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**PINS REF:  
APP/Q1445/A/09/2102048/NWF**

**LPA REF: BH2007/03454**

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**APPENDICES TO  
PROOF OF EVIDENCE OF  
IGNATIUS FRONEMAN, BAS, AIFA**

In respect of

**PROPOSED DEVELOPMENT AT  
BRIGHTON MARINA**

On behalf of

**BRIGHTON & HOVE CITY COUNCIL**

CgMs Ref: IF/TB/11130

Date: September 2009

Appendix 1:  
Detailed Assessment of Significance of Kemp Town and its Environs

## **Appendix 1**

## **1.0 INTRODUCTION**

1.0.1 The purpose of this appendix is to provide an assessment of the conservation significance of the historic built environment in the vicinity of the appeal site. Particular attention is paid to assessing the significance of the Kemp Town Conservation Area, the listed buildings it contains and the adjoining Kemp Town Enclosures, which along with the Esplanades and The Slopes on the other side of the A259 (Marine Parade/Drive), are included at Grade II on the English Heritage Register of Parks and Gardens.

### **1.1 Historical Background and Description of Kemp Town, The Slopes and Esplanades**

1.1.1 This section provides the historical background to the development of the Kemp Town estate (coterminous with today's conservation area), together with an examination of the character and appearance of the area known as The Slopes and Esplanades on the other side of Marine Drive, which is still directly connected (as it always has been) to Kemp Town by a tunnel beneath the road.

1.1.2 Although this fact is played down in the appellants' Townscape and Visual Impact Assessment (CD2/4.1), it is worth noting here that this area (like the communal private garden areas in Kemp Town itself) is included in the English Heritage registered Park/Garden.

### **1.2 Kemp Town**

1.2.1 Kemp Town owes its origin to Thomas Read Kemp (1782-1844), a member of an influential Lewes family, MP for Lewes from 1813-16 and again from 1826-37, who realizing the potential for a new area of upper-class housing in the town and influenced by John Nash's laying out of the Regent's Park estate in London (begun in 1811), set aside an area of land for development to the east of the existing town to meet this need.

1.2.2 Although Kemp originally proposed that the estate would be more than twice the size it eventually occupied, as its name implies Kemp Town was always intended to be a separate entity from the rest of Brighton and it was only as the result of rapid

expansion during the 19<sup>th</sup> century that the two areas effectively merged into one. Despite this, Kemp Town has always maintained its own distinctive quality and character as one of the town's (now city's) premier residential areas.

- 1.2.3 Work on the development began in 1823; Kemp employed the local architect Amon Henry Wilds (1790-1857), with whom he had already worked elsewhere in the town, and Charles Augustin Busby (1786-1834) an architect who had previously worked for Kemp's brother-in-law in London and to whom Kemp now introduced Wilds. It should be noted here that despite many references elsewhere and as previously thought, Wilds' father, Amon Wilds (1762-1833), does not appear to have been directly involved in the creation of Kemp Town.
- 1.2.4 The partnership formed by Wilds and Busby took charge of the overall layout and general design of the estate but, as a speculative development, the actual construction of the houses and their internal planning was left to individual builders and architects.
- 1.2.5 It is quite clear that, in common with most Georgian and Regency town houses of any status, the principal rooms were always intended to be on the first floor. This intention is clearly expressed architecturally by the presence of deeper windows and balconies on the first floors of the houses throughout the estate, while internally too 'visual exchange between inside and outside' could be facilitated by 'reflective interior surfaces' (Stewart, 80).
- 1.2.6 Work proceeded quickly and by 1827 most houses (except those in Chichester Terrace) had been erected, although in reality this was something of an illusion; until they were let or sold, the houses remained empty shells for completion by their new owners.
- 1.2.7 Arundel Terrace was the first part of the estate to be finished, although by 1827 Sussex Square and Lewes Crescent were also largely complete externally. The earliest recorded occupation on the estate was that of 25 Sussex Square by Kemp's brother-in-law, Philip Laycock Storey, in 1826. Kemp himself lived at 22 Sussex Square between 1827 and 1837, as recorded by a plaque on the wall.

