the Victorian Gothic windows. Interestingly, the basement contains a miniature rifle range and armoury, included because all boys at the time were trained as cadets.

7.4.4 Brighton College Prep School

No designation

Immediately to the east of the college site, on the east side of Walpole Terrace, is the Brighton College Prep School. This building was previously known as Walpole Lodge, constructed sometime in the mid 19th century, likely in the early 1870s. It was built as a pair of villas, which by 1875 were being used as the 'Deaf & Dumb Institution'. By the early 20th century the building was occupied by the Convent of the Blessed Sacrament, and in 1971 it was taken over by Brighton College Junior School.



The Brighton College Prep School.

7.4.5 Fence, Piers and Gate to Playing Fields and Two Lamp Posts

Grade II

The fence, piers and gate surrounding the playing fields date from 1886-7 and were designed by T.G. Jackson, who had also designed several other buildings on site. His cricket pavilion had been constructed on the playing fields in 1878, though this was demolished in 1951. The piers are brick with stone dressings and flint faced sections of wall. The cast iron railings with fleur-de-lys details were made by Heart, Son, Peard and Co. of Birmingham.

Within the school courtyard are two cast iron lamp posts, which were originally fed with gas but have since been converted to electricity. The early to mid 19th century posts were moved to this location from elsewhere in the 20th century and they both feature tapering twisted shafts.



A typical section of the brick gate piers and iron fence around the playing field.

7.5 Positive Contributions

The following list is a summary of the key elements which contribute positively to the architectural character and appearance of the conservation area:

- ◇ The arrangement of buildings around the central quadrangle of the college create an important historical and architecturally significant grouping within the conservation area
- ◇ Chichester House, School House and Dawson Hall provide interesting views from Eastern Road and College Road, and provide a clear boundary and external focal point of the College
- ◇ The openness of the playing field provides interesting open views, and the iron railings, brick piers and mature trees on the north and west side add to the overall context.
- ◇ The rows of terraces on College Terrace and Walpole Terrace are an important historical reference to the original - and indeed existing - boundaries of the college, and provide attractive long views and a general consistency of roofline and architectural character.
- ◇ Walpole Cottage (now Brighton College Preparatory School) provides an interesting reference to the historic layout of Bellevue Hall and the surrounding area, and has a functional association to main college across the road.

7.6 Negative Contributions

The following provides a summary of the architectural character and appearance of the conservation area:

- ◇ Industrial estate at the south end of Sutherland Road (around Freshfield Way and Stevenson Road) is not within the conservation area, but it negatively effects the overall experience of the College
- ◇ The large car park and modern Bingo Hall on Edward Street at Sutherland Road are again outside of the conservation area, but confuse the context of the college buildings at the southwest part of the conservation area
- ◇ The modern residential blocks at the west end of College Terrace and Canning Street overlook the conservation area and disrupt the rows of attractive terraced housing on these streets. These blocks replace the demolished St. Mark's Church.
- ◇ There are several modern outbuildings and extensions within the College which are not in keeping with the historical architectural character - both in terms of inappropriate materials and with regards to scale and juxtaposition to existing buildings
- ◇ The perimeter wall which runs along Walpole Terrace is functional but unattractive
- ◇ The large brick and glass extension at the corner of Sutherland Road and Eastern Road (which replaced the earlier malthouse) is somewhat at odds with the historic façade of the adjacent college buildings fronting Eastern Road.



Modern residential blocks at the west end of Canning Street and College Terrace.



The industrial estate on the west side of Sutherland Road.



Perimeter wall of the college on Walpole Road.



The modern extension to the college at the corner of Sutherland Road and Eastern Road.

7.7 Assessment of Significance

The College Conservation Area is of Medium Heritage Value.

The significance of the College Conservation Area is mainly centred around the history, development and architecture of the college campus. This includes the 19th century historic centre of the college, the 20th century buildings fronting Eastern Road, and the northern playing field which presents an interesting open green space with sweeping views across the conservation area.

The college is historically significant both for its founding by local citizens and for its continued use as a college through to the present. Unfortunately this continuation of use has necessitated some alterations and extensions to the site which, though fit for purpose, detract from the more attractive architectural pieces within the college site. It is also of some detriment that the original building is now shielded completely from public view, though the late 19th century Eastern Road buildings do provide a grand outward face to the college and have internally created an attractive courtyard.

The inclusion of terraced buildings and the Brighton College Prep School is understandable; the northern rows of terraces present a typical but attractive Brighton Streetscape while the large brick terraces along College Terrace and the rendered ones along Walpole Terrace represent the grander side of Regency suburban sprawl in Brighton. However, the inclusion of these buildings within the College Conservation Area tends to somewhat dilute the historic and architectural core of the College.

Though the conservation area is considered to be of historic, aesthetic and social (importance of the college to its former students and the local community) value, there are not considered to be any outstanding listed buildings which contribute significantly to the heritage value of Brighton.

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**Royal Sussex County Hospital
Conservation Area Summary Assessment**

September 2011

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Appendix 6.3: Local List

Heather Lindsay

Subject: FW: 3T's Development EIA
Attachments: LB-06 Buildings of Local Interest.pdf; ATT62107.txt

From: Roger Dowty [<mailto:Roger.Dowty@brighton-hove.gov.uk>]
Sent: 26 November 2010 09:33
To: Andrew Clark
Subject: RE: 3T's Development EIA

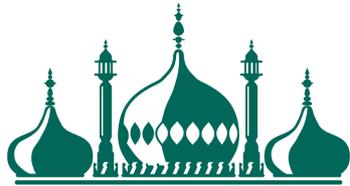
Dear Andy,

Sorry but could you send the reports to me again. My printer has failed me and I have deleted the files.

Regarding the local list, I have attached our guidance note on the Local List(s). It refers to the County Hospital central block. Since the Barry building is not located centrally on the site, I take this to mean the original Barry building rather than its later extensions.

