

# Conservation Area Appraisal: College

February 2019





Picture Ref: 01

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# 1. Introduction and Method

This conservation area appraisal assesses the special architectural and historical interest of College Conservation Area, and shows those interests are manifested in the area's character and appearance.

Conservation areas are protected by legislation under the Planning (Listed Buildings and Conservation Areas) Act 1990. As designated heritage assets, their preservation and enhancement enjoy a high material consideration in the planning process.

The conservation area appraisal identifies elements, features and characteristics of the suburban townscape that, either individually or cumulatively, create a townscape of high aesthetic quality and historical interest.

**The overall aim of the document is to help future development in the area to sustain and, where possible, enhance the character and appearance of the conservation area.**

The appraisal can be used as an inspiring basis for architectural design, to inform ongoing maintenance, and in support of applications for planning permission. It is an evidence base, when adopted by Eastbourne Borough Council, that will be used to assess the impact of proposed development, both within the conservation area itself and within its setting, where proposals may change how its character and appearance are experienced.

The appraisal gives direction to developers, owners, the local planning authority and other interested parties, informing decision-making within the prevailing framework of legislation and policy.

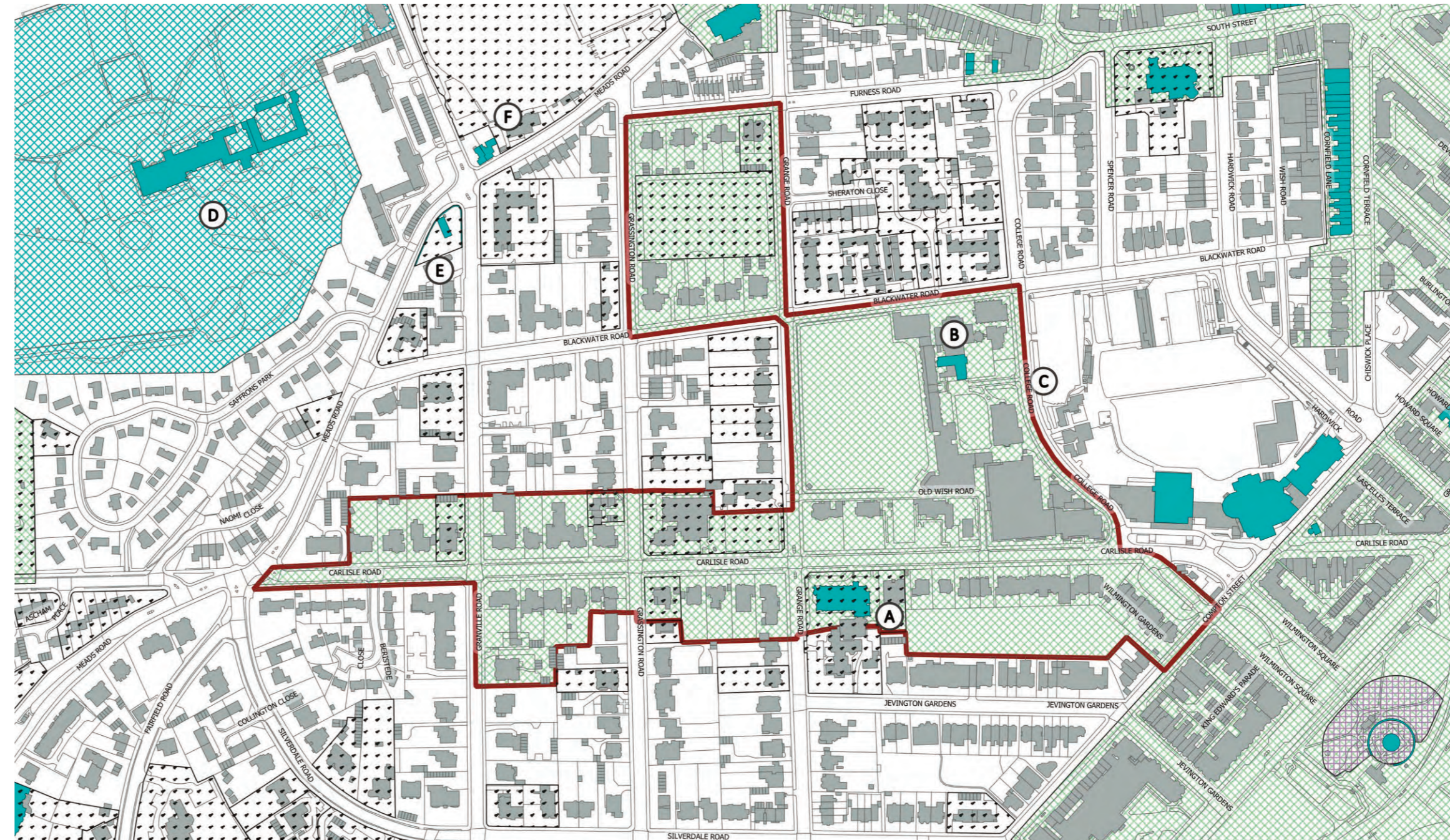
This document should be read in conjunction with the *Conservation Areas in Eastbourne: Companion Document* and *Eastbourne Townscape Guide SPG*, both issued by Eastbourne Borough Council, and guidance on conservation area designation and management from Historic England.

## Method

The appraisal was undertaken by heritage and planning consultancy Locus Consulting on behalf of Eastbourne Borough Council.

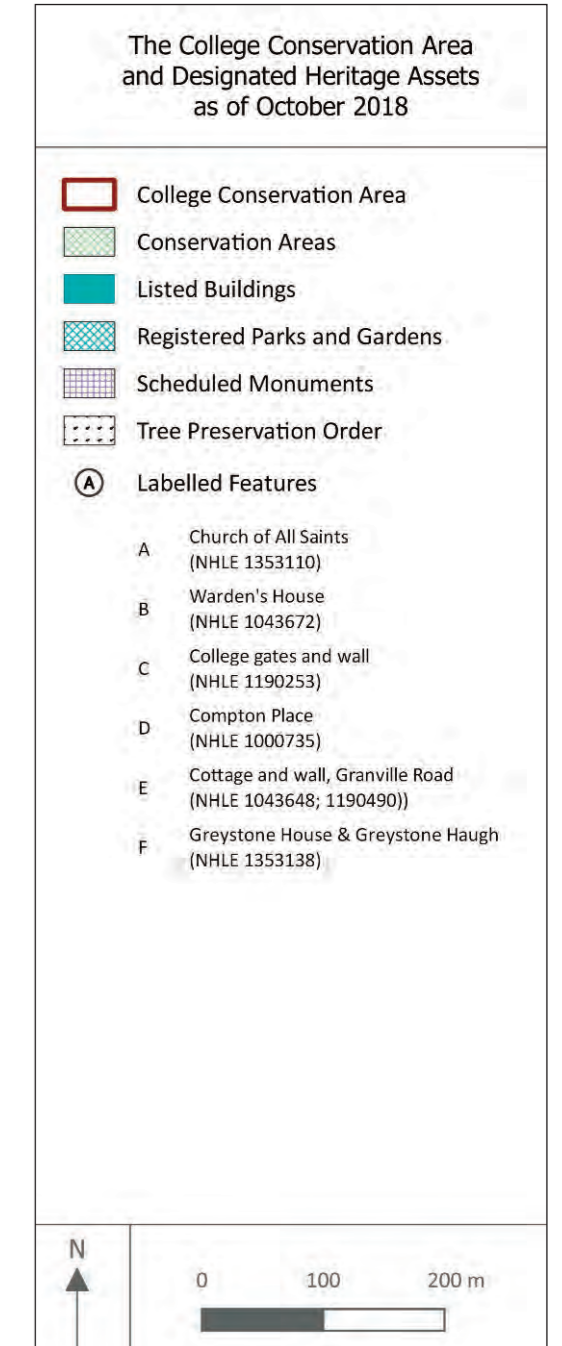
A detailed survey of the conservation area and immediate setting was undertaken on the 2nd and 3rd of October 2018. The character and appearance of the conservation area was recorded according to established townscape characterisation methodologies (Historic England, 2017) and guidance regarding the production of conservation area appraisals (Historic England, 2016). Relevant documentary, cartographic and other archival resources were consulted as set out within the Bibliography.

A public consultation on the draft appraisal is scheduled for February/March 2019.



Map created: 1 / 11 / 2018

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## 2. Statement of Significance

The statement of significance for the College Conservation Area sets out the key points of architectural and historical interest that are manifest within its character and appearance. An overview of the suburb's historical development can be read in Chapter 4 of the document, and a detailed appraisal of the area's urban form is provided in Chapter 5.

- 1 The area has strong historical associations with significant individuals of national repute, who made major contributions to Eastbourne's development, notably William Cavendish, Duke of Devonshire, and his favoured architect Henry Currey, both of whom were highly influential in the town's growth in the late 19th century. (As in College Conservation Area, high status mid- to late 19th century suburban estates were often backed by aristocratic investment.)
- 2 The suburb at Lower Meads, within which the conservation area lies, is a well-executed and well-preserved example of a 'residential park' suburb. The residential parks influenced the garden suburb movement that emerged in the late 19th century, going on to herald new orders of town planning, including the Garden Cities Movement that prevailed well into the 20th century. **Due to its quality and condition, the suburb at Eastbourne is likely to rank among the top ten of its type in England.**

The character and appearance of the suburb's designed aesthetic is all the more significant, as it retained precious few features of the original landscape. As such, almost all elements of the development were intentionally designed, providing a clear insight into the traditions of the time and the thinking of the suburb's architect and patron.