- 1.2.8 Chichester Terrace was the last part of the estate to be finished. No.14 at the eastern end and Chichester House (not originally intended to be part of the terrace) at the western end were the first two houses built in the terrace, in 1828 and 1832 respectively. Nos.11, 12 & 13 came later, while the remaining ten houses in the terrace were not constructed until 1850-55 by Thomas Cubitt (1788-1855), one of the most successful of London's speculative builders and architect, with Prince Albert, of Osborne House on the Isle of Wight.
- 1.2.9 Cubitt had first become involved at Kemp Town as early as 1827, where he built or completed 26 of the houses in Sussex Square and Lewes Crescent. Indeed, Cubitt's contribution to Kemp Town should not, as it so frequently has been, be underestimated. As one contemporary put it, *'...it might also with equal truth be called Cubitt Town, for to...Mr Cubitt it owes its present position. [Between 1822 and 1832] Kemp Town was in a coma. The fine mansions that now exist were then carcasses only, with the winds howling through them, and so they would have remained for many a long day had not Mr Cubitt, that Prince of builders, seized hold of Kemp Town, roused it up, and infused into it light and hope'* (Hobhouse, 367).
- 1.2.10 Cubitt's influence in Kemp Town was always strong, particularly in the last ten years of his life when he used 13 Lewes Crescent as his Brighton home, commuting from there to London. He was also actively involved in the affairs of the Kemp Town Committee.
- 1.2.11 Given the long construction period for the estate as a whole, it is no surprise to find that despite superficial coherence, the individual architectural styles employed vary considerably. Although Busby and Wilds continued to work individually in Brighton (Busby most notably on the Brunswick estate in Hove), their partnership at Kemp Town lasted only two years. It is in Arundel Terrace, designed as a unified whole in itself, that their influence was strongest. One in every three houses was fronted in the Corinthian order; No.7 in the middle of the terrace is particularly striking, with its massive detached columns contrasting with the plainer recessed houses to either side. This inevitably draws the eye to the centre, although its dominant impact is cleverly balanced by the engaged columns of the houses at each end of the group.
- 1.2.12 The influence of Busby and Wilds was also strong in the overall composition of Sussex Square and Lewes Crescent. As the architectural historian Dan Cruickshank

has written, *'Lewes Crescent is a particularly interesting example of how to apply the grand urban manner to a potentially unpromising location. As it was a crescent in plan and located on a slight hill, it would have been extremely unsatisfactory visually to embellish the entire façade with pilasters; because of the fall of the land, this would have resulted in the palace front going up the hill in fits and starts. Equally, it was unthinkable for such a key element in a development of Kemp Town's pretensions to be astylar. What Busby did was to construct the houses in units of three, with slightly different floor levels in every group to accommodate the changing ground level, and then to accommodate the changing ground level, and then to emphasize every third house by breaking forward its façade and dressing it with giant pilasters. Monumentality is achieved and an awkward problem solved'* (Cruikshank, 34).

- 1.2.13 The first phase of buildings on the Kemp Town estate is mainly constructed of 'bungaroosh'. This comprises a curious (and sometimes unstable) mix of bricks, flint, chalk and lumps of wood set in a coarse lime mortar (held in place during construction by timber shuttering); in the finished building it would have been concealed behind a stucco render. Bungaroosh was frequently used in Brighton and Hove and other seaside towns on the Sussex coast at this period but, as demonstrated elsewhere in the city, it can be prone to sudden and spectacular collapse.
- 1.2.14 By contrast, the houses built later by Cubitt are thought to be of more solid construction, even if, as the eminent architectural historian Sir John Summerson has rather snootily written of his work in London, the principle of his designs, while of high quality, *'was one which too readily admitted aesthetic irresponsibility'* (Summerson, 496).
- 1.2.15 This, though, is delving into the more esoteric and art historically related areas of architectural history. To return to the story of Kemp Town, by 1828 only 11 of its 105 plots were occupied, a total which had risen to only 36 by 1834. This poor take-up rate, and his own extravagance, ruined Kemp financially. In 1837 Kemp left England for the continent where, save for a return visit in 1840-41, he lived for the rest of his life.

- 1.2.16 Despite this slow start there were a number of prominent people among the early residents of Kemp Town. These included William Cavendish (1790-1858), sixth duke of Devonshire, who occupied 1 Lewes Crescent and 14 Chichester Terrace as a single house between 1828 and his death. It is also where, in 1831, he entertained William IV and Queen Adelaide.
- 1.2.17 By the middle of the century Kemp Town was becoming increasingly fashionable. 5 Arundel Terrace was the seaside home of the historical novelist Harrison Ainsworth between 1853 and 1867 and Charles Dodgson (Lewis Carroll) frequently stayed at 11 Sussex Square from 1874 to 1887. During the 1890s Roedean School occupied a number of properties in Sussex Square before moving to its new purpose-built site in 1899.
- 1.2.18 During the first part of the 20<sup>th</sup> century, Kemp Town became less popular with the rich and famous. It nevertheless still attracted some well-connected people, including Victoria, Lady Sackville (mother of the writer Victoria Sackville-West), who lived at 39-40 Sussex Square in the 1920s. Later residents include the actress, Anna Neagle and her husband, the film director, Herbert Wilcox, whose home was 18 Lewes Crescent between 1953 and 1969.
- 1.2.19 More recently many of the houses in Kemp Town have been converted, with varying degrees of alteration, into flats. In the last few years, however, the area has again started to become more affluent, with several of the buildings once more reverting to single residential use.
- 1.2.20 An integral part of the character of Kemp Town are the enclosed private gardens in the centre of the development. Although they were originally divided into three parts, since as early as 1828 they have formed two distinct areas. The larger lies within the semi-circular and rectangular shapes created by Lewes Crescent and the southern part of Sussex Square, while the smaller is above Eastern Road in the centre of the northern part of Sussex Square.
- 1.2.21 The local botanist and landscape gardener, Henry Phillips (1779-1840), author in 1823 of *Sylfa Florifea*, designed the layout of the gardens. Following the style of planting advocated in his book, Phillips, who was paid £371 10s. 8d. for his services, laid out the gardens in a series of informal untrimmed shrubberies, which were