Regards Roger

Roger Dowty
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BUILDINGS OF LOCAL INTEREST

EN/CR/LB/06
24th October 2005

BACKGROUND

Government guidance set out in PPG15 "Planning and the Historic Environment" (1994) advises that many buildings which are valued for their contribution to the local scene, or for local historical associations, will not merit statutory listing, but can have local architectural or historic value. The Council has drawn up lists of locally important buildings for Brighton and Hove, which have been approved and are published in this document, and which will be regularly updated in consultation with local people.

The Brighton Local List was originally designated in 1987 and included in the 1995 Brighton Local Plan. A recent review of the Brighton statutory list added many buildings from the local list and some others were delisted. As a consequence the Council approved on 7th December 1999 an interim update of the Brighton Local List to delete those buildings that have been statutorily listed and adding those buildings that have been statutorily delisted to the Local List. In addition, the Valley Gardens Conservation Area Study, approved on 13th September 1995 and the East Cliff Conservation Area Study, approved on 5th September 2002, also added some buildings to the Local List. The Hove Local List was last reviewed and approved on 10th December 1996. The Council will conduct a full review of both lists in due course.

Local criteria for selecting Buildings of Local Interest are as follows. Those with historic interest will include building, whose former use effectively logs the development of the the community or which display physical evidence of periods of local economic or social significance or have connections with well known local historic events, people or designers. Buildings with architectural significance will be buildings of quality of a particular architectural style or period, a good example of a particular local building or buildings displaying good innovation or craftsmanship. Such buildings will remain substantially unaltered and retain the majority of their original features. Included on this list will be buildings that almost merit statutory listing and which may be Listed Buildings in the future. In essence, buildings of local interest will equate in quality to buildings in conservation areas but are on the local list either because they are of an unusual style within a conservation area or if outside a conservation area because they do not form part of a group that justifies the formal designation.

DO I NEED PERMISSION?

These buildings do not enjoy any additional legal protection as a result of their designation. The planning rules are therefore the same as for an unlisted building. However, they may enjoy protection by virtue of being within a Conservation Area. In these cases, an application for Conservation Area Consent would be required for the complete or substantial demolition of the building. The categories of minor alterations and extensions that may be carried out without planning permission are more limited within Conservation Areas. In addition, all residential buildings require an application for planning permission to be demolished. A Building of Local Interest may also be protected by an Article 4 Direction which further restricts the categories of minor developments that normally do not require

an application for planning permission. If you require advice on whether a proposal would require permission, you should consult the Council's Planning Development Control Team in the City Services Department.

POLICY

Policy HE10 of the Brighton and Hove Local Plan 2005 states:-

The Planning Authority will seek to ensure the retention, good maintenance and continued use of buildings of local interest. Whilst not enjoying the full protection of statutory listing, the design and the materials used in proposals affecting these buildings should be of a high standard compatible with the character of the building.

The detailed policies towards alterations and extensions to Buildings of Local Interest are the same as those towards buildings in Conservation Areas and the exterior of statutorily Listed Buildings and a range of leaflets are published by the Council giving guidance on these.

THE LISTS OF BUILDINGS OF LOCAL INTEREST

HOVE

Abinger Road, Nos. 83-93. 2-storey rendered semi-detached cottages and a detached villa. Mid-19th Century, spoiled to some extent by alterations to roofs and windows, but nevertheless, their small scale, hipped roofs, garden walls and piers enhance the character and ambience of the Crown Works.

Abinger Road, Crown Works. Flint and brick, now with corrugated roof. Early 19th Century, formerly a riding stable. Damaged and altered, but salvageable. A potentially handsome rural/industrial building in an increasingly urban setting.

Boundary Road, Nos. 29 & 30. A pair of 3-storey semi-detached villas, mid-19th Century, shop/office on ground floor. Good, intact balconies and canopies on first floor.

Brunswick Street West, No. 20. Brick and cobble fronted coach house, now part of garage for the Dudley Hotel.

Brunswick Street West, No. 35. Brick and cobble fronted mews cottage and coach house. These two buildings are well preserved typical examples of early 19th Century vernacular in Brighton and Hove.

Chapel Mews, Lamppost. Cast iron lamppost adjacent to church wall. Adds character to the street scene.

Church Road, Hove. No. 116. Mid-19th Century, 3-storey terraced building, rendered, cornice intact, with traditional shopfront on ground floor. Possibly original first floor railing and fascia. A well-kept example.

Church Road, Portslade. No. 80, (Old Fire station). 1909. Two and a half storeys, cream brick and terracotta. Quaint, whimsical, historic and largely intact.

Church Road, Portslade. St Richards Flats. Architect Denman and Son, Mid-1930's. Two and a half storeys, rendered with clay tile roof and stained wood balconies. Cottagey and jazzy at the same time, a building of class and character.

Church Road, Portslade. Church of St Andrew, including walls, piers, gate and overthrow. Picturesque Gothic Revival church, strong "country chapel" character. Pebble and flint walls with

stone and brick dressings. Flint walls, brick pier, wrought iron gate and overthrow. Silver metal crown lamp.

Connaught Road, School. Now part of Brighton Technical College. A fine, turn-of-the century, large, gabled brick and terracotta edifice. A good example of the type.

Court Farm Road, King George VI Mansions. T. Garrett & Sons, Mid 20th Century. 3-storey brick and tile vernacular revival apartments. Arranged around central green. Uncommon, intact, effective and well-liked.

Crestway (Foredown Rd), Flint walls. Altered but in character associated with the approach to the Foredown Tower. Formerly boundary walls to the Isolation Hospital, demolished 1990.

Cross Street, Lampposts. 3 cast iron, traditional, important to the street scape.