- Larkfield House, now the College Warden's House, and Old Wish Road are exceptions. The latter originated as a historical track from a small inlet and harbour, and may hold a degree of archaeological interest in respect of the area's early history as a series of small fishing and farming villages.
- 3 The conservation area, and surrounding suburb, is a planned townscape with a consciously designed aesthetic. Set out as a single development unit, an attention to detail is observable from the macro scale such as roads, urban blocks and plot layout, down to the micro-scale (architectural details). Throughout, the townscape is illustrative of the overarching vision for the area and its authoritative execution by William Cavendish and his agents.
  - 4 A rich assemblage of 19th-century private villas can be observed within and outside of the area. Prestigious through their spacious size and ornate decoration, the villas embrace many of the Revival styles distinctive of the late Victorian era, notably Gothic and Queen Anne styles. The architecture of many houses is influenced by the Arts and Crafts movement and appears as an early example of the movement nationally, before it became popularised.
  - 5 Although the construction of the suburb was clearly administered with a high degree of scrutiny by the aristocratic developer, there is a personalised and at times eclectic level of architectural detailing that creates variety and intrigue within the street scene. The architecture of individual build units reflects the personalised choices of speculative builders and prospective owners, emphasising the plot-by-plot infill of the planned streetscape.
  - 6 The stock of middle-class residences, alongside the

inclusion of large amounts of private open space, illustrates the modernising architecture of domestic houses. Large plots reflect the increasing interest in gardens, translating what was once the preserve of only the wealthiest into middle-class domestic life. The large footprints of dwellings indicate the inclusion of services such as sewerage, running water and lighting into the house itself, a product of a wave of ongoing health and sanitary improvements at the time.

- 7 The walkability and navigability of the suburb, alongside its connectivity to the main town, illustrate the focus on railways as a new form of transport for people and goods. The shift is exemplified by the near wholesale lack of stables, coach houses and mews, amongst other service buildings, typically associated with larger houses.
- 8 At a time of exponential population growth, the area illustrates a changing emphasis in the economies of urban development towards the end of the 19th century, with highly marketable speculative suburban house building increasingly attractive to investors. In addition, the suburb represents a second phase in the growth of seaside towns and resorts, emphasising their increasing national popularity.
- 9 Eastbourne College campus has architectural and historical interest in its own right. The establishment of the initial school was subsidised by William Cavendish and was a major investment by the then newly formed town council, creating a new civic landmark. The campus block is formed of an assemblage of educational buildings, many of which were designed by Henry Currey, and their Tudor-revival style distinguishes them from the remainder

of the suburb. The plot features a series of landmark structures, most notably the Memorial Building, prominently facing Grange Road over the playing field. Celebrated alumni include Gwilym Lloyd George (1894-1967), 1st Viscount Tenby, son of David Lloyd George, and Home Secretary 1954-1957, and Sir Hugh Casson (1910-1999), architect and director of the 1951 Festival of Britain.

- 10 Beyond the campus, the Church of All Saints (1877-1879, rebuilt 1927-1930) is a landmark building at the junction of Carlisle Road and Grange Road.



Picture Ref: 02

### 3. Location and Setting

The conservation area is located in the southwest of Eastbourne, occupying an area of approximately 14 hectares within a suburban area known as Meads. Designed in phases across the late 19th and early 20th century, Meads represents a loosely contiguous residential area that stretches over two kilometres southwest from Eastbourne town centre along the coastline and towards the South Downs.

Meads is unofficially divided into 'Upper Meads' and 'Lower Meads', the former constituting areas elevated by the South Downs escarpment, the latter the plain below. The conservation area occupies much of the lower-lying land, with the terrain rising away to the south and the west, and to a lesser extent the north. The local topography is experienced within long vista views encountered within the conservation area when looking along the linear streets. The views are terminated by prominent landmarks atop the distant hills, given added prominence through their elevated setting, and making both positive and negative contributions; for instance (respectively), views of woodland of the South Downs looking northwest along Carlisle Road, or of large post-war blocks looking southwest along Granville Road.

The conservation area forms an early phase of Eastbourne's southwestern expansion, with its design both pre-empting, and contemporaneous with, much of the Meads area. The conservation area therefore shares many characteristics in terms of layout, street scene, built form, and buildings with its suburban surroundings. The sense of transition between the conservation area and other parts of Meads (much of which is designated as the Meads Conservation Area) is therefore often subtle, and sometimes seamless. Conversely, the character and appearance of the conservation area contrasts markedly with that of the historic town centre and seafront, located immediately to the east and south. The Regency-inspired townscape of the centre and seafront are rapidly superseded by the late

19th-century suburban aesthetic, with little overlap. This firmly establishes the conservation area, and Meads more broadly, as a separate and distinctive locality of Eastbourne, and clearly manifests the chronology of the town's development.

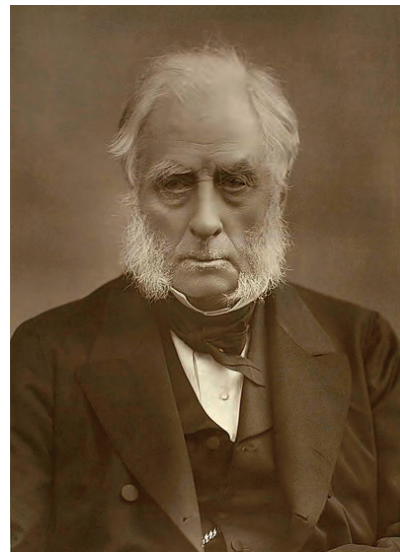


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## 4. Historical Development

Until the mid 19th century Eastbourne was predominately a rural area, with a loose cluster of villages around the area occupied by the current town. Historically referred to as 'Lower Meads', land within College Conservation Area lay to the north of the village of 'Meads' and was mainly used for grazing and arable crops. To the south, towards the location of the Wish Tower, was a small inlet and harbour known locally as 'The Wish'. Few remains of the harbour hamlet and its inlet survive, although traces of the former tow track can be seen at Old Wish Road.

The tithe map of 1841 shows an isolated cluster of buildings around The Wish, including a larger residence called Wish House surrounded by fields. The now demolished property has had a lasting impact on the conservation area. The house and area made such an impression on Mr C W Rawden, a retired Navy Officer visiting in the early-to-mid 19th century, that he built a large house known as 'Larkfield' immediately to the north. The house and its gateway survive today as the Grade II listed Warden's House at the heart of the Eastbourne College campus.



Much of the area now known as Eastbourne lay in the ownership of the Davies-Gilbert family and William Cavendish, Earl of Burlington, who later became the 7th Duke of Devonshire. With a growing national infatuation for seaside retreats within easy reach of urban centres, ambitious plans were hatched by

both families early in the 19th century to establish a new town at Eastbourne. Areas to the east of the conservation area were initially developed in the classically inspired styles that typified the Regency and early Victorian periods, realising Cavendish's dream of bringing London's 'Belgravia' to the new seaside resort.

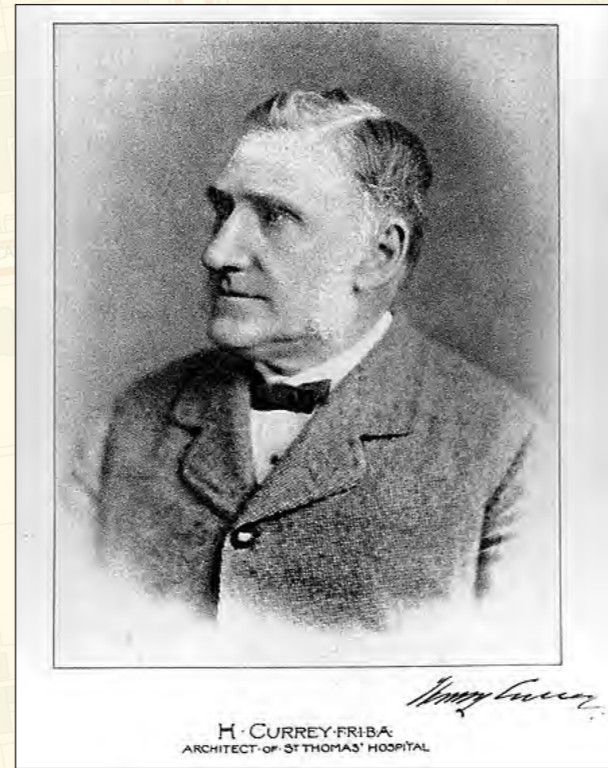
The arrival of the London, Brighton and South Coast Railway in 1849 was a much-needed catalyst for development. In 1859 Cavendish recruited architect Henry Currey to draw up plans for a new town, considering Eastbourne a premier and

upmarket seaside resort. Initial plans did not extend to 'Lower Meads', focussing instead on the town centre and seafront. It was not until Currey's Plan for Modern Meads in 1872 that extensive development within the College Conservation Area began.

Protected from the beach and weather by higher ground to the southeast and insulated from the established town centre by Devonshire Park and the school campus, Lower Meads was ideal for an innovative planned middle-class suburb.

### Henry Currey (1820-1900)

William Cavendish's chosen surveyor was born in Westminster and educated at Eton before embarking on a career in architecture. He trained under prestigious architects of the age including Decimus Burton and William Cubitt, with his early works taking the form of contributions to hospitals, nursing schools and asylums. Following his appointment by William Cavendish, Currey gained responsibility for several of Eastbourne's most prominent developments including the Meads suburban extension, the College House, Chapel and library of Eastbourne College, the theatre, Winter Gardens and pavilion of Devonshire Park, the Bedfordwell pumping station and St Peter's Church in Lower Meads. Currey's architectural taste, originally Italianate, later evolving towards Gothic Revival, would regularly be referenced and replicated across other speculative schemes within the town.



With some foresight, the Duke acquired Larkfield as part of the plans for Lower Meads, bringing all land between Meads and the emerging town centre into his ownership. The Duke also assisted the then inaugural town council to establish an independent school, now Eastbourne College, through the provision of the house and twelve acres of surrounding land at a reduced price. Henry Currey was tasked with designing the new school house and chapel which was opened on 3rd July 1870. Lady Cavendish was invited to lay the foundation stone of the school house, whose Tudoresque style inspired a sequence of future school buildings. Beyond the school, a handful of buildings had also begun to appear within the Lower Meads area, including two houses to the north of the school, one of which, Blackwater Lodge, survives as one of the College's boarding houses.

In advance of housing, long broad streets were created to connect Lower Meads with developed streets to the east around Devonshire Place. Blackwater Road was extended across the area in 1873, Grange Road had been constructed by 1875, and Carlisle Road joined it from the recently created Devonshire Park. The layout of the roads, notably the tangential Carlisle Road which mirrors that of Chiswick Place, suggests that the Duke and his architect had ambitions to replicate the urban form of the established townscapes to the east. Classically styled houses along the eastern extents of Carlisle Road attest to the theory.