mounded to provide privacy and give protection to the plants. Over 20,000 plants were ordered and planted under Phillips's supervision, including semi-mature trees, shrubs and flowering plants.

1.2.22 With the exception of the small grassed areas in front of Arundel and Chichester Terraces between the estate road and Marine Parade (the A259), which were bought by the Council in 1952, the gardens have always been privately owned by the residents of Kemp Town. The gardens were originally maintained by subscription, each house owner providing a sum relative to the properties he owned towards their maintenance and improvement.

1.2.23 Significant replanting and reorganisation of the gardens was carried out in 1878 and some damage occurred when the enclosures were partly taken over by the Ministry of War during the Second World War. However, as shown on the Ordnance Survey maps attached at **Figs. 1 to 9**, despite the various changes to the landscaping and planting within them, the gardens have continued to provide an important visual focus to the Kemp Town estate to this day.

### 1.3 **The Seafront Esplanades and The Slopes**

1.3.1 The character and appearance of the eastern end of the seafront esplanades and The Slopes (as the steeply falling ground towards the beach beneath the esplanades is known) are closely linked to the development of the Kemp Town estate, albeit that much has changed in the later 20<sup>th</sup> century, particularly since the construction of Brighton Marina in the 1970s.

1.3.2 The idea of creating formal walks above the sea at the southern end of the Kemp Town estate was mooted at the first meeting of the Kemp Town Enclosures Committee in 1828, as even at this stage it was recognized that a sea wall with promenades would not only protect the foundations of the newly built houses but would also provide the development with a visual 'plinth' in views from the sea.

1.3.3 An architectural competition was held to consider the design of this area and although the development of the sea-terraces at Brighton as a whole has sometimes been attributed to the celebrated landscape gardener and architect Joseph Paxton (1801-65), who was a frequent visitor to his patron the sixth duke of Devonshire at 1

Lewes Crescent/14 Chichester Terrace, the commission was awarded in 1828 to the winner (by default) of the competition, Henry Kendall.

- 1.3.4 The esplanades are on three levels, the upper at street level, the middle reached by a tunnel under the A259 (Marine Drive) leading to and from the private gardens, and the lowest directly above The Slopes. Work on the esplanades was carried out in three phases, from 1828-30, 1832-3 and completed in 1835 with the construction of the Reading Room on the lowest level, directly above which is the entrance to the tunnel on the middle level.
- 1.3.5 The Reading Room was intended as a quiet meeting place for the use of residents (meetings of the Kemp Town Enclosures Committee also took place there) but by the late 19<sup>th</sup> century it was only being used to store plants. Two 'cottages' built into the high cliff wall, one for a gardener, and the other for a constable flank the tunnel entrance. The long promenade on the middle level has at its eastern end a classically-arched shelter known as The Temple, while a series of simple arched recesses on both the middle and lowest levels provide further protection from the weather.
- 1.3.6 The Slopes beneath the esplanades are mainly planted towards the western end but are currently bare grass at the eastern end. The original purpose of the esplanades and Slopes was to provide a link from the garden enclosures above to what was then the private beach below, while the transformation of the area from 'natural' cliff-top to formal esplanades is nicely shown by contrasting plates 41 and 42 in Anthony Dale's *Fashionable Brighton, 1820-1860* (1987 edn.) with Plates 46 and 47 in the same volume.
- 1.3.7 Dale is Kemp Town's principal historian and to use his words, The Slopes and esplanades have certainly had a 'chequered history' (88). Originally they were not in any way enclosed and there was no road between them and the sea. Their southern boundary was unfenced and they ran right down to the beach, which was almost exclusively confined to the use of Kemp Town residents.
- 1.3.8 Various attempts were made to enforce this perceived exclusivity at different times during the 19<sup>th</sup> century, including in 1865 when the Kemp Town Committee replaced the wicket gate on Duke's Mound with a new gate and fence and erected notice

boards stating that the esplanades were the private property of the Kemp Town proprietors. This raised the ire of the Corporation and the situation was not finally resolved until 1902 when the Corporation exchanged a piece of ground on the south-western side of The Slopes for another on the south-east, which the construction of Madeira Drive made more useful to them.