Davigdor Road, No. 12, The Windlesham Club. 1907, originally a private house. A handsome 2-3 storey house, brick and pebbledash render, leadlight windows-exhibiting some Arts & Crafts influence. Community history value.

Davigdor Road, Nos. 87 & 89. The Legal & General Building. Formerly Hanningtons furniture depository. A solid, confident, exuberant Edwardian brick pile, 1899. Well converted to office use in 1974. An important landmark.

Drove Road, Nos. 18 & 20. 2-storey rendered cottages about 1900. Gabled porches, hipped tile and slate roofs. Good flint garden walls. They retain their rural ambience.

Dyke Road, Park Building. 1930's picturesque building housing cafe and toilets. Its dominant hipped roof is now without its thatch, but the largely timber building still retains considerable character.

Easthill Park, Easthill House. A two storey house, 1848, now used as a nursery school. Rendered and painted, some good mouldings. Free standing in parkland, with much good flint walling surrounding. Much altered, especially around the ground floor, its scale and position as a large house set high in its grounds, recall a prosperous stage in the community's development.

Eaton Gardens, No. 7. A handsome late 19th Century, 3-storey cream brick Willett mansion, with incised and moulded brickwork. A particularly fine arched doorway. Contributes to the scale and grandeur of the area. (Note Nos. 3, 8, and 14, Eaton Gardens are Listed.)

Eaton Road, No. 14, including walls and railings. Willett building, 3-4 storey cream brick mansion, 1880's. Lavishly decorated with incised and moulded brick and render. Gives the impression of being lace-edged. A splendid contribution to the neighbourhood. Part of an important group with 16 & 18, both of which are listed.

Farman Street, Lampposts. 3 traditional cast iron lampposts. Important contribution to the streetscape.

Foredown Road, Old Forge building and adjoining cottage. Rural industrial building now converted to dwelling. Retains much of its form and character.

Foredown Road, Foredown Tower. A valuable industrial relic. Formerly the water tower to the Foredown Isolation Hospital. Disused in the 1960's. Now converted to a visitor centre. (See also Crestway.)

Furze Hill, Wick Hall. 1936. Substantial, good quality, 7-storey apartment block, set in mature grounds. A well-respected local landmark.

Furze Hill, Furze Croft. 1937 Architect Toms & Partners. Large, monolithic apartment block in the moderne style. Crittal type metal windows, flat roof, curves and horizontal emphasis. Cool, elegant and a good, typical example of its type.

Furze Hill, K6 Telephone Kiosk. Important contribution to the streetscape.

George Street, No. 85. The relief coat of arms and inscription "Floreat Hova. " on the fascia are of interest. Former 1860's fire station, now a flat over a shop.

Grand Avenue, No. 2. A very large cream brick mansion, with intrusive roof extension. No. 2 is otherwise identical to 6 Grand Avenue, which is listed Grade 2.

Grand Avenue, No. 7. A very large cream brick mansion, with intrusive roof extension. No. 7 is otherwise identical to 6 Grand Avenue, which is listed Grade 2.

Grand Avenue Mansions. Late 19th Century, 5-storeys. Grand, exuberant, confident apartment building with a palatial facade. Maintains the local tradition for such large domestic buildings

Grand Avenue, K6 Telephone kiosk. An important contribution to the streetscene.

Goldstone Villas, 100. Public House. 1885. Originally The Cliftonville Hotel, historically connected with the railway. A substantial, handsomely detailed hotel in good condition.

Highdown Road, Nos. 48, 48a. Early 20th Century shop with living accommodation over. Mainly of interest for its iron window frames and curved glass shop windows.

High Street, Portslade. Le Carbone. 1880. 5-storey yellow brick classical revival industrial building, important for its history as well as its contribution to the rural-industrial character of Portslade Village. Originally part of the brewery, the 5-storey tower serves as an important landmark.

High Street/Drove Road, Portslade. St Marys Cottages. Single storey hipped roof cottages, contribute to general rustic feel of the area.

High Street and Mile Oak Road, Portslade. Flint walls lining the western approach to the village. Contribute to the setting of the Portslade Village Conservation Area.

High Street, Portslade. Boundary walls. Between Mile Oak Road and Valley Road/Windlesham Close, the walls contribute to rural character of the area.

Holland Road, Synagogue. A large 2-storey stuccoed building, by Edward Lewis, 1938. With an unusual arched facade, interesting mouldings and Hebrew inscriptions. An idiosyncratic building of considerable character, and community interest.

Holland Road, Lampposts. 9 traditional cast iron lampposts.

Hove Place, No. 9, Leicester Lodge. A mid-19th Century house of considerable quality. Large scale, with imposing garden walls, strong pyramid-capped piers and unusual cast iron lamp and overthrow.

Hove Street, Flint wall. Remaining part of Hove Manor boundary wall. Included for local character and historical connections.

Kings Esplanade, Seafront railings. Heavy cast iron railings and handrail. St Andrews cross motif with shield in each panel. These railings make a dignified contribution to the seafront environment.

Kings Esplanade, Lampposts. Traditional lampposts, handsome, decorative and elegantly characteristic.

Kings Esplanade, Courtney Gate. 1934. 7-storey mansion block of flats. Grand scale, palatial proportions, high quality detail. A 20th Century interpretation of the palace facade.

Kings Esplanade, Medina House. 1870-80. Former baths, then diamond factory, now vacant. Strange and whimsical building, render over original brick facade, with a heavily decorated "dutch" gable, whose appearance would be improved by the reinstatement of appropriate windows. Possesses some charm and character as well as historical significance.

Kings Esplanade, St Aubyns Mansions. 1899. Splendid and exuberant Victorian mansion block. A wild display of decorative elements which is irreplaceable.

Kings Esplanade, South boundary wall of Courtney Terrace. Still dignified boundary wall and iron fence, now altered and dilapidated. Rusticated piers with ball caps, some balls missing. Has considerable streetscape value.