Construction of houses started in earnest during the mid 1870s and neared completion a decade later. Silverdale Road was added to the south of the established Carlisle Road and Blackwater Road, which were themselves extended to the west. Three east/west routes defined the planned development unit, meeting with a series of north/south roads – Grange, Grassington, Furness and Granville Roads – to create a broad grid-iron network that formed the basis for 150 new houses.

Houses were mostly built by speculative builders, but with

development along Carlisle Road also opened to individuals who desired to build houses for their own occupation. Catering for Eastbourne's professional elite of and local businessmen, large detached villas set within spacious plots were built for the first time in Eastbourne. All plans had to be checked by the Devonshire estate, often by the Duke's local agent, George Ambrose Wallis, who came to be known for his attention to detail.

The new suburb was heavily influenced by contemporary philosophies of urban design. The roots of the design were within the 'residential parks' movement that had emerged in the early 19th century, incorporating the development of high-status speculative estates, designed with an aesthetic inspired by the English country park. Notable features were tree-lined avenues along streets, capacious planted gardens, and ornate, classically inspired architecture. The suburb also looked forward, however, incorporating elements of the emerging Arts and Crafts and Garden Suburbs movements, and was contemporary with the famed Bedford Park in London, believed by many to be the world's first garden suburb.

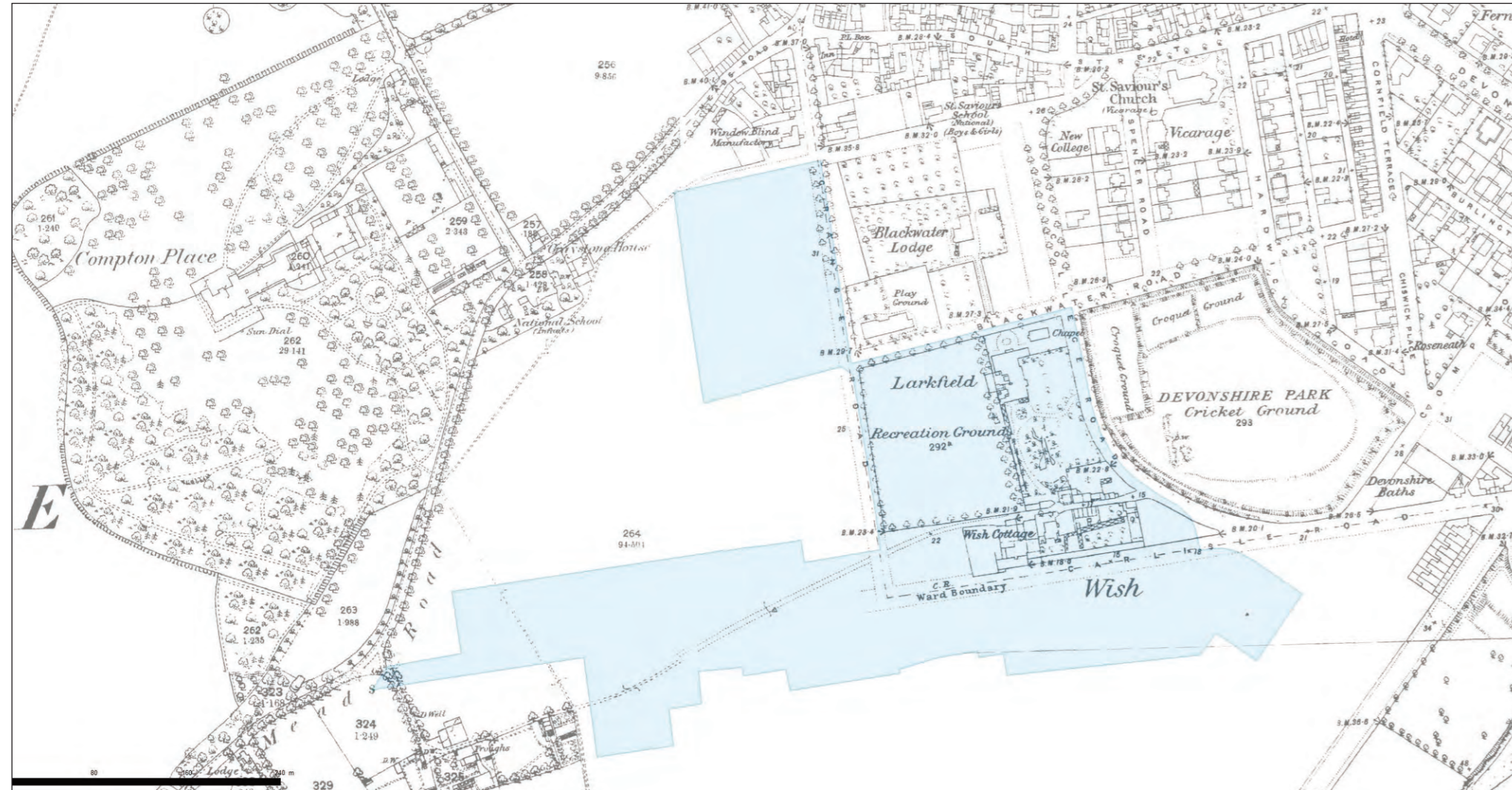
The era witnessed an eclectic revival of architectural styles, with Gothic, Italianate and Tudor used in place of the stricter classicism previously favoured in other areas of Eastbourne. Houses at Lower Meads embraced many Gothic and Arts & Crafts features, styles championed by Ruskin amongst other leaders of reform in urban planning.

Services and amenities accompanied the provision of housing, although with the exception of the Church of All Saints and the established school, these seem to have been kept at the peripheries of the new suburb. Consecrated in 1879, the church's foundation stone was laid on 1st November 1877 and was built to the design of T.E.C. Streatfeild.



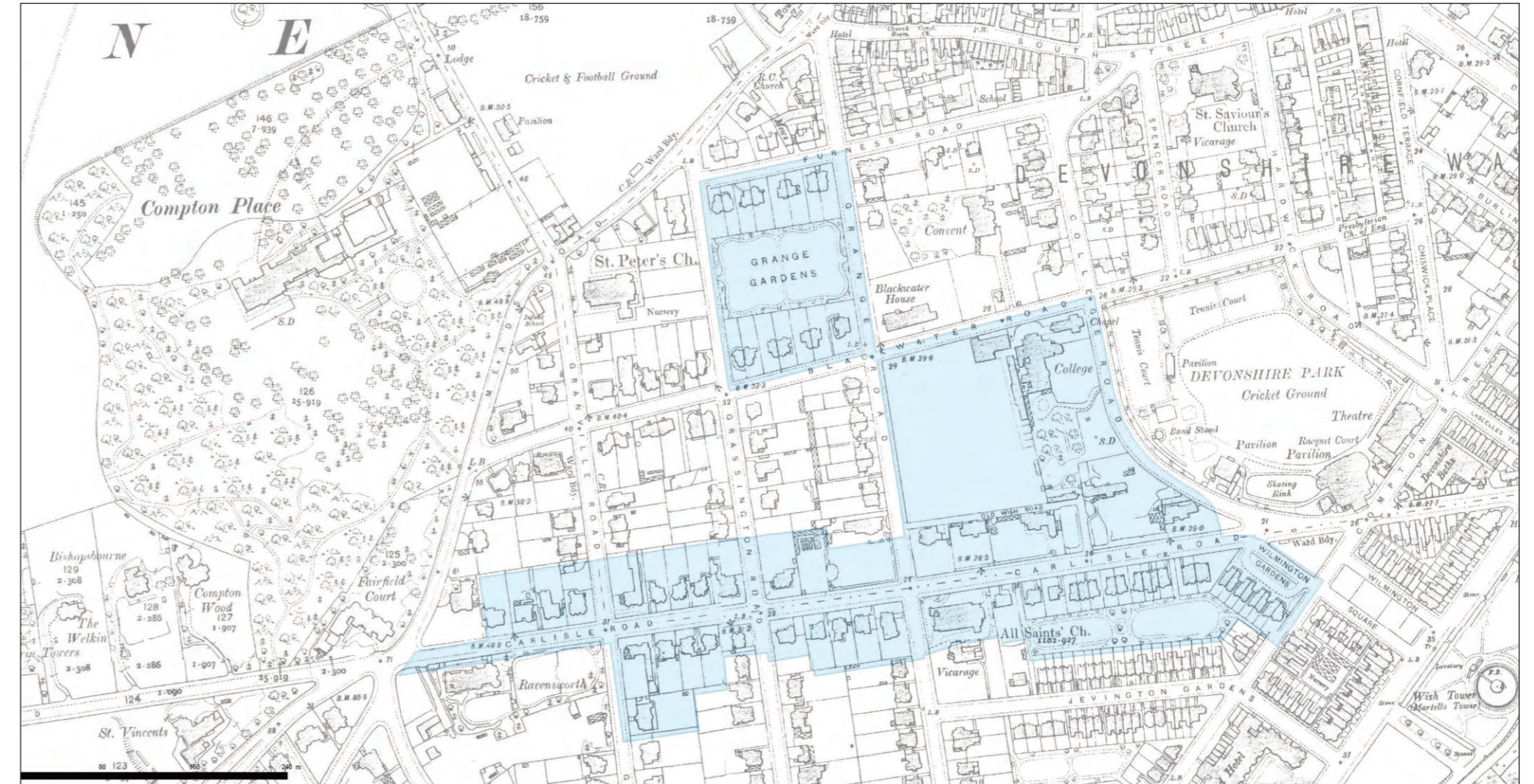
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# College Conservation Area – 1870



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# College Conservation Area – 1910






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The two maps shown here identify the growth in the area between 1870 and 1910, the period during which the conservation area grew and adopted its recognisable form.