- 1.3.9 There are more recent alterations too. Much of the retaining wall to the cliff edge between the middle and upper esplanades has been rebuilt in the 1970s or 1980s as a result of the 'improvements' to the A295 which have so effectively divorced the buildings of Kemp Town from the promenade along the upper esplanade, albeit that some earlier brickwork remains beneath parapet level to the western end of this wall.
- 1.3.10 The Temple, the tunnel entrance building and the Reading Room are all Grade II listed buildings and, along with the retaining walls to the middle and upper esplanades are described in more detail in paragraphs 2.17 to 2.28 below.

#### **1.4 The Former Black Rock Swimming Pool and the Volks Railway**

- 1.4.1 Given that there is no reference at all to the former Black Rock Swimming Pool (lido) and only passing reference to the Volks Railway in the appellants' examination of the historic environment in CD2/4.2, it is necessary to address this omission here, primarily through the use of historic maps, the first of which for this exercise is the first edition 1:2500 Ordnance Survey map of 1875.
- 1.4.2 This simply shows the site of the Black Rock Swimming Pool as an area of undeveloped beach below the eastern end of The Slopes (**Fig.1**). The situation is much the same at the time of the second edition 1:2500 map of 1898, save that a jetty extends southwards from the beach to give access to the Brighton & Rottingdean Electric Railway, a bizarre and short-lived venture (informally known as the 'Daddy Long-Legs'), established by Magnus Volks (see below) in 1896 (**Fig.2**).
- 1.4.3 By the time of the 1:2500 Ordnance Survey map of 1911, the Brighton & Rottingdean Electric Railway (opened in 1869) is shown as disused with the future site of the swimming pool occupied by the terminus station of the Volk's Railway (see below), which had been extended eastwards to Black Rock in 1901. A road (later

known as Madeira Drive) runs parallel with the Volk's Railway and curves to the north-east above the station to join the main road back into Brighton (**Fig.3**).

- 1.4.4 The situation is much the same on the 1:2500 Ordnance Survey map of 1931 except that a new station building has been erected at the end of the Volk's Railway (**Fig.4**). In 1936 the site was developed by the construction of the Black Rock Swimming Pool, the extent of which is shown on the 1:2500 Ordnance Survey map of 1952 (**Fig.5**).
- 1.4.5 The building of the swimming pool had a significant impact on this end of Brighton. This is clearly seen on the map at **Fig.5** and also the historic photographs at **plates 1 and 2**. The aerial photograph (**plate 2**) is particularly informative and shows the impact of the swimming pool on what, despite the extension of the Volk's Railway in 1901, had hitherto been a predominantly 'natural' landscape to the south-east of The Slopes.
- 1.4.6 The principal building in the pool complex was flat-roofed, aligned on a roughly east-west axis at the back of the site and designed in the *Art Deco* style typical of 1930s lidos. The main (saltwater) swimming pool with diving board lay immediately to the south and was surrounded by extensive areas of hard standing for sun bathing and relaxation.
- 1.4.7 The whole of this area was protected from the sea by a massive concrete retaining wall, at the western end of which steps led down to the beach below. To the west there was a separate large paddling pool with further sitting out areas on the same level as the main swimming pool.
- 1.4.8 The construction of the swimming pool complex led to the relocation of the Volk's Railway terminus from the site it had occupied since 1901 to its current position further to the west. A large car park, shown on the 1952 map, was laid out around the new station building.
- 1.4.9 An even more significant change to the character of this part of Brighton at this period was the continuation of Marine Parade as Marine Drive (the A259). This is not shown on the 1931 map but is present on the 1952 map. This is particularly important, as Brighton had never before been linked by a direct coastal route along

the cliffs with Rottingdean and the other towns to the east. The construction of this road inevitably led to further development to the north, the gradual expansion of which is shown on the later 20<sup>th</sup> century Ordnance Survey maps at **Figs.6 to 9**.