Kings Esplanade, Kings lawn railings. Handsome late Victorian cast iron railings with decorated brick piers.

Kings Esplanade, Shelter West of The King Alfred. (And four similar shelters, west.) Cast iron and wood shelter, decorated with sailing ships from the Hove crest, and balls. They contribute charm and character to the seafront.

Kingsway, Nos. 173-187. Intact late Victorian terrace of 5-storey houses with good balconies and canopies at 1st floor, Flemish style gables at roof level.

Kingsway, No. 189, Sackville Hotel. 1903. Ornate, exuberant Victorian hotel with elements borrowed from many traditions. Rather spoiled by the insertion of some modern windows and green stone faced ground floor alterations.

Kingsway, No. 331, Caffyns Garage. Showroom with offices and workshops. 1937. An elegant Art Deco facade for the display of motorcars. Flat roof, horizontal emphasis and sweeping curves.

Kingsway, No. 1, St Catherines Terrace. Late 19th Century, 5-storeys plus basement. Canopied balcony on 1st floor, unusual semi-circular oriel window on 2nd floor. Red brick with black brick banding and paintwork, clay tile hanging. Very different in scale and character and out of line with its neighbours, but high quality and interesting.

Kings Gardens, No. 5. Edwardian red brick, terracotta and stone 5-storey mansion. Unusual in this area in style, detail and use of materials, but of high quality, and marks a stylistic transition.

Kings Gardens, Nos. 15, 16. 6-storey cream brick mansions, forming part of a strong sea front group, the rest of which is listed.

Lansdowne Square, Lampposts. 6 traditional cast iron lampposts.

Lansdowne Road, Mercia House. Red brick and terracotta decorated Queen Anne style house, early 20th Century with metal canopied balcony and verandah. Forms a strong landmark in this corner position.

Lansdowne Road, Courthouse. A distinguished modern building of quality and character, by Fitzroy Robinson, 1969.

Locks Hill, Loxdale. 1890's, very large mansion, a children's home from 1925, and Swedish Folk High School since 1979. Splendid tower with lead roofed turret. Red brick with pale stone decoration. Handsome red brick frontage wall and pillars.

Locks Hill, ESCC Treatment Centre. Former school building, 1903, demonstrating an interesting use of materials. Red and blue brick and unusual red and blue banded roof.

Locks Hill, Sellaby House. Late 19th century, showing an unusual use of local materials. Irregular flint face with yellow brick quoins and some red brick decoration. Slate roof.

Medina Place, Nos. 9 & 10. 2-storey pebble fronted mews, brick quoins around window openings. Now used as repair garage, offices or storage over. Local vernacular buildings, demonstrating good use of local "beach" material.

Mile Oak Road, Nos. 227-283. Short terrace of 2-storey late 19th Century cottages, retaining rural ambience.

Mile Oak Road, Boundary walls. Boundary walls to No. 33, and to the Portslade Community College. The walls contribute to the setting of the Portslade Village Conservation Area.

Namrick Mews, Nos. 1-3. Originally stables and coach houses, now garages and workshops. Balcony/verandah at first floor.

Namrick Mews, The Coach House. Originally a coach house, now a home of some charm, but much altered. The mews is a relic of an earlier way of life, retaining some character which is an important part of the local fabric.

New Church Road, Hove Art Gallery and Museum. Impressive yellow brick mansion, originally Brooker Hall, built in 1873 for the Vallance family, (Lords of the Manor of Hove). Designed by T. Lainson, it is a fine Victorian villa with Italianate features. Set in garden which emphasizes the formal layout of the area, with handsome rendered piers and cast iron railing, reinstated in 1994.

New Church Road, Lady Chichester Hospital. About 1880. Impressive, dignified mansion, now a hospital. In mature grounds with a carriage drive.

New Church Road, No. 33, St Christopher's School. One of the most intact of a series of large 1880's villas. Retains its roof shape, ironwork, stained glass. These mansions represent a period of enormous confidence and prosperity and growth, in both the town and the Empire.

Old Shoreham Road, Hove Recreation Ground buildings. 1. Central pavilion, now boarded up. 2. At the Drive junction, a rather romantic, rural style cottage. 3. Gateposts, a pair, standing alone following removal of railings. All the above give scale and a sense of place and Victorian identity to the park.

Old Shoreham Road, Hove Park, Plaque; commemorating the opening of the park in 1906. Set in a red brick free standing wall, with two dome-capped piers.

Old Shoreham Road, Cemetery buildings. 1. Chapels, gothic twins with central gatehouse. Suitably gloomy and ominous. Flint and stone with slate roofs. 2. Office building with central gothic doorway, pebbledash and render. 3. House/office, romantic flint and brick and pebbledash gothic style cottage. All contribute to the character and timeless atmosphere of the cemetery which was opened in 1882.

Old Shoreham Road, BHASVIC. Former Grammar School, 1912, now Sixth Form College. Splendid redbrick Queen Anne style college building, beautifully sited. Impressive iron gates with enamelled shields of Brighton, Hove, East Sussex and West Sussex.

Orchard Road, Alliance and Leicester Building. A handsome uncompromising modern building, of unusually high quality. Designed by Jackson and Greenen, 1964.

Palmeira Avenue, Nos. 1-11, 2-12. 4-storey stuccoed Edwardian mansions, handsomely detailed and very grand. Ground and first floor railings are particularly fine.

Palmeira Square, Lampposts. 8 swan-necked lampposts, south of the floral clock.

Palmeira Square, (Church Road). Telephone kiosks. A pair of K6 telephone kiosks in front of St. Johns church. Of increasing townscape and historic interest, and increasingly scarce.

Sackville Road, Nos. 25 & 27. Large 3-storey semi detached villas, artistic and romantic. An eclectic mix of Gothic, Arts & Crafts, Vienna Secession styles. Interesting and unusual.