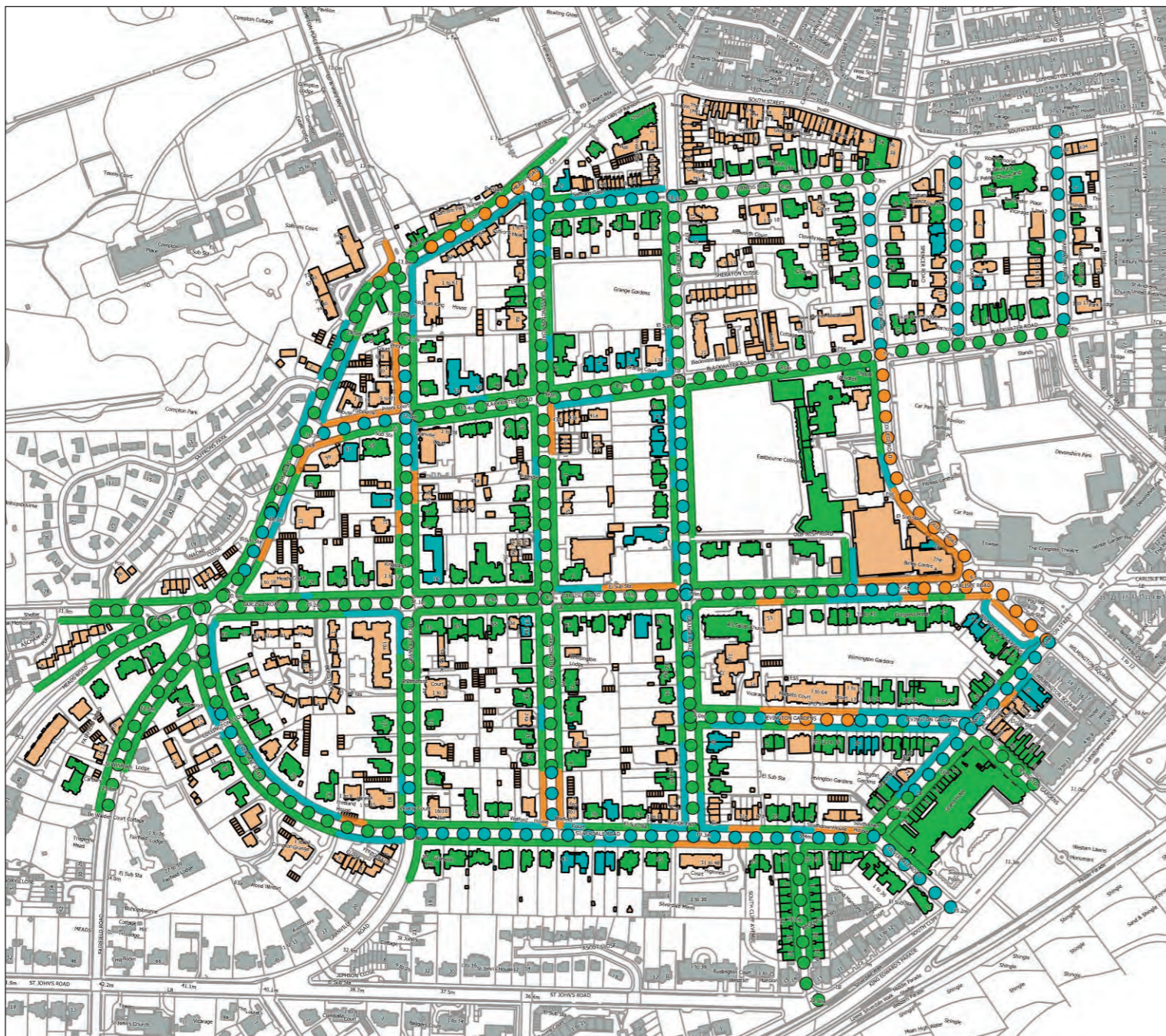
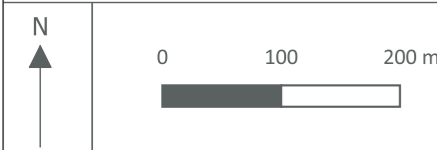
Analysis of Traditional Buildings, Fronts of Plots and Boundaries, and Street Scenes

Assessed Feature

-  Traditional buildings
-  Traditional fronts of plots and boundaries
-  Traditional street scenes

Colour

-  High historical integrity. Features architectural and/or historical interest makes a positive contribution to the character and appearance of the area.
-  Good historical integrity but with some irreversible structural changes. Overall contribution of features architectural and/or historical interest to the character and appearance of the area remains positive.
-  Feature makes little to no contribution to the character and appearance of the area through major alteration or modern redevelopment.
-  Not Assessed



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Picture Ref: 05



## 5. Character and Appearance

This section outlines the character and appearance of the conservation area, through which the special architectural or historic interest of the suburb is experienced.

The appraisal should not, however, be seen as comprehensive list of all features or elements that contribute to its character and appearance. The omission of any particular building, feature, landscaping, material or space should not be taken to imply that it is of no interest.

The historical interest of the late 19th century suburb at Lower Meads can be closely tied to the ambition of the Duke of Devonshire's plans, which were created and executed in a remarkably short period of time. The architectural interest of College Conservation Area cannot be attributed to a single physical feature or component but is instead the sum of many parts appreciated collectively.

Repeated characteristics of the townscape form identifiable threads and reflect the vision behind its planned genesis. Some features are coherently applied, notably the height of front boundary walls, the structural composition and setback of buildings, or the shape of their window openings. Together, these coherent features act as a backbone to the conservation area's designed aesthetic.

Other built features are executed with a degree of individual flair, although still adhering to an underlying design philosophy. Examples might include the use of bespoke decoration, variations in structural form and scale and the application of materials in a personalised way. For example, all houses are built of brick, but different brick bonds may be applied.

Whilst a broader plan philosophy is adhered to, notably seen within the streetscape, there is greater nuance in the plot-by-plot interpretation of it and more so still in the built form. Consequently, clear deviations from the prevailing character of the conservation area are remarkable, commanding a relative prominence in the townscape. The school buildings and campus plot of Eastbourne College

establish themselves in this way and deserve consideration in their own right.

Fundamentally, the character and appearance of the College Conservation Area exemplifies two aspirations. Firstly, that of the Duke of Devonshire's grand vision for a planned suburb, and secondly, that of the individual developers that populated it. Very little of the previous landscape survives, with the suburb reflecting a specific moment in time.

In order to capture both the consistency of the planned townscape and localised expression within it, this appraisal is structured according to three interlinked architectural 'elements':

- Layout and Streetscene
- Built Form
- Buildings

The Eastbourne College campus forms a discrete and definable entity within the broader townscape and is given emphasis in its own regard within each element.



Picture Ref: 06



Picture Ref: 07

## 5.1. Element 1 – Layout and Street Scene

### Key Points

- A designed street scene characterised by repeated features, including roads, verges, avenues of trees, surfaces, open spaces, and boundary walls that cumulatively emphasise the planned nature of the suburb and its authoritative construction.
- A balanced townscape with a subtle hierarchy of streets that promote a strong sense of integrity to the area and the broader suburban development unit within which it lies.
- A series of designed experiences, such as short- and long-range views, and a highly navigable layout of walkable streets that are well-connected to the town centre and seafront.
- A low building density with very high proportions of open space prioritised for private use, emphasising the status of its 19th-century middle-class inhabitants.
- Strong semi-natural suburban character, including a designed visual link to the South Downs alongside gardens, verges, mature trees and communal gardens that are associated with a marked change in late 19th-century approaches to town planning.



The suburb is arranged around a strict grid-iron pattern of roads orientated to the cardinal axes, the geometry of which illustrates its rigorously planned nature. Carlisle Road and, to a lesser degree, Blackwater Road, form east/west backbones to the area. North-to-south aligned roads, such as Grange Road, Grassington Road and Granville Road, come a close second in the hierarchy of streets. The lack of any distinct street hierarchy within the regular and highly navigable layout affords the townscape a balanced sense of integrity.

**Urban blocks** are relatively large, with precious few secondary routes extending into or through them, creating a continual sense of enclosure when moving along streets. The impermeable nature of blocks emphasises the capacious extent of private garden plots and the elevated status of the historically middle-class suburb.

**Roads** are broad, with ample footways and comfortable two-lane-width carriageways. Carlisle Road establishes a relative status through the incorporation of grass verges, illustrating how small deviations can influence the balance of planned elements of the suburb. Much of the public realm has been altered through maintenance and highways upgrades. Where traditional materials and fixtures survive, a clear and positive aesthetic between street scene and other elements of the townscape is re-forged, emphasising the designed aesthetic of the planned suburb. Several footways retain red and black brick paving, characteristic of Eastbourne's suburbs, but the majority has been replaced with modern 20th-century materials such as tarmac and concrete slabs. **Kerbs** are mainly of stone, occasionally flanked by thin brick **gutters**, although many of the latter have been covered by tarmac, which prevails along all road surfaces. **Street furniture** is occasional, with no discernible patterns and lighting is notably sparse. Historic features include cast-iron bollards, vents, lamp posts and post-boxes.

**Avenues of mature trees** line Blackwater Road and College Road, with those in the latter most established. Canopies

are lifted, enabling a highly enclosed but tunnel-like view along streets. Occasional planting can be seen along the footways of north/south roads, and the less systematically planted trees of domestic plots create a similar albeit less designed aesthetic.

**Public open space** is confined to streets and All Saints church yard. Beyond private garden plots, which make up a substantial proportion of the area, open space is limited to two communal gardens, Grange Gardens and Wilmington Gardens, and the college campus playing field. With the exception of the church yard, street access to the area is physically restricted to private gateways, many of which are neglected and in an overgrown condition. In all three instances the open spaces are formal parts of the planned layout of the suburb, with each comprising open grassland to the centre and semi-formal planting around their perimeters.

### Views

The layout of the suburb affords elongated **vista views** along streets, successively framed by mature planting, boundary walls and building lines. The views are experienced within the conservation area along Carlisle and Blackwater Roads and at junctions with the network of north/south roads. Ground-level views along Carlisle Road and Blackwater Road reach to over 700m in length, capturing the full extents of the Duke of Devonshire's vision for the suburb. Notably, to the west, the views terminate with the elevated South Downs, drawing a close historical connection with Eastbourne's rural hinterland.