- 1.4.10 The Black Rock Swimming Pool was popular with residents and visitors to Brighton for four decades and comparison between the 1952 map and the 1969 map at **Fig.6** shows how little change there was to the complex during this time. Changing tastes in the 1970s led to the lido's closure in 1978 and the pools were filled in and the buildings demolished shortly afterwards.
- 1.4.11 By this date, however, massive and irrevocable change was occurring directly to the east with the construction of the East and West Breakwaters, shown on the 1:10,000 Ordnance Survey map of 1980 (**Fig.7**), built to protect the new Brighton Marina, the rapid expansion of which with new housing, car parks, supermarket and other shops during the 1980s and 1990s is shown on the corresponding maps of 1991 and 2000 (**Figs.8 &9**) and further examined elsewhere.
- 1.4.12 Finally, it is worth saying a few words about the Volk's Railway, claimed to have been the first public electric railway in Britain when it opened in 1883. The creation of the local engineer and inventor, Magnus Volk (1851-1937), it is now the oldest surviving such railway in the world and still provides an important public transport link (particularly for tourists) between this end of Brighton and Palace Pier.
- 1.4.13 As referred to above, it was extended eastwards to Black Rock in 1901, although after the construction of the Black Rock Swimming Pool a new terminus station was built a little further to the west in 1937. Control of the railway passed to the Council in 1938 but services were suspended in July 1940 owing to the threat of invasion and fortification of the beach. In 1947 the Black Rock station was rebuilt following damage to its 1937 predecessor during the war, the *art deco* style of the building being chosen to match that of the adjoining lido.
- 1.4.14 This building was in turn damaged by arson in 1981, while in the 1990s a new storm drain project caused great disruption to the eastern end of the line. The 1948 station was demolished and the railway foreshortened by another hundred yards or so to a temporary station. For a time a service called 'Dotto Train' connected the railway to the Marina but this was unreliable and was soon dropped. On completion of the work

the line was reinstated up to the site of the old station and a new building (this time in 'Regency' style) erected.

## **2.0 ASSESSMENT OF SIGNIFICANCE**

2.1 The purpose of this section of the appendix is to consider the architectural and historic significance of the various elements described in section 1.0, both individually and in relation to each other.

2.2 In identifying the various levels of significance ascribed to the various components that make up the historic built environment in the vicinity of the appeal site, the following levels, which are all closely based on those contained in national guidance for the preparation of Conservation Plans and documents such as English Heritage's *Conservation Principles- Policies and Guidance* (2008), have been adopted:

- High  
This is used to indicate features of historical or architectural interest, which are indisputably of national significance and therefore make a fundamental contribution to the overall character and appearance of the area.
  
- Important  
This is used to indicate features of historical or architectural interest which make a substantial contribution to the overall character and appearance of the area.
  
- Moderate  
This is used to indicate features of historical or architectural interest which make a smaller but still important contribution to the overall character and appearance of the area.
  
- Low  
These are features which are not of importance to the overall significance of the area, yet do not detract from or have an adverse impact on its character or appearance.
  
- Intrusive  
These are features which are intrusive to the overall significance of the area or detract from individual elements important to it.

2.3 While any attempt to define the historic and architectural significance of any old building, site or area inevitably reflects, to a greater or lesser degree, contemporary values, the following 'objective' criteria (broadly those adopted in the selection of buildings for listing, as set out in paragraphs 6.10 to 6.16 of PPG 15) can be adopted as useful indicators for establishing significance. More commonly used for defining significance of individual buildings on self-contained sites, there is no reason why they cannot also be used to define significance in an area without fixed boundaries, as is case here.

2.4 There is naturally some interconnection between the different criteria and as a consequence they are not ranked in hierarchical order, the criteria being as follows:

- Architectural
- Historical
- Social
- Technological
- Visual

### **Architectural**

2.5 This criterion reflects those used in identifying buildings for statutory listing. All structures that appear on the statutory list must be regarded as of architectural (as well as historic) interest, although greater significance will be attributed to those listed at Grade I and II\* rather than at Grade II. Most listed buildings and historic landscapes have been altered over time. Sometimes these changes will themselves be regarded as highly significant, adding another layer to the 'story' of the building or landscape's evolution, but in others they may be considered as damaging to the character of the building or landscape.

2.6 Another factor to consider when assessing the architectural importance of individual buildings is their condition. It should be emphasized, however, that simply because a



building is in poor condition is not likely to be a reason for assessing it as of low significance. It is therefore only when the condition is so poor that the structure has lost a large number of original features or that its original use is no longer recognizable that this will be a material consideration in assessing significance.

### **Historical and Archaeological**

2.7 As referred to in Section 1.0, the area around the appeal site has a long and interesting history and this is fundamental to gaining an understanding of its evolution and established character and in determining its significance. With the aid of documentary sources, the surviving buildings and other structures in the area contribute to an understanding of the uses and development of this part of Brighton from the early 19<sup>th</sup> century through to the early 21<sup>st</sup>.