Sackville Road, Nos. 29-43 (odds). A fine, decorated row of cream brick houses. Late 19th Century. Some terraced, some detached, some semi-detached. All in excellent condition, and fine examples of their genre.

Sackville Road, Hove General Hospital. 1887-88. A typical Victorian hospital, having suffered less external alteration than many. Solid, red brick and terracotta with some attractive details.

St. Andrews Road, Portslade, Old Police Station. 1905. Queen Anne style, good quality, dignified. 2-storey, brick with steep hipped clay tile roof, asymmetric gable. At present it is in partly residential use. The building has historic interest and adds to the character of the locality.

St Aubyns, Lampposts. 11 traditional cast iron lampposts.

St Peters Road, St Peters School. 1905 Primary school, showing signs of Arts and Crafts influence. Its unusual roofscape lends a sense of place to the locality.

Somerhill Road, St Annes Wells Gardens. 1. Entrance piers and walls, 1913. Red brick and terracotta piers and low walls. Handsome Edwardian demarcation. 2. Dovecote. Quaint brick and stone pillar dovecote. Shingle roof with copper ball finial. A whimsy which contributes to the park's memorable character.

Somerhill Road, Park Gate. 4-storey flats, by Eric Lyons, 1958. Of good quality, and an early example of the genre.

Southdown Road, Nos. 1-8. Early 20th Century, red and brown brick semi-detached villas with a Sussex village feel, brought about by tile-hung gables, and low-sweeping roofs with exposed rafter ends.

South Street, No. 15. White stuccoed villa with slate roof. A well proportioned country house, a reminder of the once rural atmosphere of the area.

South Street, Whyhcote. Extravagant Mock Tudor 1880's house, built for the owner of the brewery. Handsomely detailed, and very unusual for its period; with good flint/brick walls adjoining.

Station Rd, Portslade. Railway Tavern. 1885. Romantic "mock Tudor" 2-storey pub, with intact, good quality details. Adds character to its setting.

Stoneham Road, No. 80. Was Maynard's warehouse, 1901. End of terrace factory/warehouse, now converted to a studio/gallery. An historically valid, attractive way of encouraging a continued mixed use.

The Drive, Nos. 8, 10, 12, 14. 3-4 storey patterned cream brick late Victorian villas. Good quality and fine streetscape. Included because of their close association with No. 16, which is included on the statutory list.

The Drive, No. 20. A 4-5 storey apartment block in red brick and cream stone. Top storey a later addition, but streetscape contribution remains strong. Once the home of Ivy Compton Burnett.

The Drive, No. 22. A handsome, 4-5 storey purpose-built apartment building, designed to resemble a castle. Great character and street presence.

The Drive, No. 95. 1904 Red brick and terracotta house. Epitomises the solidity of the early Edwardian period.

The Drive, Eaton Manor flats. 8 storey flats, on the corner of Cromwell Road. Designed by Hubbard Ford Associates, 1968-1972. A handsome, well made and well articulated building, an excellent example of the type.

The Droveaway, Preston Farm. (Unigate Dairy). Single storey, early 19th Century farm buildings, now used as a commercial dairy depot. Retains considerable rural/industrial charm.

The Droveaway, No. 65. "Casa Blanca". 1930's house in the moderne manner. Flat roof, white render, metal frame windows, central stair tower. A well-kept example of the style.

The Droveaway, Fountain. A 19th Century drinking fountain. A charming relic, worthy of retention. Bears the instruction "Commit no Nuisance".

Trafalgar Road, Portslade. Cemetery building. Picturesque late 19th Century flint, brick and stone chapels. Sentimental and poignant, they give dignity and meaning to their setting.

Upper Drive, Cottessmore St. Mary. Catholic Primary School. 2-3 storeys, late 19th Century. A handsome, heavily detailed, brick and stone building of some charm and dignity, and community importance.

Upper Drive, Newman School. 1890. High School. Dignified, brick and stone collegiate building with a strong sense of place. Impressive chapel and a calm setting.

Upper Market Street lampposts. 4 cast iron swan-neck lampposts, an important contribution to the character of the streetscape.

Victoria Road, Portslade Town Hall. Built 1927 in the Queen Anne style as Portslade Welfare Institute, now Council Offices. A charming municipal building of appropriate scale and dignity.

Victoria Road, Portslade. Cattle arch. Brick horse shoe arch entrance to tunnel under railway. Mid 19th Century. Quaint, curious and full of character.

Victoria Terrace, Neptune pub. A Victorian public house with a charming "figure-head" type sign depicting Neptune. Of interest for the sign, and for its contribution to the "fishing village" atmosphere of the locality.

Victoria Terrace, No. 22, Kingsway Sunset. Edwardian Pub with copper domed corner tower. An important element in the townscape.

Wellington Road, Nos. 4-18. Row of 19th Century terraced cottages with gabled dormers. They retain some "fishing village" character.

Wellington Road, Warehouses adjoining No. 18. Two hipped roofed warehouses, extend down to lower, harbour level. Now used as antique store and timber warehouse. They retain some of the character of the old harbour.

Western Road, Nos. 14-19, 25, 27-30. Early 19th Century terrace with shops on ground floors, flats, storage and offices above. Some good apparently original Regency windows and mouldings.

Western Road, No. 21. The Western Hotel. Splendid, exuberant, largely original Edwardian pub, now known as O'Reillys.

Western Road, No. 78. Apartments over shop. Late Victorian, notable for its period shopfront with curved glass.

Western Esplanade, Nos. 1-11. Seaside villas, about 1915. Architect E. J. Holland. Idiosyncratic, uniquely sited, highly prized, mainly white rendered villas, whose character is dictated by their position, with direct access to the beach.

Western Esplanade, Deep Sea Anglers Club. Single storey pebbledash and brick building with “steam funnel” and “Martello Tower” recently added. Architect Christopher Dodd. Contributes to the marine atmosphere of The Esplanade.