Elsewhere north/south vista views observed from junctions similarly terminate upon higher ground to the south and north, typically featuring landmark buildings of varying quality which have either positive or detrimental impacts on the character and appearance of the conservation area. Key examples include views of the Town Hall (Grange Road -



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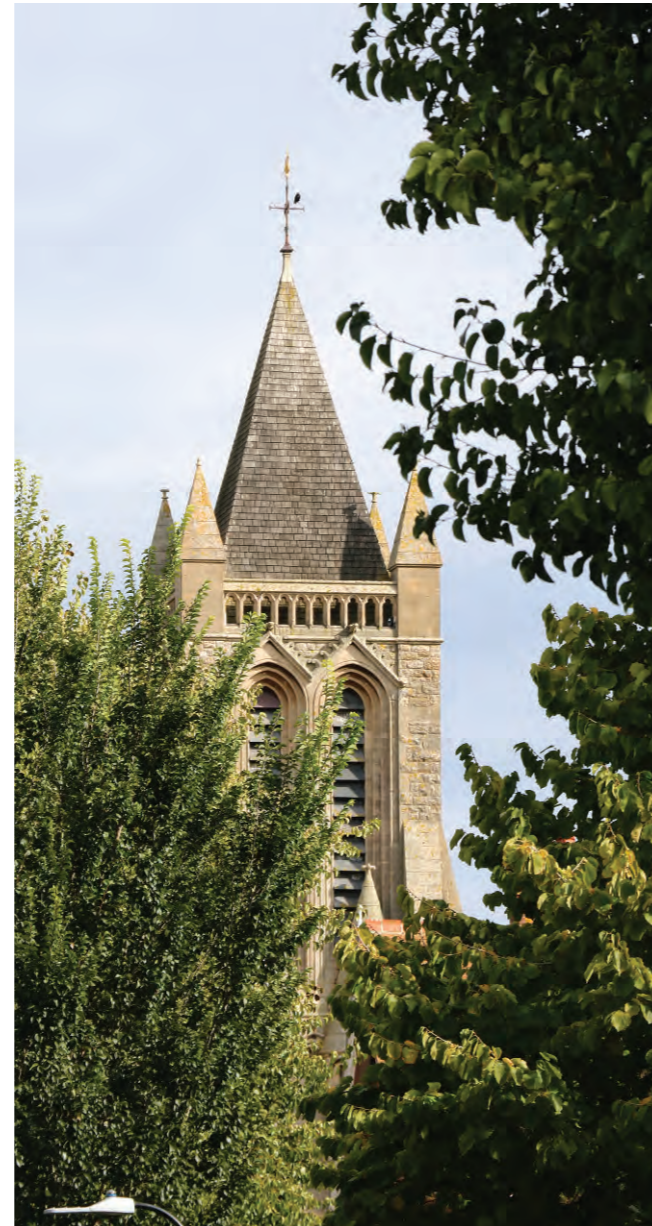


north), South Cliff Tower (Granville Road - south) and The Porters Lodge (Grange Road - south). The views to surrounding higher ground stimulate a broader sense of enclosure than is experienced within the suburb as a whole.

Two **landmark buildings** are located in the conservation area. The college's Memorial Building is a landmark, with its broad façade and central tower prominently facing across the adjacent playing field towards Grange Road. All Saints Church is a landmark at the crossroads of Carlisle Road and Grange Road. The building and spire are set back slightly from the corner, somewhat reducing their visual prominence within the long views down both roads, with the church's prominent status and architecture thus experienced largely in proximity to the crossroad.



Picture Ref: 10 (Top) 11 (Bottom)



Picture Ref: 12



**Short-range views** are limited in the conservation area, serving to focus attention on long-range views or the immediate surroundings. Notable local views include those of Eastbourne College's Memorial Building façade, both from across the open space of the playing field and in the designed view of the tower from College Road. The tall tower and spire of All Saints also attracts views along Grange Road and around its junction with Carlisle Road.

**Corner buildings** enjoy a relative prominence by nature of their position, larger plots, and double-frontage to the street, but generally conform to the prevailing character of other properties.

Throughout the area, gaps between buildings afford glimpsed views of side elevations through to open space above mature garden plots and roofscapes of the rear of properties beyond. Around areas of open space, such as the college playing fields and Grange Gardens, views are less intimate and enclosed, enabling a broader experience of the townscape.



Picture Ref: 13 (Top) 14 (Bottom Left) 15 (Bottom Right)

## 5.2. Element 2 – Built Form & Plots

### Key Points

- High proportions of verdant green spaces that are an integral and mature element of the suburb's designed residential park aesthetic
- A prioritisation of green space within the overall ambiance and experience, both in terms of its application in the public and private realms
- A coherent urban grain of plots, detached and semi-detached units set in regular building lines with coherent boundary walls that emphasise the overarching vision and planned aesthetic of the suburb
- A defined historic campus plot of Eastbourne College that formed the precursor to the suburb's development and an early investment by a newly established Eastbourne Local Authority.
- Modest variations to characteristics of the suburb's designed aesthetic, observable within build units, reflecting the more personalised development of the suburb by speculative builders and owners.

The built form and plot-by-plot development of College Conservation Area, and the wider planned suburb within which it sits, reflect both the assiduous administration behind the delivery of the Duke of Devonshire's vision by local agent, George Ambrose Wallis, and its more personalised infill by local house builders and prospective occupiers.

Building plots form a broad convergence between streetscape (Element 1) and the built architecture (Element 3) that makes a strong contribution to the character and appearance of the area. Individually they frame views of buildings within their garden settings, emphasising the intimate relationship intentionally struck between dwellings and semi-natural features as part of the suburb's planned approach.



Picture Ref: 16

**Front plots** combine to form extensive and uninterrupted linear borders along streets. The forecourts typically have low planting surrounding small lawns, many of which have been converted to hardstanding for parking. Trees within plots often overhang the street, softening the public/private boundary and complementing the planting along streets. To the rear, adjacent and opposing rear gardens unite to form more expansive areas of open space that are at times given over to communal gardens or, more recently, car parking. Many feature large areas of lawn with mature planting, including tall trees set within perimeter borders. Collectively the capacious garden plots provide much of the area's green space and emphasise the designed suburban aesthetic.

Spacious plots to the front and rear of houses create an overwhelming sense of low **building density**. Corner plots are relatively broader, with their more capacious plots affording them a relative status in the townscape. Broad gaps from three to ten metres between buildings permit a visual and physical interconnectivity between front and rear garden plots, a relationship best experienced from the street.

The overall arrangement heightens the role played by **open space** in the area, with equal if not greater emphasis placed



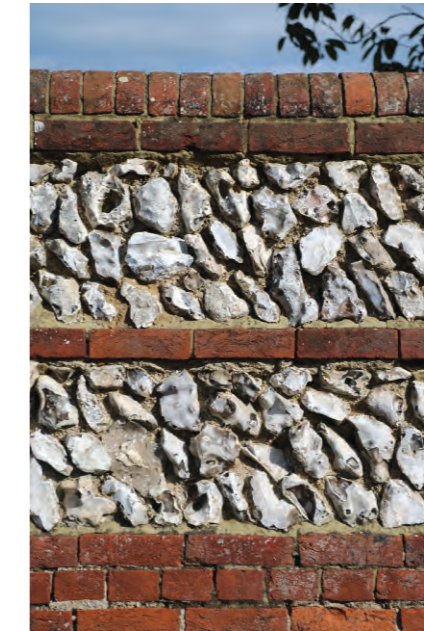
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on the openness of plots as on the buildings within them. The dynamic is notable and symptomatic of a designed suburb where a sense of open space and low-density development were prioritised to the benefit of the intended inhabitants who descended from the capital to take the coastal ambience.

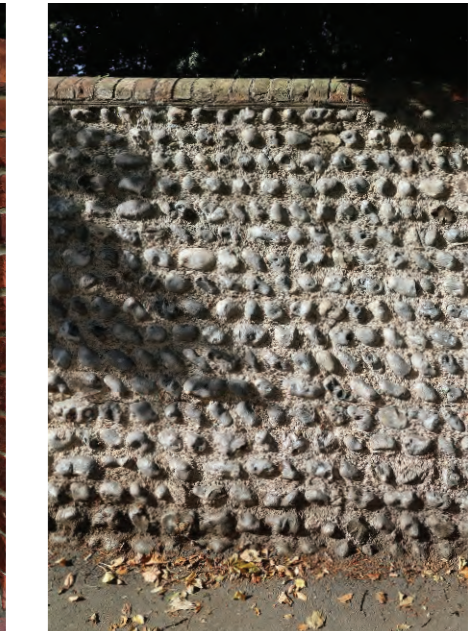
There is a regular layout of rectangular **building plots** with their long axes aligned perpendicularly to the street. Buildings along streets front their plots and are arranged in strict building lines with a highly uniform **setback** of circa seven and ten metres that secures prominence to the front plot and emphasises the planned nature of the wider suburb. Together they produce a coherent **grain** to residential parts of the conservation area, creating a rhythm to its character and appearance. Throughout the conservation area, the **aspect of buildings** is to the street, including corner buildings which address both sides of their junctions, creating a sense of continuity along streets and offering a sense of activity and safety.

To the front, plots are defined by low **boundary walls**, generally around four feet in height, which allow for the experience of the architectural interest of buildings along streets. Walls are punctuated by pedestrian gates, many of which have been enlarged or partially reduced for driveway access. The pedestrian gates emphasise the walkability of the suburb, a key planned element of its designed aesthetic. The scale and material construction of walls is highly uniform, with the palette restricted to brick and stone with occasional use of flint. Openings are defined by taller brick piers and the material is used as a decorative accent such as in string courses, panelling and capping. Although a highly uniform characteristic of the street scene, boundary walls display a degree of idiosyncrasy within the application of the seemingly strict material palette. Brick, stone and occasionally flint are arranged in various configurations according to the different build units that make up the area.

Carlisle Road forms the spine of a single **development unit**



constructed according to the late 19th-century (sub)urban plan, with the exception of the College Campus. The area is made up of smaller **build units** of between one and six dwellings. The subtle pattern reflects the process of the sale and development of plots to speculative builders and prospective owners that took place in earnest once the road network had been laid out in advance. Individual build units are made up of single detached properties, with larger groups of plots often developed with up to three pairs of semi-detached houses (for example, 4-7 Grange Road) or up to four repeated detached houses (such as 65-69 Carlisle Road). Short terraces at



Picture Ref: 18 (Top Left) 19 (Top Centre) 20 (Top Right) 21 (Bottom)

the eastern end of Carlisle Road (numbers 31-41) relate to the continuation of an architectural style established earlier to the east.