2.8 It is common ground with the appellants that the appeal proposals have no bearing on below-ground archaeology that cannot be covered by condition.

### **Social and Technological**

2.9 The area around the application site has long been a focus for social and recreational activity within this part of Brighton and this is important in assessing its significance.

### **Visual**

2.10 The visual quality of the various components that make up the established character of the area is also clearly relevant to assessing significance.

2.11 Having set out the criteria to be used in determining significance, I now examine the various components described in Section 1.0 as follows:

2.12 **Kemp Town** is clearly an exceptional example of early 19<sup>th</sup>-century urban planning, not just on a local and regional level but also nationally. Part of its significance lies in the way in which, following in the tradition of other planned residential estates such as the Royal Crescent in Bath (Lewes Crescent is in fact 200ft wider than the Royal Crescent) and Regent's Park in London, it established an important precedent for

other similar developments, both in Brighton and elsewhere throughout the 19th century and later.

- 2.13 Although the fine qualities of its original concept and spatial planning are sometimes let down by the individual quality of its buildings, and more particularly by later unsympathetic additions and alterations, there can be no doubt that as a whole the estate is truly of national significance.
- 2.14 This architectural and historic significance is not surprisingly reflected in the 'blanket' Grade I listing applied to all the terraced houses within Arundel Terrace, Chichester Terrace, Lewes Crescent and Sussex Square as long ago as 1952. This means that, whatever the concerns and quibbles of architectural historians about the qualities of individual buildings and indeed the development as a whole, the importance of each terrace will, in the words of paragraph 3.6 of PPG15, be regarded as '*beyond dispute*'.
- 2.15 It is equally clear that, in exercising its powers as local planning authority, Brighton & Hove City Council is required to attach great weight to ensuring the preservation of the setting of the listed buildings within Kemp Town from any form of development, which could be regarded as damaging to this setting.
- 2.16 This even extends down to the level of controlling changes to the paint colour of various features of individual buildings, railings etc. through the imposition of an Article 4 direction covering the conservation area, which itself was first designated in 1967 and extended in 1977 to include the Volk's Railway
- 2.17 With regard to the criteria identified above at paragraphs 2.2 to 2.10, it is therefore absolutely clear that the significance of Kemp Town, both in terms of its individual buildings and its overall form and layout is **HIGH**.
- 2.18 **The Seafront Esplanades and The Slopes** form part of Kemp Town Enclosures, included at Grade II on the English Heritage Register of Parks and Gardens (No. PG2380), which also encompasses the enclosed gardens to Lewes Crescent and Sussex Square within Kemp Town itself.

- 2.19 As shown in paragraphs 1.3.1 to 1.3.10 above, the Seafront Esplanades and The Slopes have undergone considerable change since they were first laid out in the early 19<sup>th</sup> century. Some of these changes have added to their interest and character but others, particularly those associated with the 'improvements' to the A259 in the late 20<sup>th</sup> century, have damaged the original concept and detracted from their character, appearance and setting.
- 2.20 In particular, and as made clear above, this road (especially in its present heavily engineered and barricaded form) has effectively divorced the Esplanades and The Slopes from the Kemp Town estate. Indeed, it is only from the pavement on the southern side of the road above the retaining wall to the upper level of the esplanades opposite the junction of Chichester Terrace and Lewes Crescent that there is a really worthwhile public view of the Esplanades, The Slopes and the sea together.
- 2.21 Even in this view, the original relationship of the Esplanades and The Slopes to the coastal landscape and the sea has been severely compromised by the formation of the Brighton Marina complex, a relationship that would again be significantly altered by the approved Brunswick scheme and the appeal proposals.
- 2.22 Likewise, the character and appearance of The Slopes and the Esplanades have been compromised by poor management regimes, while the addition of the projecting concrete canopy on top of the retaining wall to the upper esplanade is especially unsympathetic and unwelcome. Indeed, very little of the original structure remains at this level, as most of the retaining wall between the middle and upper levels has been rebuilt in modern brick.
- 2.23 The Esplanades incorporate four individually itemised Grade II listed buildings; the tunnel entrance (including embankments), Esplanade Cottages, the Old Reading Room and The Temple. The first of these is located in the private communal gardens on the north side of the A259 and while it is physically linked to Esplanade Cottages by the tunnel under the road, is not publicly visible.
- 2.24 The tunnel emerges in Esplanade Cottages, which is a simple cement-fronted classical structure with round-headed arches (some infilled), Tuscan pilasters and

rusticated end chimneys projecting above the parapet of the retaining wall into which the cottages are built.

- 2.25 Directly below Esplanade Cottages is the Old Reading Room, a structure similar in style and materials to the cottages above but with flat- and segmental-headed arches. It too is set in a retaining wall (that to the middle level of the esplanade).
- 2.26 At the eastern end of the long promenade at this level is The Temple, now tucked under the projecting concrete canopy of the rebuilt retaining wall alongside. This is another simple classical structure of cement-faced brickwork consisting of an open round-arched arcade of three bays to the west and one return bay to the south.
- 2.27 All three listed buildings situated within the public parts of the esplanades are in poor condition and have been the subject of vandalism. Certainly, there is much that could be done to improve both their physical condition and current setting.
- 2.28 There is some attractive planting along the Esplanades and the western part of The Slopes beyond the Reading Room, but the eastern end of The Slopes directly adjoining the site of the former Black Rock Swimming Pool is currently bare, open grass (much of it badly worn) which does little or nothing to contribute to the attractiveness of the area. It is also (in winter especially) a rather functionless space, which probably contributes to the present rather uninspired management regime in this area.
- 2.29 With regard to the criteria identified above at paragraphs 2.2 to 2.10, the significance of the Seafront Esplanades and The Slopes, both in terms of their individual structures and their overall form and layout, must be regarded as falling within the **IMPORTANT** category. It is, however, equally clear that there is ample scope for enhancement of this area and that this could be beneficial in revealing further significance. Certainly, despite its conservation area and English Heritage registered park status the area as a whole currently fails to live up to its full potential.
- 2.30 Finally, it is worth noting that since the demolition of its buildings and the infilling of the swimming pools in the late 1970s, the former **Black Rock Swimming Pool** has simply become a memory, albeit one that inspires tremendous affection in those who

visited it. There is, however, nothing now remaining on the site to serve as a tangible reminder of this past use.

- 2.31 As the Council's own Conservation Area Character Study for Kemp Town (1992) rather mildly states, '*at the present time the site clearly detracts from the amenity of the conservation area*', a situation that has most definitely not improved in the intervening 16 years. Certainly, in visual terms the former swimming pool site is currently no more than a bleak and rather forbidding eyesore evoking a sense of derelict isolation and neglect, made all the more poignant by comparison with the photographs of the pool in its hey-day (see **plates 1 and 2**).
- 2.32 This sorry scene is, of course, made still worse by the massive concrete finish of the retaining wall to the cliff face east of The Temple, while both the concrete flyover road to the Marina's multi-storey car park and the underpass road to the Marina do nothing other than to complete this sad picture.
- 2.33 Indeed, taken together it is quite clear that in their present form both the former swimming pool site and the Marina complex to its west and south-west can only be described as **INTRUSIVE** to the historic built environment of this part of Brighton. The harmful impact on the character and appearance of the Kemp Town Conservation Area and the setting of its Grade I listed buildings is all too obvious and as such needs to be addressed.

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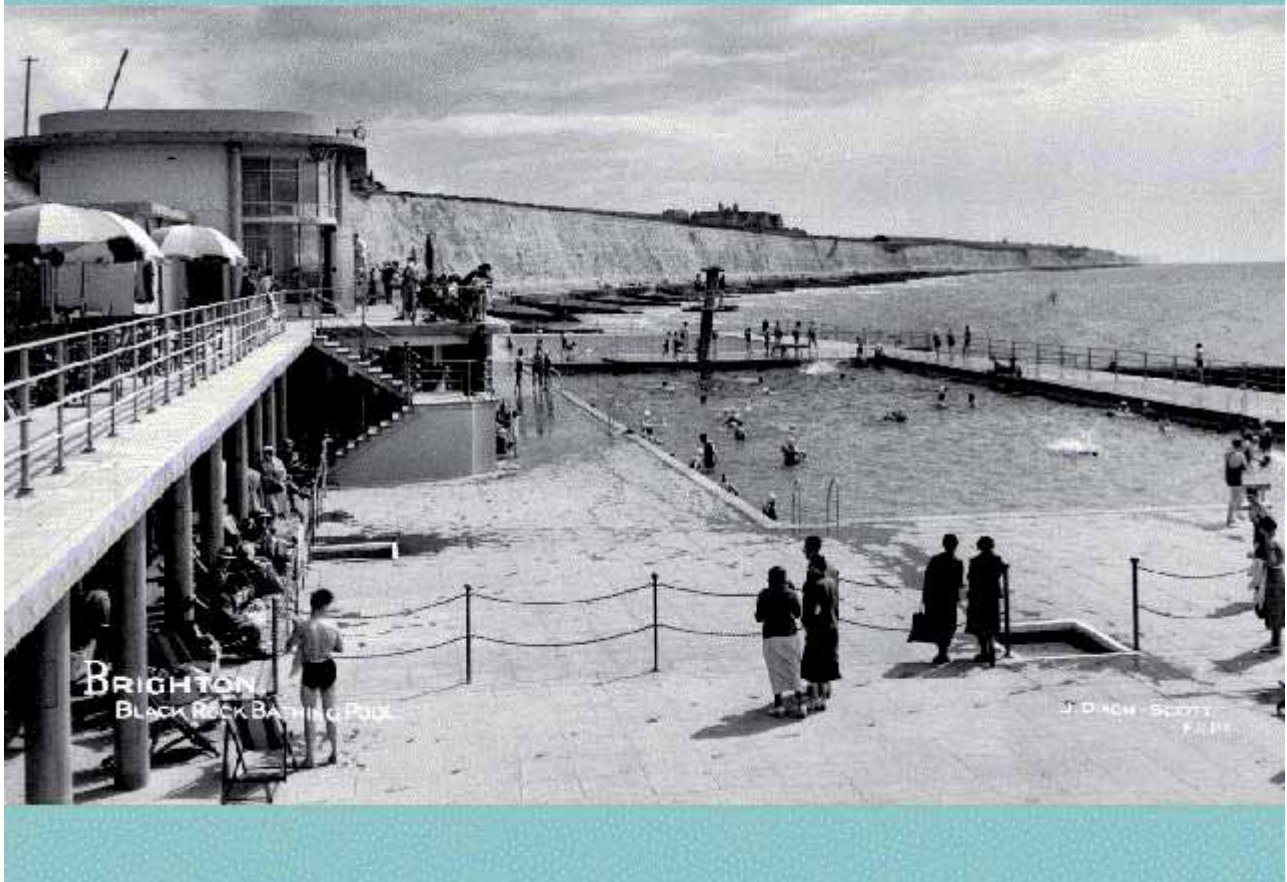
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**Plate 1**

Photograph of the Black Rock Lido, 1936

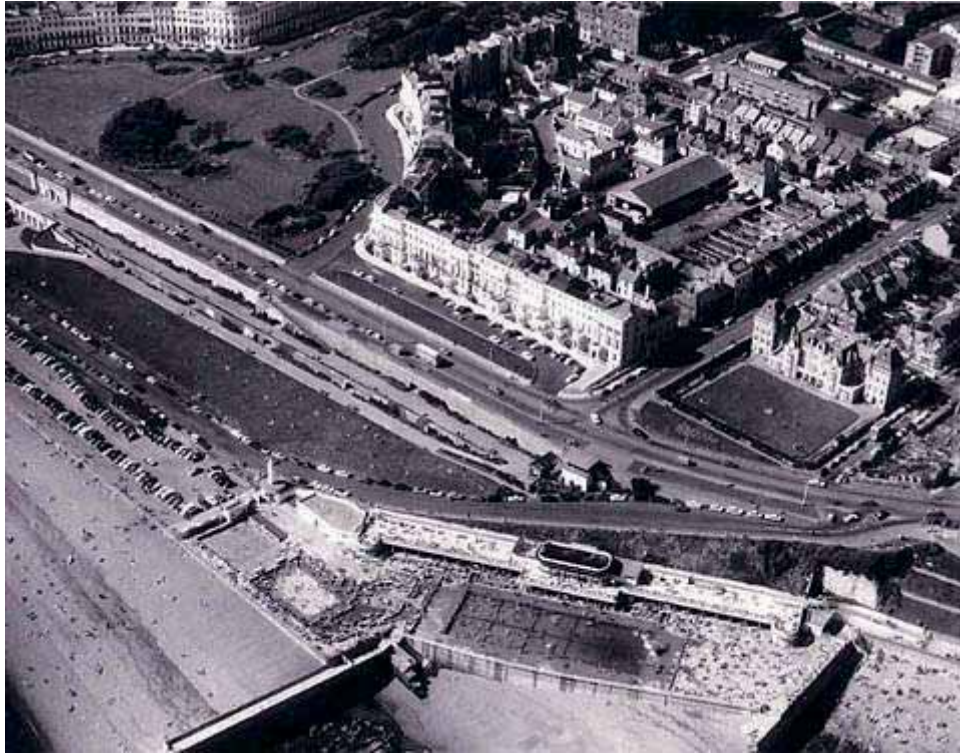
A general view of the pool, 1936.





**Plate 2**

Aerial photograph of the Black Rock Lido



Appendix 2:  
Photos of views from some of the first floor rooms of Kemp Town houses  
Plates 1-4



Plate 1: View from 1 Lewes Crescent


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Plate 2: View from 4 Lewes Crescent


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Plate 3: View from 4 Sussex Square

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Plate 4: View from 6 Arundel Terrace

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