Western Esplanade, Round House. Brick and timber kiosk with swooping lead roof. Not really marine in character, but a pleasing addition to the seafront. Now boarded up.

Western Esplanade, Brick retaining walls. Mid 20th Century. Separates the Esplanade from the lawns. Decorated red brick with stone and tile, Art Deco in style.

Western Esplanade, Kingsway Old Bowling Clubhouse. An elegant single storey symmetrical Art Deco building, with central short colonnade and hexagonal clock over. Leaded hipped roof.

Western Esplanade, Hove and Kingsway Bowling Club. A flat roofed, single storey club house, very much in character with its surroundings. The walls, gardens and club house form an important, fairly intact group, retaining a strong feeling of inter-war elegance.

Wilbury Road, Nos. 48 & 50. 1876-77. A pair of large detached villas, probably originally matching. Yellow brick decorated with red brick and render. These large houses exemplify the confidence of Victorian Hove.

Wilbury Road, Harewood Court. 7-storey Art Deco style apartment building, early 1950's. Architect John Denman. Fine quality and detail. Reflects the confidence and ambience of mid-20th Century Hove.

BRIGHTON

Bedford Place, 3, 7, 25 and 26

Borough Street, 25 & 26

Boyces Street, 2

Bristol Road, 19-26, consec.

Broad Street, 4, 7, 9, 21, 23, 25 and 26

Chesham Road, 39 (former NTC hall)

Church Hill, Patcham, The Village Barn and Church Barn

Church Street, 115-116, (former Music Library – originally built as gas showrooms)

Clifton Hill, 3

Crown Street, 22

Dorset Gardens, 2

East Street, 18, 19

Eastern Road, Royal Sussex County Hospital, Central Block

Eastern Terrace Mews (all)

Falmer Road, Challoners Mews (former farm buildings of Court House)

George Street, 9 & 10 and 17-35 (consecutive)

Gloucester Place, Baptist Church

Greenways, Ovingdean, 6-10 consec. Beacon Court

High Street, Rottingdean, 21-31 (odd), 78 and 80

Lower Rock Gardens, 12

Madeira Place, 11, 13 and 14

Manor Road, St Augustine's Court

Manchester Street, 9a, 17

Marine Parade, 12

Marine Terrace Mews (all)

Marlborough Place, 9

Meeting House Lane, 42

Middle Street, 69

Montpelier Road, 17, Wall to Park Royal Flats

Ovingdean Road, 1, 2 and 3, Upper Cottages

Park Street, 17, 22, 23, 24, 28 and 29

Pavilion Buildings, 2-3

Portland Street, 3 and 4

Preston Street, 16, 17, 18 and 40-44 (consecutive)

Roundhill Crescent, 15 & 17

St George's Road, 110, St Anne's Institute

St James's Street North, 47, 48, 49, 50 and 58

St James's Street South, 119, 129

Seymour Street, 15

Ship Street Gardens, 11 & 12

Sillwood Street, 3

Sussex Mews (all)

Temple Street, 7

Terminus Place, 1-6 (consecutive)

The Green, Rottingdean, Beard Family Tomb in Quaker Burial Ground, Former Stables to The Dene and attached walls, building adjoining Dale Cottage in grounds of St Margaret's Convent and attached flint wall, Squash Cottage (former stable to Down House), Former stable & attached wall east of Roman Catholic Primary School

The Square, Patcham, 1-7 (consecutive)

Tidy Street, 1-27 and 31-52 (consecutive)

Trafalgar Street, 26, 31

Upper Rock Gardens 3, 16

Viaduct Road, 10-32 (consecutive)

Western Road, 117-122 (consecutive), Imperial Arcade

West Street, 57, Carpenters Arms PH

Wyndham Street, 5

York Place, 4 and 5, 8-10 (consecutive)

First published 28.10.2002

Errors corrected 18.12.2002

Amended 24.10.2005 to update references to current local plan.

Appendix 6.4: English Heritage Advice Report for the
Barry Building

ADDRESS

The Barry Building of the Royal Sussex County Hospital, EASTERN ROAD
(N), BRIGHTON

Parish BRIGHTON
District BRIGHTON AND HOVE
County EAST SUSSEX

Case UID: 168676

Date First Listed:

Formerly Listed As:

RECOMMENDATION

Outcome: No, do not list

Recommended Grade: NL

28-AUG-2009

BACKGROUND:

After examining all the papers on this file and other relevant information and having carefully considered the architectural and historic interest of this case, the criteria for listing are not fulfilled.

CONTEXT

We have been asked to assess the Barry Building of the Royal Sussex County Hospital, Eastern Road, Brighton for statutory listing. The building is still in use as a hospital but a masterplan has been drawn up for the demolition and replacement of the building. No planning application has been submitted to date but pre-application discussions are ongoing. The hospital is currently locally listed by Brighton and Hove City Council. It also adjoins the Grade II listed, 1854, Chapel of the Royal County Sussex Hospital. The Chapel is effectively a free-standing one-storied building to the rear of the original entrance level, with connecting entrance passages.

HISTORY

The Barry Building is the original part of the Royal Sussex County Hospital, which was founded in 1826, and opened in 1828, over 20 years before the work of Edwin Chadwick and Florence Nightingale began to reform public health in Victorian England. 'Voluntary hospitals' were first established in the early C18. These served the sick poor, and were run, like the 'Sussex County Hospital and Sea Bathing Infirmary' as it was originally called, by boards of governors made up of local gentry; they were highly significant outlets for philanthropy, and could attain considerable visual magnificence. About 250 had been established by the middle of the C19, and they formed the core of health care and medical innovation until the launch of the National Health Service in 1948.