**College Campus** forms a development unit in its own right, established before the formal layout of the suburb took place and probably forming an anchor from which Carlisle Road and other routes grew. The expansive plot is immediately distinguishable from the finer grained townscape around it. A mixed cluster of detached and attached classrooms, sports facilities and administrative buildings form an identifiable group of educational buildings which are unequally located within the east of the plot and often face internally, refocussing their activity inwards. The set back of buildings from the roadside varies, enabling the movement of pupils within the campus rather than addressing and encouraging movement across the public/private boundary.

Nonetheless, the campus integrates well with the surrounding townscape, with a low overall density of buildings that prioritises the open space of the playing field. The plot is surrounded by low boundary walls, built in flint and brick, with the former emphasising its relative status and non-domestic use. Trees within the inside of the boundary walls similarly contribute to the sylvan street scene. Importantly, the secondary façades of buildings still engage with the street, ensuring a dialogue is retained with the surrounding townscape. Its most notable presence is the broad arcaded façade of the Memorial building, which although distant, faces out of the campus plot across the playing field to its front.

Throughout the area there is a regular and generally low **sense of enclosure** created by the broad streets, set back of buildings, low front boundaries, glimpsed views through the building lines, and long views down streets. However, during summer months, the canopies of trees within gardens and along streets, notably along Carlisle Road, create a more intimate and enclosed feeling.

The interaction of public, college and private spaces across the medium of plots is illustrative of two fundamental drivers that together shaped the character and appearance of the conservation area. On the one hand, high levels of coherence in the spacing and layout of plots, alongside the placement of dwellings within them and the detail of their boundary walls, were subject to close scrutiny by the Duke of Devonshire and his agents. On the other hand, within these strict parameters set out by the Duke, buildings display a degree of individuality in the fabric of the townscape without detracting from the overall coherence of the suburb as a single vision. Greater expression can be observed in the architectural form of buildings (see Element 3).



Picture Ref: 22

## 5.3. Element 3 – Built Architecture

### Key Points

- **An identifiable and definable typology of middle class mid-to-late Victorian residential villas, many of which embrace Queen Anne and Gothic revival styles, as well as influences of the Arts and Crafts movement.**
- **A clear coherence in the scale and massing of buildings, their fenestration, and within the main palette of construction materials. Greater diversity is seen in materials applied for decorative purposes.**
- **An at times eclectic architectural character of buildings, both between and within build units. Small-scale changes in form and bespoke decoration reflect the plot-by-plot development of the suburb by speculative builders and owners.**
- **An assemblage of educational buildings within Eastbourne College campus, many of which were designed by Henry Currey, built in the Tudor-revival style. A number are landmark structures, including the Memorial Building.**
- **The Church of All Saints (1877-1879, rebuilt 1927-1930), is a notable landmark building at the junction of Carlisle Road and Grange Road.**

The architectural form, style and detail of buildings in the conservation area is expressive and, of all elements of the townscape, the most illustrative of the individual contributions made by prospective owners and builders, together realising the Duke's overarching vision for a new suburb.

As with the layout and streetscape (Element 1) and the built form and plots (Element 2), the built architecture of the conservation area and wider suburb was controlled to a high degree by the Duke of Devonshire's local agent. With prospective owners along eastern parts of Carlisle Road given licence to build more bespoke properties, the construction of the remainder of the suburb was clearly expected to adhere to a relatively narrower set of design strictures.

Nonetheless, early parts of the suburb built along Carlisle Road (for example, Nos. 31-41) appear to have been largely guided by the classically inspired suburbs already built to the east, suggesting that the style initially remained in favour. The three classically styled buildings are a single build unit comprising a central semi-detached pair of villas flanked by blocks of four terraced townhouses to the east and three to the west. The terraced form or classical style was dispensed with as the suburb spread eastwards, signalling a clear and intentional departure from the then well-established form in Eastbourne.

However, the early classical build unit likely responded to a maximum scale imposed by the Duke and his adviser, dropping to a more modest three storeys, plus garden basement level, from the taller four-and-a-half-storey, plus basement, buildings seen at 1-8 Wilmington Gardens. Later residential properties to the west and north followed suit, with properties in the conservation area ranging from two-and-a-half to three storeys in height to a maximum of four-and-a-half with basements. Exceptions are landmarks in their own right and non-domestic, including the spire of All Saints Church and the central tower of Eastbourne



Picture Ref: 23 (Top) 24 (Bottom)



Picture Ref: 25 (Top Left) 26 (Top Right) 27 (Bottom Left) 28 (Bottom Right)

College's Memorial Building.

The chosen form of buildings was either detached or semi-detached, the latter an emerging form of housing that was to proliferate in late 19th- and early 20th-century suburbs. The overall **massing** of houses is large, with loosely square footprints promoting them as substantial residences fit for their elite inhabitants. The formulaic vertical emphasis of the classical style was substituted for a more horizontal emphasis and diverse, at times asymmetrical, **architectural** form. Buildings, typically on their front façades, frequently incorporate projecting wings, bays and other features including canted bay windows, towers, porches, and oriel windows, as well as complex roof structures.

**Frontages** are generally highly active, with a moderate-to-low solid-to-void ratio, with facades featuring large amounts of fenestration. Traditional **window** forms and arrangement are generally distinctive of individual build units, but with timber vertical sliding sashes, prevailing usually with large single panes below multiple-paned upper sections. **Doorways** are irregularly positioned, located either to the side or centrally within the façade. A shared characteristic is of ornate doorway detail and construction, with most featuring porches, glazed atriums, or verandas.

**Roof structures** mirror the complexity of the facades beneath, commonly presenting multiple ridge lines and projections. Dormers, cross-gables, and double-pile arrangements all feature, with multiple gable ends facing onto the street a common characteristic. This is particularly evident in corner buildings, which take advantage of their double frontages.

Individual houses define themselves through variation in finer detail and decoration. Bespoke arrangements are adopted from one build unit to the next, with the 'Victoriana' styles of the late 19th century eclectically expressed through a compendium of decorative features.

In terms of architectural style, classicism is rare, with an

often-eclectic mixture of Gothic Revival, Queen Anne, and Arts and Crafts prevailing. However, a few notable classical features are included on the eclectic houses, such as the pedimented bay windows seen in Grassington Road.

Many **architectural features** are likely to have been sourced from pattern books at the time, but some are clearly bespoke. Decoration is applied to both the front façades of houses but equally to their roofscape. On front elevations, and to a lesser extent to the sides, features include string courses, dentilated eaves and diapering. **Roofscapes** commonly include multiple chimneys, often of ornate construction, some with moulded brick, and featuring terracotta or cast-iron chimney pots, and projecting high above the roof line. Ridge tiles and finials are also common. Eaves are often deep, and prominent through large bargeboards with brackets, framing and mouldings.

Greater individuality is often seen in the creative use of standard materials such as the arrangement of tiles in dormers and carved stonework. However, some elements such as stained-glass windows and moulded bargeboards are clearly bespoke commissions intended to elevate the status of buildings from their partners and give them a competitive edge.



Picture Ref: 29

Outside of some smaller-scale bespoke features, the material palette of construction materials is limited, probably at the behest of the suburb's designers and patron. Three materials – red brick, sandstone and flint – form a distinctive palette, with most buildings featuring at least two through decoration and detail. All buildings have load-bearing walls of red brick, with a select number using flint nodules, but likely only as a cladding to inner brick structures. Sandstone is often used for lintels and openings, but rarely in walling.

Houses within build units share a common material construction and plan form, bringing a degree of coherence to short stretches of the townscape. Buildings remain differentiated through modulations to their façade or roofscape, such as the use of gabled dormers in place of a gable end, the substitution of a canted bay for a rectangular



Picture Ref: 30



Picture Ref: 31

version, and often the symmetrical flipping of the plan form (for example, numbers 2-7 Blackwater Road). Individuality was clearly a premium and a key component of the commercial offer, if not the Duke's vision.

The overall effect is of a highly diverse and intriguing residential street scene that comprises a gallery of buildings constructed using similar techniques and materials, executed to individual effect within an identifiable typology.

Non-residential buildings express their relative status through clear differentiations from the design of domestic houses.

**All Saints Church** is of a Gothic Revival style, having been rebuilt entirely in the 1930s following the destruction of the original church by fire. Built entirely of coursed and rusticated stone, its materiality marks it apart from the brick

villas and affords it a singular status within the area. The church features an interesting spire at its western façade featuring a tall pyramidal roof, spirelet, and angle buttresses.

Traditional educational buildings in Eastbourne College share some characteristics with their residential counterparts. They are built of brick with stone or flint accents, and are generally two to three storeys in height, with the notable exception of the Memorial Building tower. Buildings are, however, notably broader in scale and offer up fewer doors to their frontages, emphasising the educational space within. The degree of decoration is also more controlled, with many buildings formed around a

Tudor revival style that was extrapolated from the School House, facing onto Blackwater Road, the earliest building and one designed by the suburb's architect Henry Currey. Other key traditional buildings within the campus include the **Memorial Building** (1830), spanning fifteen bays featuring oriel windows and a prominent central tower, the Warden's House, and the chapel amongst other distinctive 19th and early 20th-century buildings. The college campus has gradually expanded in its surroundings, taking in former domestic buildings for conversion to boarding houses, offices and other facilities. Consequently, the clear functional delineation between the suburb and the school has been somewhat blurred.



Picture Ref: 32



Picture Ref: 33



Picture Ref: 34



Picture Ref: 34

## 6. Change

Since its development, the conservation area (and the suburb at Lower Meads more broadly) has undergone a relatively modest degree of change, with many of the key elements of its special architectural and historical interest surviving with good levels of integrity. Nonetheless the area's character and appearance has partially evolved through a process of gradual cumulative change, the principal drivers for which have been:

- Changes in prevailing building practices and materials, notably the replacement of traditional windows and doors with modern alternatives, often uPVC.
- The rapid rise in car ownership over the 20th century precipitating the removal of parts of traditional front boundary walls, street trees, street furniture, street surfacing, and the resurfacing of garden forecourts to provide off-street parking.
- Change of use of historic residential properties, requiring the subdivision and extension of houses for multiple occupancy, either as flats, nursing homes or for use as college boarding houses.
- Extensions to traditional properties to create added floorspace, including rear extensions into the large garden plots, and to a lesser degree, side extensions infilling gaps between buildings. Extensions have generally attempted to resonate with the prevailing architectural character of the area, with some more successful than others. Modern developments around the junction of Carlisle Road and Granville provide good examples of both outcomes.

Within the setting of the conservation area, change has also included the redevelopment of historic plots for modern multi-storey apartment blocks. Prominent corner plots that face into the conservation area, for example, the southwest corner of Carlisle Road and Granville Road, have been susceptible to this change. A degree of new development

has occurred within what were once open spaces within the suburb, leading to a relative increase in density, and a new and distinct architectural form. Notable are those which occupy corner plots that were once part of large gardens associated to adjacent villas, for instance the southwest corner of Granville Road and Carlisle Road, and the corners of Silverdale Road with Granville Road and Grange Road. There are growing trends for the demolition and rebuilding of traditional properties, some attempting to mirror the character and appearance of the suburb, others taking a more bespoke approach. Further afield, large post-war tower blocks on the raised ground to the south are now relatively prominent, terminating long vista views along the north-south aligned roads.

## 7. Legislation and Policy

The prevailing legislation for conservation areas is the **Planning (Listed Buildings and Conservation Areas) Act 1990**, with Part II, Sections 69 through 80 of most relevance.

Section 69 (1a) and (1b) empowers local authorities to determine which parts of their area are of special architectural or historic interest, the character and appearance of which it is desirable to preserve or enhance, and to designate those areas as conservation areas.

Section 69 (2) establishes a duty on the local planning authority to periodically review past exercises in the identification and designation of conservation areas to determine whether existing areas and/or further areas warrant continued or new designation. Section 71 (1) establishes the duty of a local planning authority to periodically formulate and publish proposals for the preservation and enhancement of any parts of their area which are conservation areas. This conservation area appraisal fulfils obligations under Section 69 (2) and, in conjunction with the management plan, Section 71 (1) in respect of College Conservation Area.

Section 72 (1) establishes a duty on the local planning authority in the exercise of planning functions to pay special attention to the desirability of preserving or enhancing the character and appearance of a designated conservation area, with respect to any buildings or other land.

Sections 74 through 76 establish control of demolition within conservation areas, with planning permission required for demolition of most buildings, with some exceptions (see Section 71 (1)).

Urgent works can be carried out under Section 54, with the authority of the Secretary of State, relating to buildings in conservation areas that are not listed.

Notification must be given of felling, lopping and topping of trees, to enable a TPO to be served. Section 211 of the Town and Country Planning Act makes it an offence to carry out works to trees in conservation areas in contravention of the controls.

Sections 77 through 80 enable provision of grants and loans towards the preservation or enhancement of the character or appearance of a conservation area.

Conservation areas may include other forms of designated heritage assets such as listed buildings, scheduled monuments, and registered parks and gardens with respective legislative controls to be considered. For instance, Section 66 of the 1990 Act places a statutory duty on local authorities to have special regard to preserving the special architectural and historic interest of listed buildings and their setting.

## 7.1. National Policy 7.2. Local Policy

National government policy is set out in the National Planning Policy Framework (NPPF).

Section 16 engages with conserving and enhancing the historic environment. An expectation is placed on local planning authorities to ensure conservation areas justify such status because of their special architectural or historic interest, and the concept of conservation is not devalued through the designation of areas that lack special interest. Paragraph 200 states that local planning authorities should seek opportunities for new development within conservation areas which would enhance or better reveal their significance, and that proposals that preserve those elements of the setting that make a positive contribution to an asset (or which better reveal its significance) should also be treated favourably. Paragraph 201 highlights that not all elements of a conservation area will contribute to its significance, and that the loss of a building (or other element) which makes a positive contribution should be treated either as substantial or less than substantial harm as appropriate, considering the relative significance of the element affected and its level of contribution.

Section 12 engages with achieving well-designated places, including emphasis on the need for planning policies and decisions to ensure that developments “... are sympathetic to local character and history, including the surrounding built environment and landscape setting, while not preventing or discouraging appropriate innovation or change (such as increased densities)” (127 (c)).

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

- Conservation Area Designation, Appraisal and Management (2016)
- The Setting of Heritage Assets (Revised 2017)
- Managing Significance in Decision-taking (2015)
- Conservation Principles (2008)

Local government policy is set out in the Eastbourne Core Strategy Local Plan, adopted in 2013, and establishes the key direction and planning framework for Eastbourne. It provides the strategic policies which, alongside the saved policies of the Eastbourne Borough Plan (2003), are used to determine planning applications.

Conservation Areas feature in Key Spatial Objective 9, which seeks to ensure high standards of design and development throughout Eastbourne.

Policy D10 establishes the overarching presumption in favour of protecting and/or enhancing significant heritage assets, where practicable, from inappropriate change in relation to both designated and non-designated heritage assets.

Policy D10 states that development within conservation areas will be permitted if:

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



# 8 Glossary

This glossary contains definitions for most of the terms **highlighted in bold** used within this report.

## Aspect

The direction which a building element, such as a façade, faces (e.g. north, east, south or west).

## Building line

The line formed by the frontages of buildings along a street.

## Build unit

A unit of development formed of buildings constructed at the same time and most often by the same builder/developer. Usually with a shared or very similar scale, form and massing.

## Building plot

A defined piece of land within which a building or buildings are constructed, including the building itself, exterior and ancillary spaces (gardens, yards etc.), and the plot boundary.

## Density

The number of buildings in any given area of land, and the percentage of that area taken up by those buildings' floorspace.

## Development unit

A developed area envisaged, designed, and often (but not always) delivered as part of a unified scheme. For instance, a planned-out suburb would constitute one development unit, even if multiple builders/developers have been responsible for the construction of individual buildings within.

## Fenestration

The arrangement of windows and window decoration on a façade.

## Form

The combination of the layout (structure and urban grain), density, scale (height and massing), appearance (materials and details) and landscape of development.

## Frontage

The area between the front-of-plot boundary and the front of the principal building within the plot. May also include the front façade of the building.

## Grain

The pattern of the arrangement and size of buildings and their plots in an area; and the degree to which an area's pattern of urban blocks is small or large, and regular or irregular.

## Landmark building

A building or structure that stands out from its background by virtue of height, size or some other aspect of design, granting it prominence or dominance, and in turn acting as a useful aid for navigation within an area.

## Massing

The three-dimensional form of a building or group of buildings, the combined effect of the height, bulk and silhouette.

## Material palette

The form and arrangement of materials (e.g. brick, stone, timber etc.) used for both construction and decoration within buildings.

## Roofscape

The design, composition and materials of roofs and roof elements (e.g. dormer windows, bargeboards, chimneys etc.) in an area.

## Scale

The impression of a building when seen in relation to its surroundings, or the size of parts of a building or its details. Sometimes it is the total dimensions of a building which give it its sense of scale, at other times it is the size of the elements and the way they are combined.

## Sense of enclosure

A sense of defined space often formed by buildings and building lines enclosing a definable area.

## Setback

The distance from the front of a building to the pavement or roadside.

## Short-range views

Views which are enclosed or terminated by a visible discernible feature.

## Solid-to-void ratio

Within a façade, the relationship between the voids (e.g. the window and door openings) to the solid (e.g. proportion of the façade that comprises a blank or solid wall).

## Street furniture

Structures in and adjacent to the highway which contribute to the street scene, such as telephone and letter boxes, seating, lighting, railings and signage (etc.).

## Street hierarchy

The local arrangement of different scales and categories of roads, encompassing major highways down to local lanes.

## Urban block

An area fully enclosed by streets, usually containing buildings, particularly evident in highly planned areas

## Vista views

An enclosed view, usually a long and/or narrow one.

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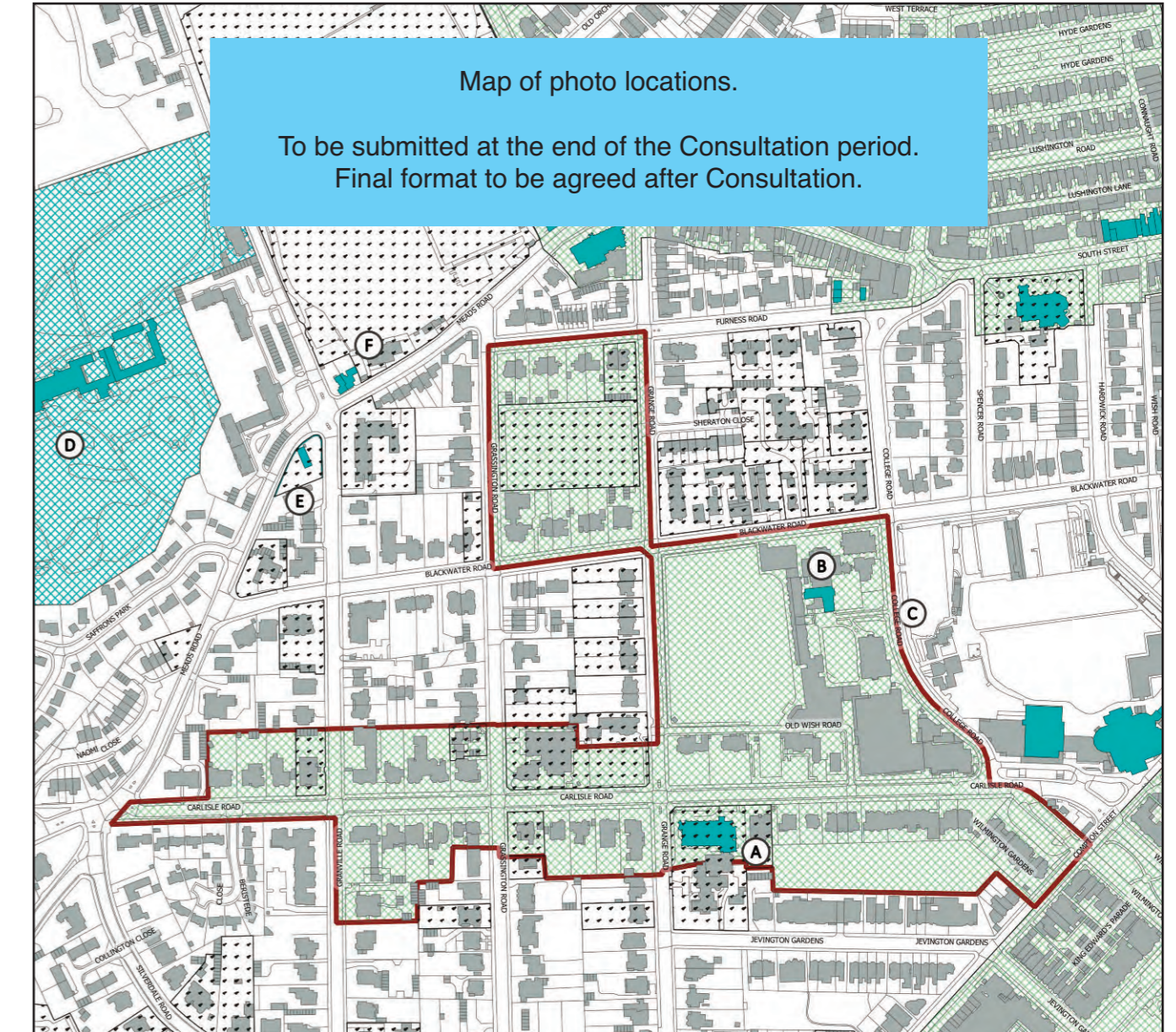
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# 10 Addendum Review of the College Conservation Area Designation and Management Framework

## Background

This document is an addendum to a review of the College Conservation Area (C-CA) undertaken by Locus Consulting in October 2018 on behalf of Eastbourne Borough Council (EBC), exploring potential alteration to the existing C-CA boundary. The review provided an objective evaluation of levels of special architectural and historic interest in proximity to the C-CA, identifying candidate areas for expansion. This document gives a subsequent recommendation relative to these candidate areas, provided following discussion between Locus Consulting and EBC Officers on 12th November 2018.

## Recommendation

The proposed extension area includes plots adjacent to the following roads (either wholly or in part):

- Blackwater Road
- Grassington Road
- Grange Road
- Granville Road
- Silverdale Road
- Meads Road
- Fairfield Road
- Beristede Close (see Notes)

The existing and proposed C-CA boundary are mapped in Figure 1.

Recommended areas of extension were deemed to exemplify those architectural and historical elements that combine to create the special character and appearance of the existing C-CA, sharing characteristics including (but not restricted to):

- A coherent ‘planned’ urban morphology, laid out within a designed townscape in the late 19th century, and

representing an early example of Victorian (sub)urban development.

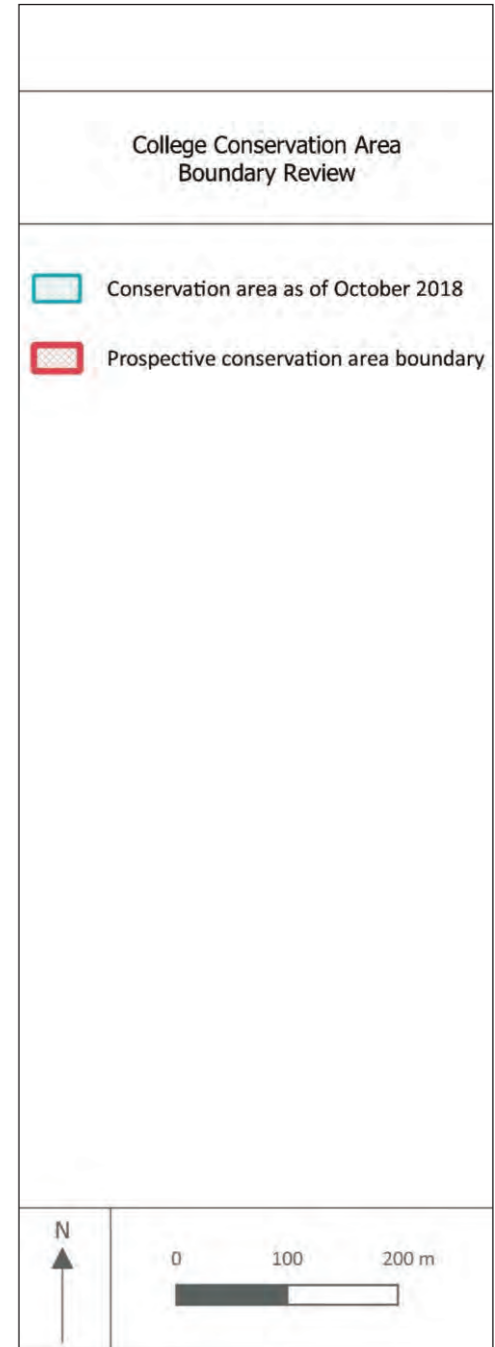
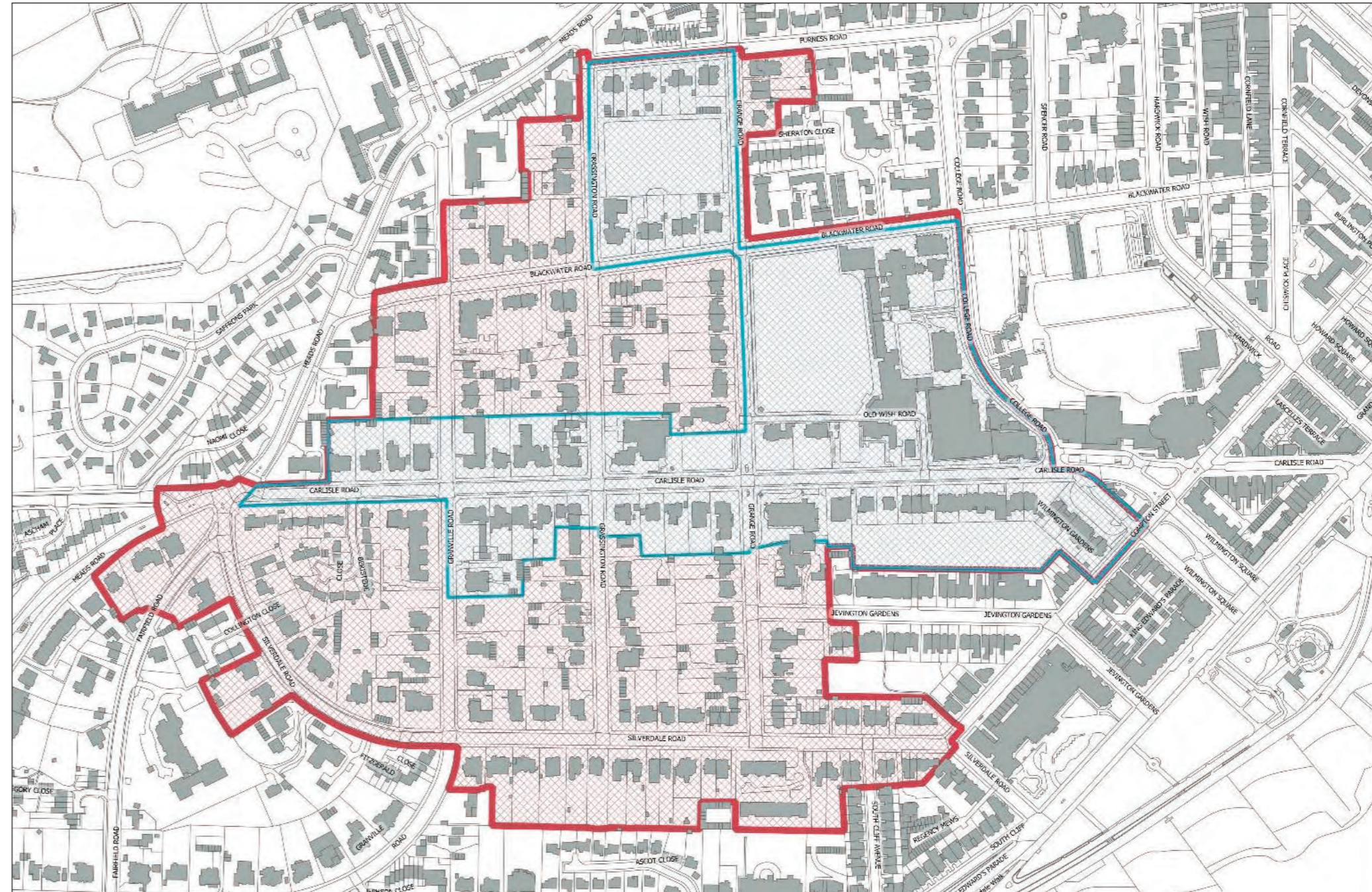
## and/or

An association to the development and operations of Eastbourne College since the 19th century.

- Large detached and semi-detached villas ornately designed using architectural form and materials distinctive of middle- and upper-class domestic architecture in the region during the late Victorian era.
- A sylvan character created by mature street trees and planting within large domestic gardens.
- Long views created by the highly linear, ‘grid iron’ street pattern.
- Wide streets with traditional public realm including street furnishings and surfacing.
- Boundary walls of flint, brick and stone.

## Notes

- A large, detached property known as ‘Clovelly’ and an associated cottage located off Blackwater Road are included by nature of their presumed association to the development of the Victorian suburb - suspected through shared architectural characteristics of the suburb’s 19th century villas. This connection is not confirmed, however, and requires further research to clarify whether a shared historical interest exists with the C-CA to justify extension.
- Beristede Close and a number of plots located south of Carlisle Road towards and at the corner of Granville Road do not represent an area of special interest, nor do these buildings reflect the character and appearance of the existing C-CA. They are however surrounded by areas that are strong candidates for expansion. The conservation area appraisal for a revised C-CA should ensure this absence of special interest is noted.



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