

App.No: 150285	Decision Due Date: 23 June 2015	Ward: Devonshire
Officer: Richard Elder	Site visit date: 12 May 2015	Type: Listed Building Consent
Site Notice(s) Expiry date: 23 May 2015		
Neighbour Con Expiry: 23 May 2015		
Press Notice(s): 12 May 2015		
Over 8/13 week reason: Within 8 weeks		
Location: Eastbourne Pier, Grand Parade, Eastbourne		
Proposal: Installation of rides and stalls upon the decking at the location of the former Blue Room at Eastbourne Pier for a temporary period of at least 18 months prior to redevelopment. (Amended description).		
Applicant: Crown Entertainment Centres Ltd		
Recommendation: Approved conditionally		

Executive Summary:

The siting of the temporary rides and their justification, through continued use of an identified area on the Pier whilst a new building to replace the Blue Room is designed and implemented.

Set against this background the proposal is considered acceptable only as a temporary measure as the principle, mass, scale and design of the proposal is considered uncharacteristic to Eastbourne Pier, when balanced against its significance and setting.

The identified harm has been balanced against the temporary nature of the proposal and as such is considered acceptable. However such harm would not be considered acceptable as a permanent fixture nor will it outweigh the need for a new building, which will ensure the enhancement and preservation of Eastbourne Pier as a Grade II* heritage asset.

Support for the scheme is recommended on a temporary basis and will be controlled by planning condition limiting the use to 18 months.

Planning Status:

Grade II* listed building situated within a mixed commercial and residential area on the seafront.

Relevant Planning Policies:National Planning Policy Framework 2012

1. Building a strong, competitive economy
2. Ensuring the vitality of town centres
3. Supporting a prosperous rural economy
4. Promoting sustainable transport
5. Supporting high quality communications infrastructure.
6. Delivering a wide choice of high quality homes
7. Requiring good design
8. Promoting healthy communities
9. Protecting green belt land
10. Meeting the challenge of climate change, flooding and coastal change
11. Conserving and enhancing the natural environment
12. Conserving and enhancing the historic environment
13. Facilitating the sustainable use of minerals

Core Strategy Local Plan 2013 Policies

- B1: Spatial Development Strategy and Distribution
B2: Sustainable Neighbourhood
C4: Old Town Neighbourhood Policy
D10: Historic Environment

Eastbourne Borough Plan Saved Policies 2007

- UHT1: Design of New Development
UHT15: Conservation Area
UHT17: Protection of Listed Buildings and their Settings

Site Description:

The Pier is a grade II* listed building located to the south east of the town centre on the seafront and accessed from Grand Parade. It is situated directly opposite the junction of Grand Parade, Elms Avenue and the Pier Hotel and adjacent to the grade II* listed Claremont Hotel and Burlington Hotel to the east and the grade II listed Belle Vue Hotel, Miramar Hotel and Queens Mansions to the North.

The section of the Pier which is subject of this application is located adjacent to the entrance of the pier over the main section of the beach.

Relevant Planning History:

141413

Dismantle the existing fire-damaged Arcade frame, together with the removal and replacement of the affected timber deck and deck support steelwork. Removal, refurbishment and reinstatement of existing cast iron balustrade, lighting columns and wind-breaks. Replacement of the Arcade building itself will be subject to a separate application.

Listed Building Consent

Approved conditionally

11/12/2014

Proposed development:

Installation of rides and stalls upon the decking at the location of the former Blue Room at Eastbourne Pier for a temporary period of at least 18 months prior to redevelopment.

Proposals include a variety of rides and stalls commonplace within seaside piers to bring the pier back into use while discussions continue regarding a replacement building. This will include items such as waltzers, dodgems, carousel, helter skelter, bungee trampolines, tea cup rides, arcades etc and will be approximately the following heights:

Waltzer –	6 metres
Dodgems –	4.9 metres
Carousel –	4.9 metres
Helter Skelter –	10 metres
Bungee Trampolines –	4.6 metres
Tea Cup Ride -	2.4 metres
Toy Set -	3.7 metres
Children’s Train Ride -	1.5 metres
Arcades -	3 metres
Stalls -	3 metres

A flexible combination of the above is proposed/requested in order that the applicant is not restricted to specific rides on grounds of operational and business reasons.

Consultations:Internal:

Tourism Manager – To be reported verbally at committee if received

Specialist Advisor (Planning Policy) – No objection

Specialist Advisor (Conservation) – No objection subject to conditions (see full response as Appendix No1 below)

External:

English Heritage – To be reported verbally at committee if received

Eastbourne Hotels' Association – To be reported verbally at committee if received

Eastbourne Society – To be reported verbally at committee if received

20th Century Society – To be reported verbally at committee if received

The Victorian Society – To be reported verbally at committee if received

Conservation Advisory Committee – Due to the scheduling of Planning Committee and Conservation Advisory Committee (CAAG) with no Committees in May it has not been possible to report to CAAG prior to planning committee. Notwithstanding this the application has been supported by a thorough assessment report from/by the Councils Conservation Officer and it is considered that the conservation aspects of this proposal are fully assessed and evaluated.

Neighbour Representations:

1 objection has been received and cover the following points:

- Potential noise and disturbance to residents from loud speakers on the boardwalk.

In response, it should be clarified that as the application under consideration is for listed building consent, amenity related objections are not relevant.

Appraisal:

The main consideration in the determination of this application is the impact of the proposed temporary rides and stalls on the historic importance and architectural integrity of the grade II* listed pier.

Impact on character and setting of a listed building or conservation area:

The impact of this proposal in listed building terms has been fully assessed by the Council's conservation officer (see Appendix No1 below)

Policy D10 of the Eastbourne Core Strategy seeks to protect all heritage assets from inappropriate change including both designated (Listed Buildings & Conservation Areas) and non-designated assets (Buildings of Local interest & Areas of High Townscape).

Policy UHT1 of the Eastbourne Local Plan states that proposals will be required to harmonise with the appearance and character of the local area and be appropriate in scale, form, materials, setting, alignment and layout.

Policy UHT15 states that proposals in a conservation area or affecting the setting of a conservation area should preserve or enhance the character or appearance of the area.

Policy UHT17 states that proposals for alterations or extensions to a listed building will be granted only where the works would preserve the inherent character of the listed building and its features of special architectural or historic interest.

In summary the siting of the temporary rides and their justification, through continued use of the identified area whilst a new building to replace the Blue Room is designed, considered and implemented is deemed to be appropriate only on a temporary basis. In this respect, it is recommended that, if an alternate layout to what has been provided as part of this proposal is considered by the agent or owner, a condition is recommended that the alternate layout, including installation details are submitted to both Eastbourne Borough Council and English Heritage for prior approval, as the reconfiguration of rides and layout would inevitably have an impact on the substructure of the Pier.

Human Rights Implications:

The impacts of the proposal have been assessed as part of the application process. Consultation with the community has been undertaken and the impact on local people is set out above. The human rights considerations have been taken into account fully in balancing the planning issues; and furthermore the proposals will not result in any breach of the Equalities Act 2010.

Conclusion:

The siting of the temporary rides and their justification, through continued use of the identified area whilst a new building to replace the Blue Room is considered acceptable on a temporary measure as the principle, mass, scale and design of the proposal is considered uncharacteristic to Eastbourne Pier, when balanced against its significance and setting.

The identified harm has been balanced against the temporary nature of the proposal and as such is considered acceptable. However such harm would not be considered acceptable as a permanent fixture nor will it outweigh the need for a new building, which will ensure the enhancement and preservation of Eastbourne Pier as a Grade II* heritage asset.

Recommendation:

Approve conditionally

Conditions:

1. That the development and works hereby permitted shall be begun not later than three years from the date of this consent.

Reason: To comply with Section 18 of the Planning (Listed Buildings and Conservation Areas) Act 1990 (as amended by Section 51 of the Planning and Compulsory Purchase Act 2004).

2. The rides and stalls hereby permitted shall be removed and the land restored to its former condition on or before 30th September 2016. The installation of the rides and stalls shall be carried out in such a way that they can be removed at the end of the temporary period without any adverse impact on the grade II* listed pier.

Reason: The proposed works are not considered to be acceptable as a permanent fixture as they would fail to preserve or enhance the special architectural and historical interest of the pier.

3. Within two months from the date of this consent a detailed layout plan shall be submitted to and approved in writing by the Local Planning Authority. The layout plan shall show the location and design of the rides in situ and shall be deemed as the 'baseline' layout plan. Prior to the movements of any rides from within the application site or new to the application site shall be the subject of an additional application that shall be agreed in writing by the Local Planning Authority prior to its installation.

Reason: To ensure that the setting, special architectural and historic interest of the pier are not unduly affected.

Informatives:

- The applicant is advised that planning permission is also required for the proposal and a planning application should be submitted accordingly.

- The applicant should note that a further temporary consent will only be considered on the basis of the progress of the provision of a building to replace the former blue room.

Appendix 1

Conservation Officer Response in full:-



CONSERVATION MEMO

TO:	Richard Elder
FROM:	SARAH LEETE-GROVES
DATE:	14 May 2015
RECOMMENDATION	Approval subject to condition

REF: 150285

SITE: Eastbourne Pier, Grand Parade, Eastbourne, East Sussex, BN21 3EL

PROPOSAL: Installation of rides and stalls upon the decking at the location of the former Blue Room at Eastbourne Pier for a temporary period of at least 18 months prior to redevelopment. (Amended description)

STATUS OF BUILDING OR AREA: Grade II* located in the Town Centre and Seafront Conservation Area

DATE OF SITE VISIT: Numerous - last visited 13 May 2015

COMMENTS:

In considering the significance associated with the application, it is important to note that the Blue Room which was destroyed by fire in July 2014, and subsequently dismantled and a new decking laid, was not listed in its own right. However its siting, mass, scale, design and use of materials, formed an integral part of Eastbourne Pier and made an important contribution to the cultural and natural heritage values, associated with the Grade II* heritage asset, which is now considered one of the "*finest of Eugenius Birch's surviving seaside piers*".¹

Therefore in assessing the significance of Eastbourne Pier, Principle 3.2 of English Heritage's 2008 Conservation Principles has been referred to;

'The significance of a place embraces all the diverse cultural and natural heritage values that people associate with it, or which prompt them to respond to it. These values tend to grow in strength and complexity over time, as understanding deepens and people's perceptions of a place evolve'

In this respect the 'value-based' approach that underpins the identified 2008 Conservation Principles has been adopted, to assess the Piers significance. In brief the four principle categories of heritage values are identified as Evidential; Historical; Aesthetic and Communal Value. In addition to these identified values, the setting of the Pier has also been given due consideration, taking into account English Heritage's 2011 Good Practice Advice Note 3 – The Setting of Heritage Assets, the advice found in which is in accordance with The National Planning Policy Framework [NPPF].

'...proportional to the assets' importance and no more than is sufficient to understand the potential impact of the proposal on their significance' (NPPF 2012, para 128)

An approach which would allow for the considered assessment of the significance and setting of the Grade II* heritage asset and in turn provide an informed platform against which, the current proposal for the installation of temporary rides, can be assessed.

In context Eastbourne Pier was opened in June 1870, *in reaction the town's poor provision of recreation in the 1860's*.¹ Sited at the junction of Grand Parade and Marine Parade the location, of which, was settled upon following consultation by the then Duke of Devonshire and his architect Henry Currey; who was mostly responsible for the urban plan of the west of Eastbourne. In this respect Eastbourne Pier deliberately forms the eastern end of a bay and visually separated the high class hotels to the west from the boarding house district to the east.

By 1914 Eastbourne was one largest and most exclusive seaside resorts in England, earning its title "*the Empress of watering places*", 'the most successful example of aristocratic patronage in the development of a coastal resort, largely made by the 7th Duke of Devonshire. The sense of exclusiveness, as a result of careful planning of residential areas of the town and control over use classes, has gone towards maintaining the town's impeccable middle-class credentials. In describing the planning of the town in 1888 George Wallis wrote; "We have what we call our artisan town; and we have our high class-villa town; and we have our terrace house; and they are all quite separate." The aesthetic merits of each

'district'; continues to be evident in views of the built form addressing the seafront appreciated from the pier itself. ¹

Evidential Value

The potential of a place to yield significant evidence usually from physical remains about past human activity - English Heritage's 2008 Conservation Principles

An archaeological assessment of past human activity is not deemed necessary when considered in context of the proposed application. However all buildings do capture, information about their historical development and chronology. In this respect Eastbourne Pier encapsulates evidence of evolving form and design, the most notable changes being;

- a) 1866 - First pile screwed into the hard clay seabed on 18th April 1866 at a lavish ceremony during which the Lord Edward Cavendish (son of the 7th Duke of Devonshire) deposited a document, sealed in a tin box, down a cast iron crew pile column, the screw piles, invented by Alexander Mitchell gave the piers sub-structure its durability and strength.²
- b) 1870 – 13th June 1870, the pier was officially opened, although only half complete at approx. 500ft long, as illustrated in the London News on 25th June and The Eastbourne Standard. Designed by Eugenius Birch, the contractors Messrs Head, Wrighton and Co of Stockton and Tees.
- c) 1872 – Completed as a 1000ft long promenade deck by 22ft wide, with a pair of projecting bays on each side increasing the width to 68ft at shore and 52ft mid-way, including a 115ft wide diamond shaped, landing stage for steamers at the pier head.
- d) 1877 – A violent storm washed away large section of shoreward end of the pier, to counteract the effect of waves surging over the shingle below the shoreward end was rebuilt 5ft higher at an increase in width from 22ft to 52ft as per the former projecting bay.
- e) 1888 – Large 'barn' building was constructed on the head of the pier to form a theatre, later removed 'in one piece' to Lewes for use as a cattle shed, when a grander building was proposed in 1899
- f) 1899 – Plans drawn up by Noel Ridley, for a new pavilion theatre and 'camera obscura' in the dome surmounting the structure – completed in 1901. The camera obscura is now thought to be the only one on a pier in the world.

- g) 1901 – Pavilion Theatre, 'camera obscura' and two games saloons on either side of the central ramp
- h) 1902 and 1903 – central windscreens erected and ten sided bandstand – the bandstand was removed in 1945
- i) 1912 – Original octagonal front kiosk and central pay kiosks removed – the central pay kiosk still survives, sited within the gardens of the Redoubt Pavillion
- j) 1925 – Widening of the upper deck near the shore end and a new music pavilion with domed roof was erected (Blue Room). It was for many years a ballroom and later an amusement arcade – Blue Room destroyed by fire in 2014
- k) During WWII – wooden decking was removed, replace with concrete, from the centre to prevent an enemy landing and gun platforms installed in the theatre to repel any attempt at enemy landing.
- l) 1945 – Bandstand (1902 -1903) removed
- m) 1951 – Flat-roofed building replaced the Edwardian entrance kiosks
- n) 1970 – Pavilion Theatre (end of Pier) suffered severe fire damaged, including destruction of the access stairs to the 'camera obscura'. As a result the theatre closed and remaining part of the building was converted to a nightclub.
- o) 1970's – Two steel framed glass fibre amusement arcade buildings were added between the ramp and old theatre, followed by three kiosks between the ballroom and the ramp. – The kiosk closest to the Blue Room was destroyed during the 2014 fire and subsequently removed.
- p) 1987 – Hurricane caused damage to landing stage which has not yet been repair.

- q) 1991 – The flat roof 1951 building, replaced by a new entrance similar in style to the original octagonal turrets, with shops and covered way.
- r) 2003 – Camera Obscura was re-opened to the public.
- s) 2014 – Blue Room suffered severe fire damaged, including destruction of one of the three 1970's kiosks. As a result the steel frame was removed and a timber deck installed. (are area of which is subject to this application)

In summary since its initial conception in 1866, when the first pile was screwed into the seabed; Eastbourne Pier has undergone incremental change in form and design mostly in response to recreational need and natural disaster.

Whilst significant changes have been made to the physical / visual appearance of Eastbourne Pier, since its completion in 1872, as a 1000ft promenade on the sea. The evidential value associated with the Piers significance is considered **HIGH** as physical remains inherited from the past, remain in situ, allowing for the interpretation of the structure and its historic evolution.

Historical Value

The way in which the present can be connected by a place to people, events and aspects of life in the past - English Heritage's 2008 Conservation Principles

The historic value in which the present can be connected by a place tends to be illustrative and / or associative.

In respect of Eastbourne Pier it can be debated that the structure demonstrates the technological use of early engineering; through the use of a screw-pile mechanism, which was invented and patented by Irish engineer Alexander Mitchell in the 1830's, at which point it was primarily used for lighthouse construction. A stabilising mechanism adopted by Eugenius Birch in his construction of piers, which were strengthened by a lattice of ties and girders, that provided the necessary strength to support a promenade deck. The visual results of which present an exposed network of functional metalwork, devoid of ornate decoration, in direct contrast to the aesthetic merit associated with the piers promenade.

In additional Eastbourne Pier, illustrates the introduction of a static 'camera obscura' room, in the dome which surmounted the Pavilion Pier, by Noel Ridley, a pupil of Birch. With the improvement of lenses in the 19th century, the 'camera obscura', could cast larger and sharper images, which resulted in them flourishing at the seaside and areas of scenic beauty. Besides which the 'camera obscura' introduced a combination of education and entertainment.

In 1901 the 'camera obscura' at the end of Eastbourne Pier, was the largest example in Great Britain when built and today *seems to be the only example of a 'camera obscura' on a seaside pier in the world.*¹ while being a rare surviving example of a 'camera obscura';

Historically, Eastbourne Pier is associated with the 7th Duke of Devonshire's; 19th century urban development plan of Eastbourne seafront, undertaken by his architect Henry Currey. Although the immediate setting of the Pier, which includes the Claremont Hotel, Burlington Hotel both Grade II*, and Cavendish Place (Grade II) is accredited to James Berry who adopted the Regency style reflective of the character associated with neighbouring Brighton.

As already identified the pier is associated with a Eugenius Birch, a design engineer who worked on numerous projects including railways, bridges and viaducts. As an advisor to East Indian Railway Company on behalf of the British Empire, it was only on his return to Britain that he started working on piers which coincided with the coming of the railways to seaside resorts. Additionally Noel Ridley, a pupil of Birch, introduced the largest 'camera obscura' in Britain, in 1901 as part of the Pavilion Theatre.

More locally architect Peter D. Stoneham was responsible for the Blue Room, originally a ballroom with a *'large oval domed zinc roof with a large iron-crested central roof-light and walls with diagonally placed weatherboarding with reeded pilasters and blocked multi-paned sash windows'*¹ and later amusements arcade, destroyed by fire in 2014, following which, the large steel framed, domed structure was dismantled.

Eastbourne Pier is considered one of the finest of Eugenius Birch's surviving seaside piers, and believed to be the only pier in the world to have a camera obscura. In this respect it can be said to be illustrative of a good example of a promenade pier, later adapted into a full blown pleasure pier with good quality late 19th century Edwardian and 1920's structures. Later replacement buildings have imitated the style of the earlier structures, so that the pier retains a stylistic coherence.

In summary the historic value associated with Eastbourne Pier is considered **HIGH** as it illustrates early use of screw piles in pier construction (technology) and is associated with notable families, people and events.

Aesthetic Value – Design Value

The ability of a place to provide sensory and intellectual stimulation- English Heritage's 2008 Conservation Principles

Besides the evidential value attached to the pier through its association with people, events and aspects of life as illustrated in its form and design; the design merit attached to Eastbourne Pier, undeniably makes a valued contribution to the significance of the Grade II* heritage asset.

Originally built as a 1000ft long by 22ft wide decked promenade, with two projecting bays on each side increasing the width to 68ft at the shore end and 52ft halfway long, including seating and railings which survives in the central section, the top railing tube of which doubled up as a gas pipe to provide lanterns with gas lighting.

The incremental growth associated with the built form of the pier, is of high aesthetic merit, each building of which followed the conscious pattern, defined by the original kiosks and the Pavilion theatre. A Victorian style which continued as demonstrated in the Stoneham ballroom and more recently the 1990's entrance kiosks. The silhouettes of the consciously designed structures introduce a unique skyline in sea views, which defines Eastbourne Pier and in turn a sense of place.

Additionally, it is important to add the entrainment provided by Eastbourne Pier, is contained within a built form, an approach which has retained the experience of an uninterrupted walk, along the timber promenade, with glimpsed and unfolding views.

In summary the aesthetic value associated with Eastbourne Pier is considered **HIGH** as the Pier's aesthetic qualities, as a result of a conscious design pattern adopted by its evolution, has taken into account form, proportion, massing, silhouette, views, vistas, circulation and use of materials; an approach which has resulted in a heritage asset with stylistic coherence.

Communal Value

The meaning of a place for people who relate to it – a collective experience or memory - English Heritage's 2008 Conservation Principles

Eastbourne Pier like most piers holds childhood memories of seaside summer holidays, containing meaning through memory both for local, national and international visitors. In addition the Ocean Room located at the end of the Pier above the nightclub, hosts wedding receptions, providing additional meaning or collective experience beyond childhood memories.

However the communal value associated with the Pier is no more prevalent than those comments received by the BBC's Sarah Bell, following the fire of 2014;

BBC News 31 July 2014

The BBC's Sarah Bell: My Eastbourne

"As someone raised on the sunshine coast, seeing the pier in flames has left me feeling deeply sad and unsettled.

The symbol of the town, its Victorian structure was the constant backdrop to my childhood of chilly dips in the sea.

It even played a part in the social structure of teenage years - with the beaches either side reserved for the coolest kids.

Later it was where we would drink local cider and snog boys, in the years before nights out involved tottering up to the nightclub at the end.

Within an hour of the news my Facebook feed was filled with local friends expressing sadness and shock that a key part part of the town's history could be so easily destroyed.

I just hope that it can be restored and not suffer the fate of the structures in neighbouring towns."

In summary the communal value associated with Eastbourne Pier is considered **HIGH** as it holds meaning for those who draw sensory identity from it, or have emotional links to it. Both spiritual values of which were undeniably expressed during and following the loss of the Blue Room, from fire in 2014.

Setting

The NPPF makes it clear that the setting of a heritage asset is the surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve. - English Heritage's 2011 Good Practice Advice Note 3 – The Setting of Heritage Assets pg 2

In considering the significance associated with Eastbourne Pier, and its role in the urban development of Eastbourne as part of the Duke of Devonshire's plans, views play an important role in establishing the Piers setting.

Due to the length of the pier views across the bay of the pier, in particular the silhouette of the 'Victorian' style structures. Whilst static the composition of which are a fundamental aspect of the design and function of the heritage asset. In addition views from the pier, towards Eastbourne town, allow for the distinction between high class hotels to the west and bed and breakfasts to the east.

In addition the junction from which the pier projects out to the sea, the built form addressing which, forms part of an early development period in the 7th Duke of Devonshire's urban plan, accredited to James Berry, the collection of which provides the original design intent of the day.

In summary, Eastbourne due to its evidential, historic, architectural and communal value in combination with its setting is now the *finest of Birch's surviving seaside piers, including a rare surviving example of a 'camera obscura'*. Eastbourne Pier is a good example of a promenade pier, later adapted into a full blown pleasure pier with good quality late C19th,

*Edwardian and 1920's structures, the aesthetic value of which is demonstrated in the imitated style of the earlier structures, so that the pier retains its stylistic coherence.*¹ An aesthetic value which makes a important contribution to the silhouette of the structure which in turn defines its immediate and wider views providing a setting with a sense of place.

In assessing the proposal for the; '*Installation of rides and stalls upon the decking at the location of the former Blue Room at Eastbourne Pier for a temporary period of at least 18 months prior to redevelopment.*' Against the identified significance of Eastbourne Pier, the following comments are made;

It is important to note that for the benefit of this assessment, I have taken into account the indicative layout and elevation plans, drawing no's WJ_112-0001 and WJ_112-0003 respectively. Whilst it is acknowledged; Section 3. Development Proposals of the submitted Planning & Heritage Statement by Northern Trust, in support of the application, does request a flexible layout as identified in para. 3.4 and 3.5; the approach to which has been addressed separately below, namely;

3.4 "It is proposed that within the application boundary a combination of the proposed equipment can be provided – the precise mix may vary from time to time. This will secure approval for a range of different rides and stalls without restricting the owner / operator to specific rides etc. It is important from an operational point of view to retain some flexibility in respect of which rides are appropriate for the business"....."However a key part of this approach is also to ensure the installation of the rides and stalls does not have a detrimental impact upon the remainder of the Pier as a listed building."

3.5 ".....The enclosed layout is not definitive and only seeks to provide an example of how a selection of rides could be accommodated on site. The precise layout and configuration of rides will be determined in due course. It is imperative the owner / operator retain this flexibility in order to ensure the most appropriate combination of rides is installed on the Pier at the outset and can be altered as necessary from time to time."

In this respect, it is recommended that, if an alternate layout to what has been provided as part of this proposal is considered by the agent or owner. This alternate layout is submitted to both Eastbourne Borough Council and English Heritage for prior approval, as the reconfiguration of rides and layout would inevitably have an impact on the appearance of Eastbourne Pier and its setting.

In this respect I would recommend a condition is imposed whereby any new layout or change of equipment is submitted to the Council, through condition for prior approval.

Assessment of the Proposals

As already identified Northern Trust's Planning & Heritage Statement, submitted in support of the application, has formed the basis of the following assessment which has addressed each of the key elements against the heritage assets significance in turn,

Siting

Para. 7.16 "The provision of the rides and stalls will be located at the site of the former Blue Room and as such will be upon a part of the Pier which has historically accommodated development. This will ensure the effective use of the space up the Pier deck in accordance with the history of the Pier in advance of the development of a new building to replace the Blue Room."

Para. 7.22 "Whilst the proposed rides and stalls do not constitute a replacement building at this stage – discussions are ongoing in this respect – the proposed equipment will be in the location of the former Blue Room and will be of a similar height to the previous building. This will ensure that the extent of built form upon the Pier will remain consistent with the historical arrangement and in addition will ensure the silhouette of the Pier will remain very similar..."

Taking into account paragraphs 7.16 and 7.22; the siting of the temporary rides and stalls, namely on the replacement pier deck which once supported the Blue Room, would result in little or no harm to the evidential, historic, architectural or communal value associated with the Pier, the setting of which however will be discussed in more detail later in the document.

Principle

In considering the principle associated with the introduction of temporary rides on the pier, paragraphs 7.23, 7.28 and 7.31 have been extracted, against which to make comment;

Para. 7.23 "The proposed rides and stalls are common place upon many other seaside piers throughout the county and the installation of such equipment upon Eastbourne Pier will not have a detrimental impact upon the character, appearance or historic interest of the remainder of the Pier. The proposed equipment will be appropriate in context with the other buildings upon the Pier and will represent an appropriate use of the decking in advance of the construction of a new building."

Para. 7.28 "The same can be said for the remainder of the Grande Parade the proposed rides and stalls will not have a detrimental impact upon the wider area by virtue of the fact that they are appropriate installations for a seaside pier, are appropriate in context with the remainder of the Pier itself and they will maintain the silhouette of the Pier along the coastline."

Para. 7.31 "...It is important for the Pier to remain active and operational and the proposed equipment represents a suitable addition to retain the appeal of

visiting the Pier whilst respecting its character, appearance and historic interest as a heritage asset"

It is acknowledged other seaside piers in Britain have rides and stalls to a similar layout and design as proposed through this application. However a key characteristic of Eastbourne's Pier and seafront is its original design intent achieved through careful planning, which continues to be evident in the containment of entertainment, such as the amusement arcade, in built structures, and as such removing it from the experience of the public realm...*'maintaining the town's impeccable middle-class credentials'*.²

In this respect the principle of 'exposed' rides and stalls, on the Pier as proposed is considered, out of character with the seaside character and appearance associated with Eastbourne.

That said, the identified harm of the proposal has been balanced against its temporary status and the desire to maintain the continued use of the area or *'decking in advance of the construction of a new building'*.

Mass, Scale and Design

In addition to the principle of the proposal, paragraphs 7.33 and 7.34 have been referred to in respect of mass, scale and design of the temporary proposal namely;

Para. 7.33 "The type of ride and stall proposed have been carefully selected to ensure the physical appearance does not dominate this section of the Pier and does not have an overbearing impact upon the other sections. The scale, bulk and height has been considered in context with that of the Blue Room to ensure there is no greater impact upon the Pier than the built form before the fire."

Para. 7.34 "The result is a proposal appropriate to a seaside pier and one which is appropriate to the character, appearance and historic interest of the Pier itself."

Whilst it is acknowledged the mass and scale of the now removed Blue Room has been drawn upon as a marker to set parameters for the temporary rides. It is important to acknowledge, the Blue Room was an architecturally design building, the inherent characteristics of which, being far removed from the cumulative mass and scale of individual rides and kiosks. However these as suggested to do not exceed the overall height of the once Blue Room and as such sit within the height parameters of the existing buildings on the Pier and as a result do not compete with the existing hierarchy of mass and scale.

Setting

The NPPF makes it clear that the setting of a heritage asset is the surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve.

Para. 7.35 "Furthermore the proposals retain a similar silhouette to the Pier before the fire thus ensuring the distance views remains substantially the same..."

Para. 7.39 "...the proposed rides and stalls are not considered to have any impact upon the setting of the surrounding listed buildings. The proposed rides are situated upon the Pier and have been carefully selected to ensure they will not have greater impact in terms of height, scale and bulk than the previous Blue Room. The proposals will therefore be appropriate within the context of the Pier and as a result will not have a detrimental impact upon the surrounding area, including nearby listed buildings."

In terms of experiencing the setting of the Pier, it is important to note that whilst the height, scale and bulk of the temporary stalls and rides do not exceed that of the Blue Room. Due to the activity associated with the rides and their inherent character, the experience of the Pier would be affected in a manner which is uncharacteristic with the inherent design associated with the Pier and its built form. Including the experience, of a walk along the timber promenade, with a relatively free passage and unfolding views.

Associated Harm

The associated harm to the piles and substructure has been given due consideration as part of the proposal, taking into account the piles are of High Evidential value and as such make a valid contribution to the significance associated with the Pier.

Para. 7.42 In respect of the installation of funfair rides onto the Pier, each type of ride is considered in terms of its static loading. Seating / strengthening points are installed accordingly below deck level."

Para.7.45 "Any installation will be carried out subject to a number of design checks:

- 1. The ride / kiosk location may be governed by the size of the unit and its method of function; i.e. the clear distance required around the ride for access and egress, together with general walkway / safety for non-participating members of the public and no-go areas giving separation from electrical supplies, generators or back-up equipment. As a result the precise layout may change from time to time to ensure sufficient spatial standards, maintenance and health and safety standards are maintained upon the Pier."*

In this respect, it is recommended that, if an alternate layout to what has been provided as part of this proposal; is considered by the agent or owner. This alternate layout, including installation details are submitted to both

Eastbourne Borough Council and English Heritage for prior approval, as the reconfiguration of rides and layout would inevitably have an impact on the substructure of the Pier.

In summary the siting of the temporary rides and their justification, through continued use of the identified area, whilst a new building to replace the Blue Room is considered acceptable on a temporary measure. As the principle, mass, scale and design of the proposal is considered uncharacteristic to Eastbourne Pier, when balanced against its significance and setting.

This said, the identified harm has been balanced against the temporary nature of the proposal and as such considered acceptable. However such harm would not be considered acceptable as a permanent fixture nor will it outweigh the need for a new building, which will ensure the enhancement and preservation of Eastbourne Pier as a Grade II* heritage asset.

Recommend Approval subject to conditions:

- New Layout - In this respect I would recommend a condition is imposed whereby any new layout, change of equipment and associated work, is submitted to the Council, through condition for prior approval.
- Timescales – temporary consent with a maximum time period of 18 months whilst discussions for a new building are entered into.

1. List Entry Description – Eastbourne Pier, List Entry Number: 1353116
2. Antram N and Pevsner N, The Buildings of England Sussex: East, 2013