Establishing a hospital in Brighton was first discussed in 1813, when an advertisement appeared in the Brighton Herald and The Courier giving details of a public meeting, with the Earl of Chichester as chair 'to promote the Sussex General Hospital for Sea bathing and general purposes'. The meeting approved a plan for the new hospital at a cost not exceeding £12,000. However, in spite of many offers of support, because the country was at war with France, which was immediately followed by a period of economic depression and popular unrest, no further progress was made with the proposal until 1824.

Early in 1824, Charles Barry (1795-1860) submitted plans for the new hospital, the price ranging from £8,000 to £12,000 according to the number of beds, and the building materials used. Barry was at the beginning of his career and had won a competition to design St. Peter's Church,

Brighton. He subsequently went on to design the Palace of Westminster, amongst many other buildings, and was to be recognised as one of the outstanding British architects of the C19. This later work earned him the accolade of 'English Leader of the International Renaissance Style'.

Due to opposition from fellow architects Wilds and Busby, the principal architectural and building firm in Brighton at the time, it was decided to advertise a competition to design the hospital. However, at a meeting held on 9th April, the committee preferred Barry's plan, which constitutes the central 7-bays of the current building, and he was appointed.

Tenders for the erection of foundations, walls and drains were considered on the 28th June, when the tender for £8,121 from William Ranger, a Brighton builder, was accepted. In September, following advertisements in Brighton and Lewes newspapers, the tender for completing the hospital, also submitted by Ranger, was accepted. The total cost of the building including boundary walls, a new road to the sea and a well came to £14,000. The Earl of Egremont laid the foundation stone on 16 March 1826 with the 'Statues, Rules and Orders' of the hospital being adopted at a meeting of subscribers in January 1828. All was now ready for the hospital to receive its first patients.

The Barry Building, however, was not to remain unchanged. In 1837, the hospital embarked on a stage of re-development. Shortly before the death of the Earl of Egremont, he donated a sum of £1,000 to the institution, emphasising that it should be used to expand the hospital. This resulted in the addition of the Victoria Wing. The architect was Mr William Hallett of the Bristol Hotel and Mr Penton was contracted to undertake the building for £2,615 19s 3d. The corner stone was laid on 17th August 1838, and the wing opened on 19th June 1839.

The surplus in the fund subscribed to build the wing was set aside to build another. Permission was given by the Queen Dowager for it to be known as the Adelaide Wing. Work on the extension commenced in May 1840, under the supervision of the architect, Mr Herbert Williams of Bloomsbury. The corner stone of the building was laid on the 13th August and it fully opened in 1841. The cost of the Adelaide Wing, which included expenditure of equipment, was in the region of £4,000.

In 1861, ground in front of the hospital was purchased, for £3,000, and a scheme of improvements was also implemented. A two-storied entrance building with an internal staircase was added, as the original steep and narrow steps were painful for some patients to negotiate. The upper storey of this extension necessitated the demolition of the original entrance porch, which was reached by a flight of external steps. This structure now obscures much of the ground floor of the façade of the main building at close quarters. Additionally, the kitchens were enlarged; additional accommodation in the outpatient department allowed the separation of the sexes; a staircase was inserted into the Victoria Wing; and finally, improved fireplaces and chimneys were constructed in the Victoria Wing, as the rooms were smoke filled in stormy weather.

Further expansion was seen with the completion of the Jubilee Wing in 1887, funded by monies from the Jubilee Fund and Lady Grant's Fund, at a total cost of £5,805 1s 9d. The new entrance to the Barry Building acquired an ornamental iron entrance porch in 1902, courtesy of Alderman Brigden. In 1912, balconies were erected over three wards to the Victoria Wing and the following year balconies on Adelaide Wing were added and the Victoria Wing balconies extended. All the balconies were enclosed and external staircases added after World War II.

By virtue of its function as a hospital building, the Barry Building has attained many associations

with significant deaths, births and bequests - something that will no doubt continually evolve throughout the future life of the hospital. Although, as a voluntary hospital, it was independent of local authority control, these were mainly councillors, particularly for fund-raising purposes, and local businessmen. This is typical of a hospital of this age, which relied upon the benevolence of wealthy donors. All the monarchs from George IV onwards to the present Queen have been patrons of the building, indeed a plaque in the building records the 1833 visit from William IV and Queen Adelaide. An early occupant of the office of chief physician, in 1842, was Dr. William King (1786-1865), known for his role in establishing the Co-operative movement (1825) and the Mechanics Institutes, forerunners of modern Further and Higher Education, but the majority of this work preceded his time in Brighton.

DESCRIPTION

The original Barry Building is a seven-bay three-storey, part neo-Classical, part Italianate style hospital designed by Charles Barry in 1826 and completed in 1828. It has two major extensions: the 1839 two-bay, four-storey, Victoria Wing, by William Hallett and the 1941 two-bay, four-storey, Adelaide Wing by Herbert Williams. Generally, the new wings kept faithfully to the design of the original building. It could even be said that they were designed to mimic the understated style and composition of the Barry Building and serve to give the original building a more substantial appearance.

The building is rendered over brick and stone with chamfered quoins and rusticated banding to the ground floor of the main building, and ground and first floor levels of the wings. Generally, it has half-hipped grey slate roofs, hidden behind parapets.

The addition of the wings has resulted in an 'H' shaped plan. However, the original building was roughly rectangular. Both end bays projected slightly from the main façade as did the central three bay entrance block. There is a central staircase and also one in each of the wings. A corridor runs the length of the hospital along a central axis with wards or offices to each side.

With the possible exception of the western façade of the Victoria Wing, all façades have undergone some degree of alteration. Fenestration to the front (southern) façade is regular. In general, windows are 32-pane single sashes, although those to the 1st, 5th and 7th bays, at ground and first floor level of the original block, are slightly larger 32-pane double sashes. All first floor windows have cornices. Those to the original block are supported on scrolls whilst those to the wings are floating. The central (5th) bay is emphasised by a pedimented window.

This pattern of fenestration and decoration continues for the five-bay western façade of the Victoria wing. The regular fenestration continues on the rear (northern) elevation, although now without decoration. The fenestration on the eastern wing of the Adelaide building was not visible due to later accretions. All windows have been replaced in the late C20 / early C21 with white uPVC units.

The proportions of the original building are highlighted by simple banding between the ground and first floor and below the parapet. This is continued on the bays, but due to the differing ground levels, between first and second floor and below the parapet. It is also a feature of the rear elevation. The main entrance bays are emphasised with a simple tympanum parapet.

The 1860s entrance block extension, with its 1902 iron porch obscures much of the ground floor façade of the original block, and many other accretions such as the infilled balconies, emergency stairways, and later services runs also detract from all elevations.

The quality and character of the interiors bear little resemblance to their original appearance due to being adapted to suit modern medical needs. It has, however, retained some original features, particularly the cast-iron central staircase, which rises through several storeys from the original entrance level, as well as some door surrounds, cornices and ceilings. The original windows, fireplaces and all but one of the doors throughout the building have been lost. More may be concealed behind modern suspended ceilings but this could not be inspected.

ASSESSMENT

Whilst under the Principles of Selection there is a presumption in favour of listing pre-1840 hospital buildings, the level of survival of historic fabric is also a key consideration in assessing new cases for designation. Other claims to special interest, such as innovativeness of design or important historical associations, may strengthen the case.

Architecturally, the Barry Building is a simple study in classical proportions formulated as a response to the buildings use as a hospital and the restricted budget, with minimal articulation or use of architectural features. The building does not demonstrate architectural flair, but is in the simplified Regency style typical of much C19 development of Brighton's Kemp Town.

The Barry Building is very different from the Gothic Revival style of Barry's best-known work at Westminster, and the more florid Italianate style, which typified his later career. The neo-classical design of the Barry Building does not demonstrate the evolution or the development of architectural styles, which was to, ultimately, make him famous. There are at least two more architecturally significant buildings articulated by Barry in the neo-classical style: the Grade I listed Manchester Institution (1824-35) and the Grade II listed Buile Hill Hall (1825-7). Brighton is fortunate in having numerous examples of different buildings by Barry dating from c1824-1840 including the Gothic Revival St. Peter's Church (1826) and the fully Italianate St Andrew's Church, Waterloo Street (1828), so nor does it represent the only example of Barry's work in the vicinity.

The Barry Building engages with the tradition of healthcare buildings for the period - an era of great philanthropy. The origins of the hospital demonstrate this, but with approximately 250 hospitals in existence by the mid C19 it cannot be described as atypical. Nor was it innovative in terms of its plan or its seaside location. Considered in a national context, there are other far better examples of similar hospital buildings in England, including the Grade I listed Leeds General Infirmary by George Gilbert Scott (1863-68), Grade II listed sea bathing hospital at Margate (1793-6) and the Grade II listed St Thomas's Hospital, Lambeth (1868-71).

Apart from the Chapel, the extensions of various periods, styles and quality hold little architectural interest in themselves and are generally not aesthetically pleasing. The entrance porch, in particular, now obscures much of the ground floor façade of the main building at close quarters. No doubt these accretions could be removed to reveal the original proportions and articulation of the Barry Building, but significant elements of original fabric have already been lost, most significantly the entrance portico and its steps, which was one of the most noteworthy original architectural features of the building.

Subsequent extensions also obscure oblique views along Eastern Road, such that the central pediment of the original Barry façade, an important marker of the principal public entrance to the hospital site, is not visible until one is almost directly in front of the building. The pediment does make an important contribution to the axial view from up Panton Place, but this significant view of the building from the seafront Promenade, is spoilt by the asymmetry of the 1929 extension to the forecourt and the various accretions at roof level.

With regard to historic associations many public buildings have Royal associations but it can be argued that these are connections with the institution rather than the physical fabric itself (memorials / plaques excepted). Beyond the associations with the Royal family, the relevance of the personages is generally of local interest, and thus do not enhance the significance of the building.

The Barry Building is an early example of a voluntary hospital by an eminent architect, and although its pre-1840 date would normally make it a strong candidate for listing, it has undergone significant alterations, which have detracted too greatly from its original character.

SOURCES

Gaston, Harry, 2008, Brighton's County Hospital 1828 - 2007. Southern Editorial Services: Newhaven

Nairn I and Pevsner N, The buildings of England, Sussex. 1965, p. 444

Antram N and Morrice R, Pevsner Architectural Guides, Brighton and Hove, 2008, p. 154

ASSESSMENT:

Although the hospital is part of the fabric of the local history of Brighton, in the national context the criteria for designation are not met.

REASONS FOR DESIGNATION DECISION:

The Barry Building, Eastern Road, Brighton is not recommended for designation for the following principal reasons:

- * the original character of the exterior elevations has been much eroded by ad hoc alterations and extensions, to the extent that the building's architectural interest is too degraded to be considered special;
- * although an early work of the major architect, Charles Barry, the original core of the hospital is architecturally modest, as well as being much extended and altered; and
- * with the exception of the Royal family historic associations with the hospital are generally persons of local interest, who have not made contributions on a national scale.

VISITS

27-JUL-0009 Partial Inspection

COUNTERSIGNING

Countersigning Comments: Although the Barry building dates from 1826-8 and was an early hospital building raised by subscription and designed by a distinguished architect it has been too considerably altered and extended at various subsequent dates to recommend for statutory designation. 08/09/2009.

Second Countersigning Comments: The design by Barry at an early stage in his career notwithstanding, this hospital complex has been much enlarged, extended and modernised so that the essence of the early Barry part is not of special interest and the whole is not recommended for listing. 24-Sep-09

HP Director Comments: