

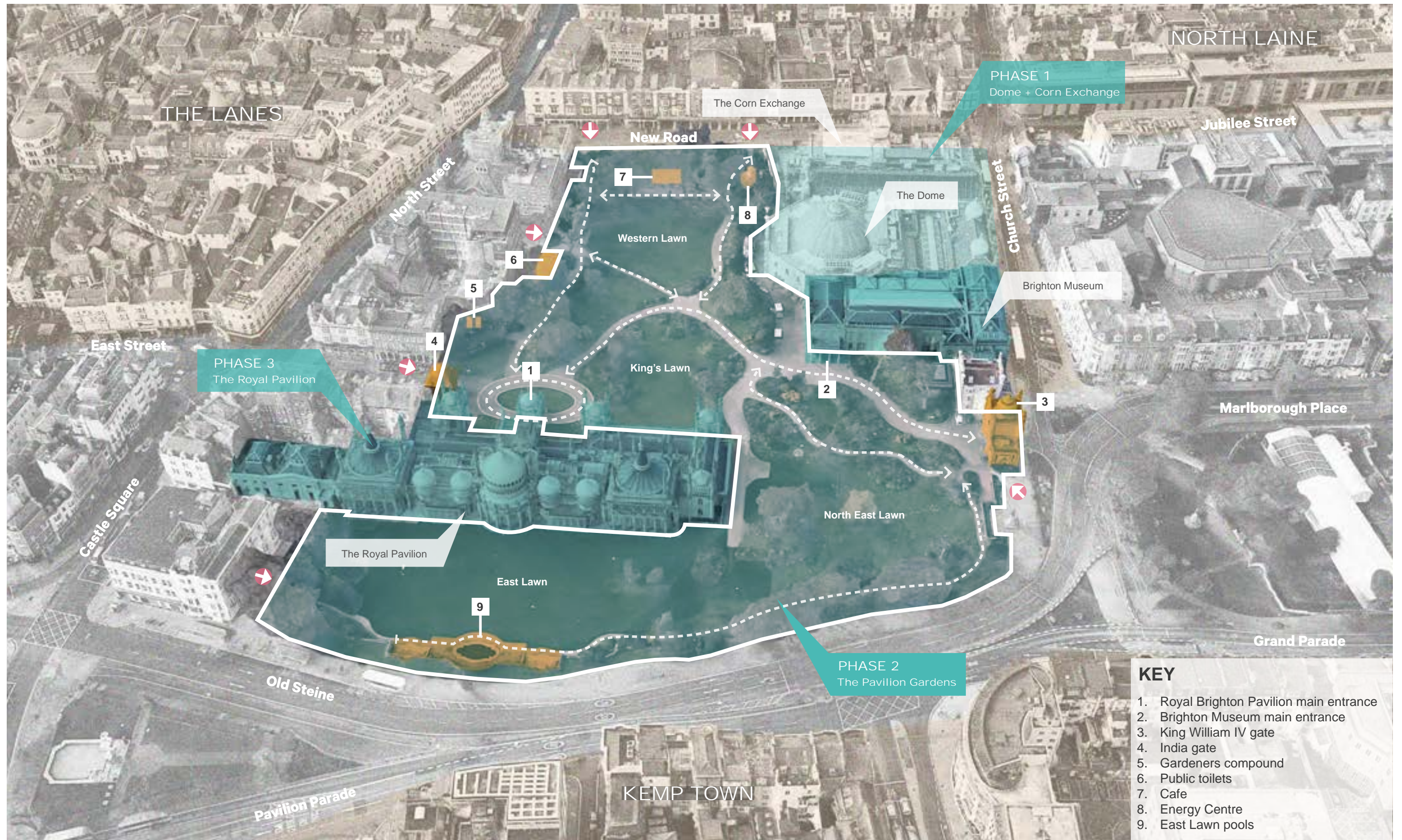
# A Garden Fit for A King : Reawakening Brighton Royal Estate

**Development Stage Design Report**

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The Royal Estate Phasing Plan



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## Introduction

### Background

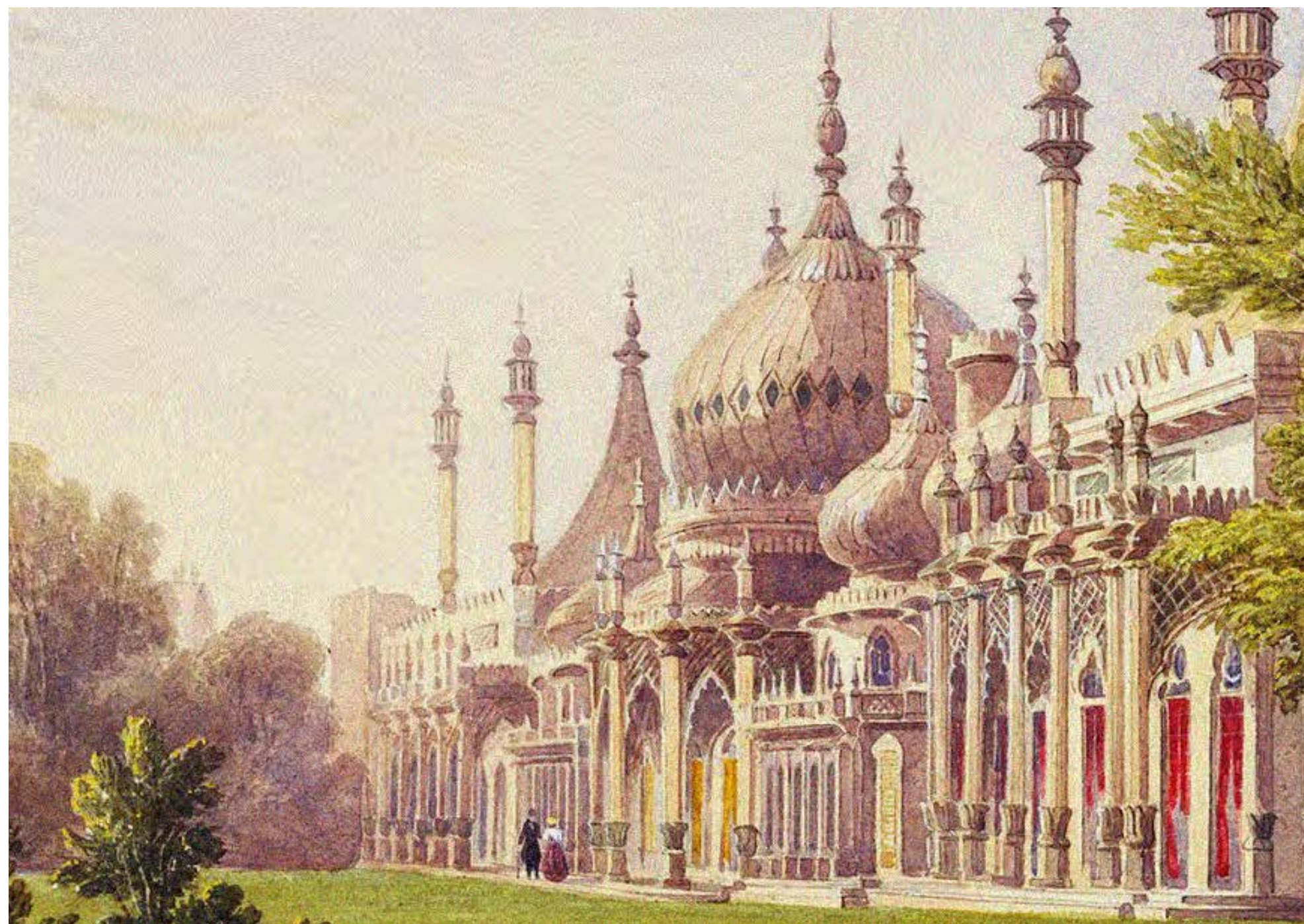
The Royal Pavilion Garden (the Garden) is located in the center of the City of Brighton, a well known historic seaside resort and city on the south coast of England, some 76km south of London. The Garden comprises an area of 3.3ha and is approximately 1.6km from the main train station in Brighton and some 300m inland from the seafront and Brighton Pier.

Originally designed for King George IV by John Nash and laid out between 1816 and 1825 during the construction of the Pavilion, Nash's plan overlaid part of the earlier scheme by Samuel Lapidge. It is a Grade II Registered Historic Park and Garden, and surrounds the iconic Grade I listed Royal Pavilion. In 1981/82, in conjunction with a complete refurbishment/restoration of the Royal Pavilion, the decision was taken to re-create Nash's layout for the grounds. Aquatints by Augustus Charles Pugin were used to inform the design. Pugin was originally engaged to draw the new works as they were completed (in the 1820s), in preparation for the published aquatints.

The Garden is intertwined with the social history of Brighton. While it was originally designed as picturesque pleasure grounds (a private garden) for The Royal Pavilion, the grounds were opened to the public in 1851 and have since become a very well-used public open space in the center of the city.

The Garden is known for its extensive and varied collection of trees, especially its collection of elm trees. In fact, the Garden's elm trees form part of the City of Brighton & Hove's National Collection of Elm Trees. While the Garden was not originally planted with elms, many old postcards dating from the late 1800s to early 1900s show a lush canopy of elms along a drive that led to the Pavilion.

The primary significances of the Garden are its history as a Regency style private royal garden, and setting for the exuberant Royal Pavilion, together with its 165 year legacy as an important public park and open space in the heart of Brighton. The Garden is the only example of an essentially fully-restored, picturesque, Nash-designed Regency garden.







*“A unique Regency Garden, designed by influential architect and landscape designer, John Nash, as a dramatic setting for the Royal Pavilion, its stables and riding school (now the Dome and Museum).”*

*“Historic and lush planting create a welcome haven of peace and tranquility in the heart of the busy city, where people can stop, relax, connect with heritage and experience nature.”*

### Vision

The Royal Pavilion Estate comprises a historic royal palace and Regency Garden, a museum & art gallery and three performing arts spaces. This project's vision is summarised below:

1. We want to capture and build on the renowned 'spirit of Brighton' to create a cultural epicenter with impact far beyond the city boundaries. Brighton is a modern, culturally vibrant and distinctive city cited by HSBC as one of the UK's future super cities. Its association with heritage, creativity, learning, pleasure and experimentation is firmly anchored in its Regency legacy, both through its splendid and elegant architectural environment and in the constantly whirring cultural activity of a 'city on the edge'.
2. In order to deliver the project vision we must understand that Regency legacy fully and take the best from Brighton's 20th century reputation for being a quirky, fun and subversive city. The Royal Pavilion Estate encapsulates both and is perfectly placed to help define the city's aspirations for the 21st century.
3. This project will transform the experience of the Royal Pavilion Estate. Visitors will be drawn to the upgraded garden setting, appreciate the improved Grade I listed buildings and be stimulated by the cultural and heritage offer revealing previously hidden stories. Above all, this project will make it possible to offer world class, varied and enriching experiences across the estate to more people and at all times of year.

Our general aims for this overall phased project are to:

- **Reconnect the historic buildings and landscape and re-establish their identity as a single magnificent Estate.**
- **Conserve the Royal Pavilion Estate's Grade I & II listed buildings and historic landscape for the future.**
- Help more people learn, enjoy and care about the Estate and its history. Present unique opportunities in a matchless environment to engage with and participate in all forms of art and culture.
- **Enable closer working between the Royal Pavilion & Museums Trust and Brighton Dome & Brighton Festival to make them more efficient, sustainable and resilient.**
- Drive the Estate's capacity and central importance to delivery against Brighton's Economic, Visitor Economy, Cultural, Heritage and Environmental strategies.

## PROJECT SCOPE

The scope of the project - **'A Garden Fit for A King: Reawakening Brighton Royal Estate Phase 2'** - remains largely unchanged from the approved purposes defined at Round 1, under the National Lottery Heritage Fund programme.

A comprehensive review of capital works approved purposes is contained within the Change Control document.

Approved purposes:

- Restoration, conservation and enhancement of the entrances to the garden to enable management of egress and exit in a way that is sympathetic to the garden and surrounding area and provides a more welcoming arrival experience.
- Restoration / reinstatement of historic walls, metal railings, gates and existing perimeter buildings.
- Restoration of the existing 19C historic lamp posts and existing modern replica lighting.
- Restoration of the iconic Nash views in the western lawn compartment and the east/northeast lawn compartments through enhancements to planting, lawns, groundworks and removal of modern trees and hedging that impedes views.
- Restoration of the entire path network with improved drainage and widening where necessary.
- Improvements to the existing bin store
- Design of a new outdoor learning space with adjacent storage and handwash facility
- Design of a new Changing Places toilet and public W/Cs.
- Restoration/development work to enable relocation of the gardeners' utility sheds.
- Design and simplification of internal fencing to garden beds.
- Enhanced drainage and improvements to the existing irrigation system.

**The key aims of the Phase Two project are to address the following:**

The garden's profile and place in garden history is low: the improvements, interpretation, marketing, branding, and programming will make it a heritage destination in its own right.

### A. Interpretation:

- Interpretation of the heritage and natural environment is poor or non-existent: we will help people discover this heritage through new information on-site and online, and a creative programme of events, tours, and activities.
- The extensive, unique garden archive is dispersed and incomplete: the project will research, catalogue, conserve and digitise the archive for wider public access and contemporary material.
- Interpretation of the heritage of the garden will focus on three themes, in line with the Estate-wide interpretation plans:

1. The architecture and design of the garden, reflecting its early history as a private royal garden and picturesque Regency setting for the Royal Pavilion, Royal Stables and Riding School (Dome and Corn Exchange).
2. Social and community use of the garden post 1850, i.e. after the Royal Pavilion Estate was bought by the town, including its therapeutic use by Indian soldiers and limbless British soldiers during the First World War.
3. The natural heritage of the garden, i.e. its trees, plants and wildlife, including 18th and 19th century elm trees that form part of Brighton's important National Elm Collection.

### B. Audiences:

- This project will transform the way audiences are engaged with the heritage of the garden. It represents a fundamental shift in the approach, treating and valuing the garden as one of our historic sites, alongside the Royal Pavilion and museums, and therefore investing in its conservation, interpretation and programming. As a result, more people will have the chance to discover the garden's heritage through information boards, on-line resources, audio guides, tours, talks and events. These changes will make a difference to the wide range and large number of people who visit, but we are particularly focused on ensuring the improvements engage four priority audiences: people with disabilities; people with ill mental health; families and adults on low incomes and young people.
- Volunteering opportunities are very limited in scope and audience: a new gardener and apprentices will increase our skills, capacity and resources to involve more volunteers in the garden, as well as in archiving and recording.

- There are no learning sessions, resources or facilities focused on the garden: the project will create a new learning programme and outdoor learning space for children and young people.

- Local communities have very little opportunity to engage with the garden: the project will extend community engagement to the garden, focused on communities neighbouring the Estate and developing new community partners to engage people with health issues. People with disabilities face barriers to accessing and enjoying the garden and respond to recommendations of our access audit, including installing a new Changing Places toilet.

### C. Natural environment:

- Climate change and heavy use threatens the garden's trees, planting and ecology: our changes will include more efficient irrigation, drought resistant planting, protection of the roots of our heritage elm trees, and promotion of local biodiversity.

### D. Infrastructure:

- The garden's infrastructure is in poor condition and historic character being lost: the works will conserve and restore many features including the listed lamp posts and balustrade, reinstate historic beds, restore worn paths and lawns, and improve lighting, drainage, recycling, and seating.

- Entrances are underwhelming and unwelcoming – there is no sense of arrival on a royal estate: the project will overhaul all the entrances, and install new gates, wayfinding and signage.

- Anti-social behavior threatens the safety of the fragile Royal Pavilion and Estate buildings and impacts on and deters some garden users; the project will improve security by reinstating a gated boundary.





As part of Brighton & Hove Museums (B&HM) and Brighton Dome & Brighton Festival Ltd (BD&BF) vision to reunite the historic Royal Pavilion Estate the NLHF Bid 'A Garden Fit for a King' is the second of four interrelated phases of work to the Reawakening Brighton Royal Estate Project.

*“ The Garden is the component that has the potential to unify and bring the architectural elements and phases together. It functions as a kind of ‘carpet’ that defines the limits of the estate, provides the setting for the buildings and has the power to bring coherence and meaning to the ensemble. ”*

If restored with both sensitivity and vision the garden that emerges will take its rightful place in garden history as the finest John Nash Regency Garden, commensurate with the iconic Grade I listed Pavilion and buildings. It will redefine the estates relationship with the Old Steine, New Road and Brighton Dome and enable the buildings to once again talk to each other and be appreciated as both ensemble and architectural vignettes of delight and flamboyance. The gardens will be easier to manage, better able to accommodate events and generate income and be far less susceptible to anti social behaviour, because they will be protected and celebrated. They will be more accessible and inclusive, increase well-being and make the local area a better place to live, work and visit.

**Capital Works - Restoration & Conservation**

As part of the NLHF Round 1 bid there are 13 listed capital works objectives as part of the approved purposes which are listed in Fig.2 with restoration and conservation being the first priority.

Drawing on the Conservation Plan, background research and consultation as well as information submitted in the Round 1 NLHF bid (including the concept masterplan Fig.1), the following report provides an appraisal of the key capital works elements.

The first section of this report deals with the restoration and conservation of elements with strategies for each.

The second section of this report considers new elements and the concepts for their design.



Fig. 1 - NLHF Round 1 Masterplan

**Conservation Objectives**

Ref	Restoration & Conservation
1	Restoration / reinstatement of historic walls, metal railings and gates
2	Restoration, conservation and enhancements of the entrances to the garden
3	Restoration of the 19C historic lamp posts
4	Restoration of the iconic Nash views in the western lawn compartment and the east/northeast lawn compartments through enhancement to planting, lawns, groundworks and removal of modern trees and hedging that impedes views.
5	Restoration of the entire path network with improved drainage and widening where necessary.
6	Restoration of regency planting beds

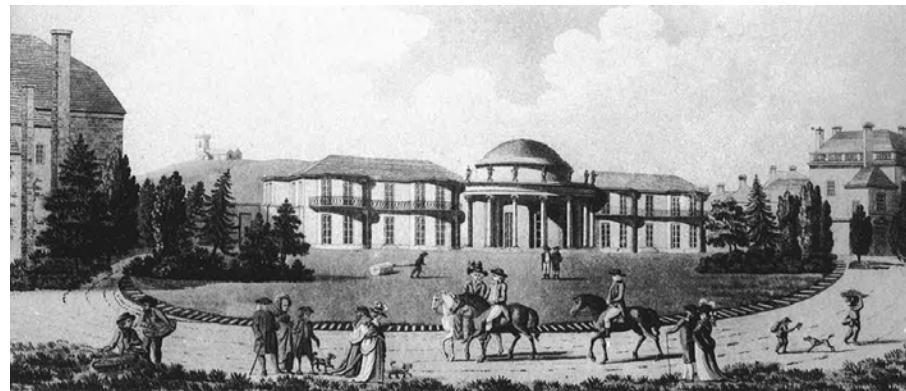
Ref	Improvements
7	Simplification of internal fencing to garden beds
8	Improvements to drainage
9	Improvements to the existing irrigation system

Ref	Proposed New Elements & Operational Facilities
10	Improvements to the existing bin store
11	Development of the gardeners compound and utility sheds
12	A new Changing Places Toilet and public toilets, accessible toilet, baby change and kiosk
13	A new Outdoor Learning Space with adjacent storage & hand wash

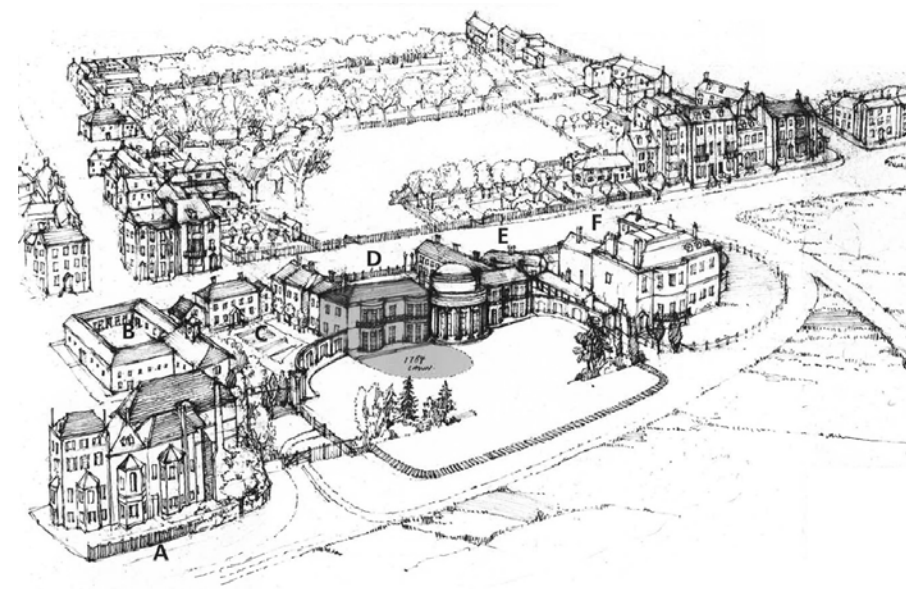
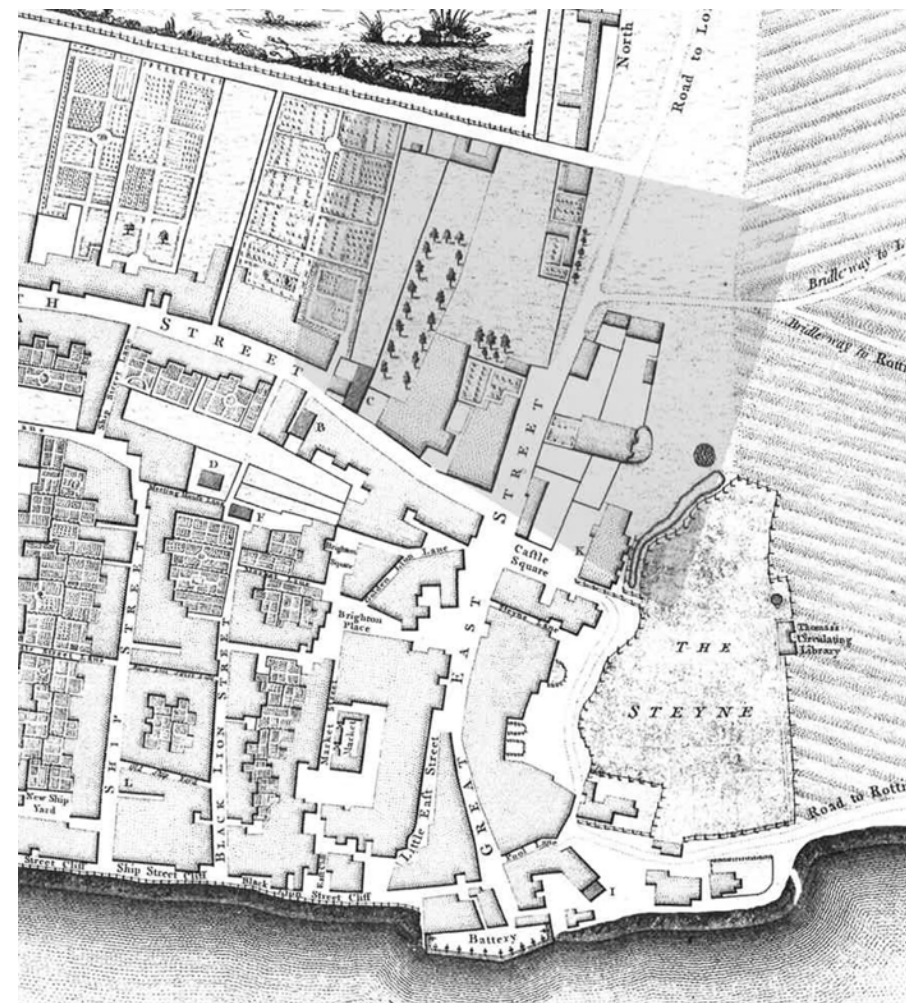
Fig. 2 -Round 1 NLHF bid capital works approved purposes



The small fishing village of Brightelmstone was transformed into a fashionable resort in the mid-eighteenth century. George, Prince of Wales, first visited Brighton shortly after coming of age in 1783. The Prince's presence in Brighton made it one of the most fashionable towns in the country and led to the construction of elegant townhouses reflecting its new affluence and prosperity. George stayed in Brighton in 1796 and rented a 'respectable farmhouse' on the Steine. The following year, he instructed the architect Henry Holland to transform the farmhouse. The resulting neo classical structure was known as the Marine Pavilion and had a central domed rotunda flanked to the north and south, with two wings all clad in cream glazed tiles.



The original farmhouse had little land attached to it and George gradually acquired surrounding plots to create the Royal Pavilion Estate. In 1793, George and his neighbour, the Duke of Marlborough, paid to install a drain in the Steine, in return for which they were allowed to enclose an area as gardens for their properties, now the East Lawns. The Western Lawns were acquired over several decades, with the purchase of Dairy Field immediately north and west of the Pavilion in 1795. Part of the eighteenth century public pleasure garden to the west was incorporated into the Estate, including the Promenade Grove comprising avenues of elm trees.



The magnificent new stables Rotunda and Riding House was constructed by William Porden between 1803 and 1808. This was the first use of an Indian style of architecture in Brighton and established the sense of eccentric flamboyance which has become symbolic of both George IV and Brighton. Such was George's fondness for horses, that an underground passageway was built from the King's apartments to the stables in 1821, enabling private access away from the public gaze.



The evolution of the Pavilion from the modest neo-classical structure of 1787 to the grand oriental design of John Nash, completed in the early 1820s, mirrors the changing status of George, Prince of Wales, to Prince Regent (1811 to 1820) to King George IV (1820-30). The transformation of the Marine Pavilion commenced in 1815 and Nash's Indian style responded to the dominance of the stable buildings and Humphry Repton's design proposals of 1808 for a new palace and gardens.





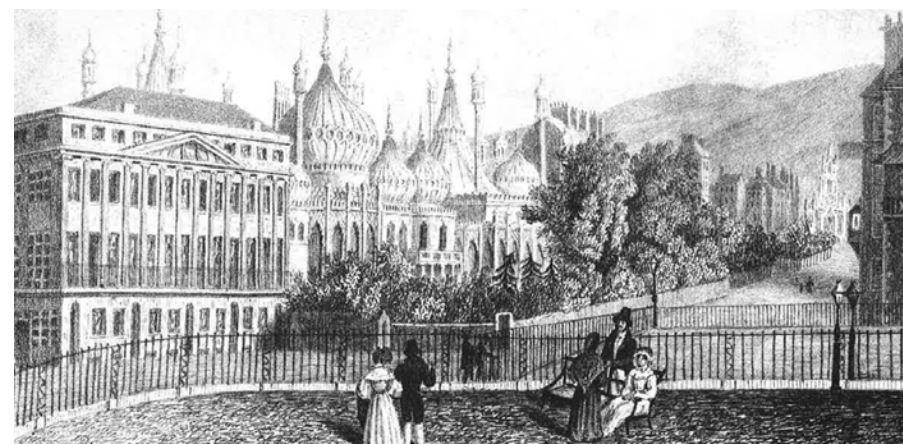
An important source for both Nash and Repton was William and Thomas Daniells' four volumes *Oriental Scenery*, which Nash borrowed from the library at Carlton House for the purpose of 'making drawings for the Pavilion'. Artist-designers Frederick Crace and Robert Jones began the first phase of chinoiserie decoration in the Marine Pavilion 1801-2, and later designed the extraordinary interiors for Nash's Pavilion.



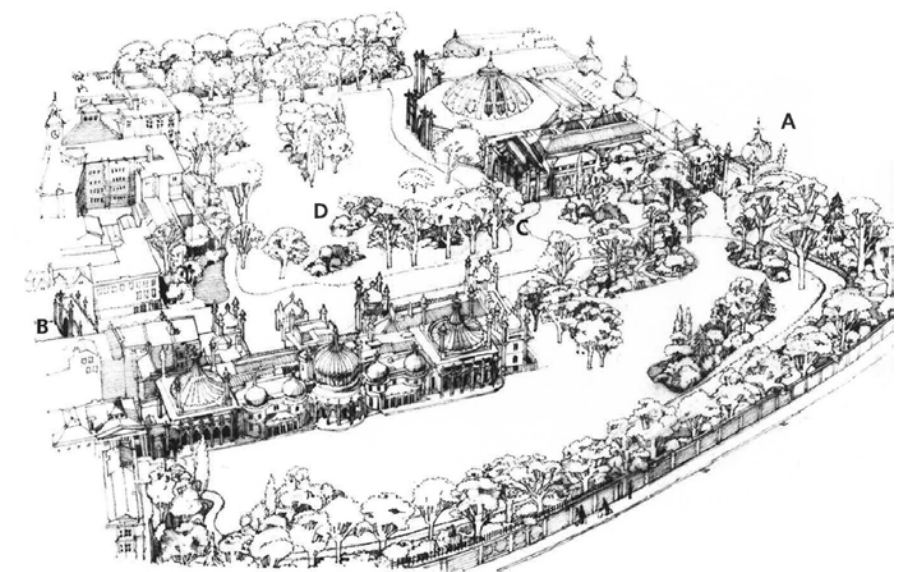
George IV insisted on countering prevailing taste and fashion, establishing styles in architecture, gardening and the decorative arts which were exotic and daring. Humphry Repton's proposals for a completely inward looking garden which would be more a work of art rather than nature, was a complete departure from the English Picturesque style favoured at the time. Repton's proposals developed designs for a new Pavilion and Garden which drew on the exotic and combined the existing stables with a new Indian-style pavilion, linked by a garden which mediated their scales and complemented them both. John Nash's plan of the early 1820s, with sinuous flowery shrubberies, responded more to Picturesque tastes. While Repton's approach acknowledged the domestic scale of the garden, Nash's aquatints are misleading in their scale, suggesting a grand landscape rather than a garden.



Nash's Royal Pavilion was an exotic pleasure palace, merging the dramatic Indian exterior with chinoiserie interior rooms choreographed to inspire in the visitor a sequence of different moods. The three buildings of the farmhouse, Marine Pavilion and Royal Pavilion nested like a Russian doll, with the birds' cage of Nash's iron frame imposed over Holland's rotunda. The Pavilion's elevations opened to the Garden along their length through generous glazed doors leading to terraces protected by fine carved jali screens. Inside, the chinoiserie decoration depicted garden scenes, exotic flowers and transformed corridors into verdant trellised walkways. The east front of the Pavilion addressed the street to the Steine, set behind a wall but visually accessible to the town through careful planting. The principle entrances for both the Pavilion and the Dome were from the more private west garden. George frequently took visitors for walks from the Pavilion through the Gardens to visit the magnificent stables. Lighting was crucial in creating the dramatic atmosphere of the Pavilion's elaborate interiors. Nash introduced painted windows and skylights, creating rooms full of diffuse sunlight reminiscent of a garden pavilion, softened by the hues of painted glass. At night the Pavilion was dramatically lit by candles and oil lamps. Unusually for the early nineteenth century, gas lamps were used around the outside of the building to illuminate the decorative painted glass windows.



Following the death of George IV in 1830, the Royal Pavilion was used as a Royal residence first by William IV and then by Queen Victoria until 1845. The Royal Pavilion Estate was purchased by the Town of Brighton in 1850, but was first stripped of furnishings and decorations. Many of these have since been returned. For most of the twentieth century the Royal Pavilion served as Brighton's assembly rooms, until 1970 when it was opened year-round as an historic royal palace. The restoration of the Pavilion commenced in the mid-nineteenth century and the programme to restore the interior to the decorative schemes approved by George IV continues.



Following the purchase of the Estate by the town in 1850, the Stables and Riding House were let as cavalry barracks from 1856 to 1864. In 1867 the Dome, as it had become known, was reconstructed as a concert hall. The following year the Riding House became the venue for the weekly corn market. The Museum, Art Gallery and Library were built in 1873 to the Moorish designs of John Lockwood, and were one of the first purpose built public museum and picture galleries in the country. Substantial additions in 1901-2 created a lending library, and the porte cochère was added as an entrance from the Garden. During World War I the Royal Pavilion Estate was used as a military hospital for wounded Indian soldiers, an extraordinary chapter in the Estate's history. The interiors of the Dome and the Corn Exchange were remodelled by Robert Atkinson in the Art Deco style 1934-37, when a new entrance was constructed on Church Street with a canopied doorway over. The Pavilion grounds were first opened to the public in 1850 when bylaws were introduced to prohibit poor behaviour. The stone balustrade to the east was installed 1921-3 when the East Lawns were levelled and several pools installed. From 1984 a sixteen-year project to restore the Nash landscape was undertaken, creating today's Garden which is planted and managed on the principles of the Regency style.

*Extract : FCBS Report*



1783

George, Prince of Wales, first visits Brighton, staying with his Uncle the Duke of Cumberland

1784

George rented Grove house (the site is later covered by the north end of the Pavilion)



1801-03

Samuel Lapidge (Surveyor and pupil of Capability Brown) plants the garden. Informal gardens created and circuit walk around East Lawn next to Old Steine surrounded by trees for privacy.

Before 1815

High flint boundary wall with small run of railings on top built garden.

1830

Death of George IV. William IV succeeds. Layout of garden simplified. More evergreens, conifers, rhododendrons and laurels. William IV recommends replacing the high estate wall with an open iron railing. Part of this may have been carried out but the high wall seems to have remained.

1787

Marine Pavilion designed by Henry Holland for George.

1793

Promenade Grove opened on land opposite the Pavilion. Parts survive in front of Garden Café.

1808

Humphrey Repton's plans for the garden not executed.

1815-18

Marine Pavilion enlarged in Indian style externally by John Nash and decorated internally in Chinese style by firm of Crace.



1831-32

William IV builds North and South gates. Carriage drive past Pavilion straight to porte cochere replaced curved drive and turning circle. North Gate House orientalised. Dormitories for servants built between Pavilion Buildings and Prince's Place.



1837

Death of William IV. Victoria becomes Queen. Dislikes the Pavilion as too public for her growing family.

C18

C18

The fishing town of Brighton became popular as a fashionable resort for the wealthy.

1792

Garden expanded. Still formal.

1788

Modest garden created for the Marine Pavilion. Circular east lawn fronting the Steine. At this time George enjoyed the visibility of the Pavilion to outsiders.



1785

George rented the house adjacent to the south of Grove House which became the nucleus of the Royal Pavilion. It had a small garden and the surrounding area which was united for Nash's scheme by 1815 was in multiple ownership including as a pleasure garden, Promenade Grove.



1804-08

Stables and Riding School built by William Porden in Indian style. Now the Dome and Corn Exchange

1813-15

John Nash, and the royal gardener William Aiton of Kew plan the new garden in informal Picturesque style. First trees and shrubs arrive. Greenhouse built on former Promenade Grove.



1810

George became Prince Regent, with an influx of funds to enable his grand plans for the Pavilion. He was able to buy the remaining nearby plots to unite them in the present garden.

1826

Garden largely completed although more plants received until 1831. Garden plan and views of the principle fronts of the Pavilion published in Nash's Views. Garden about 7 acres planted by John Furner of Brighton. A picturesque garden with irregular shrubberies projecting into the lawns, forming changing patterns and views. Combination of trees, shrubs and herbaceous plants, bulbs and annuals for year round interest. Very few ornaments or garden buildings.



1837





**2020**  
The Royal Pavilion estate vested in the charitable Royal Pavilion & Museums Trust (RPMT) which manages and operates the buildings and collections on behalf of Brighton & Hove City Council (BHCC) through a 25 year contract with BHCC. The Council owns the buildings and collections.



**1981-82**  
Beginning of garden restoration to reinstate Nash/Aiton Picturesque scheme around the Pavilion as far as possible given William IV's building of the North Gateway.  
First shrubberies created on East front. Only plants available before 1830 used.

**1987**  
Great Hurricane. Many trees came down.

**1995**  
Paths and planting established on the West front.



**1996**  
Garden Registered Grade II by English Heritage for its special historic national significance.

**1991-92**  
Start of main restoration phase. Road in front of Pavilion removed and turning circle re-instated, thus reinstating original layout and re-uniting the Pavilion with its intended setting.



**1984**  
WCs reconstructed and rebuilt in Royal Pavilion Garden off Prince's Place, Brighton.

**1921-23**  
Road widening reduces size of garden to east and north. Indian style balustrade designed by the Corporation's Captain B MacLaren along the East Lawn, replaced the 1900 railings. Also formal pools on East Lawn and metal gateway from the Steine.



**1939**  
Gilding on the Dome lantern removed for fear of air raids.

**1950**  
Pavilion Garden Café built to designs by local students.



**1921**  
Indian Memorial Gateway built at south entrance.

**1900**  
The high flint walls surrounding the estate taken down and replaced with low brick and flint wall topped with railings 'so that the passing public...can obtain a better view of the grounds'.



**1893**  
Prince's Place entrance to Pavilion grounds opened.



**1878**  
Exotic tropical plants shown in Pavilion grounds.

**1875**  
James Shrives creates shaped areas for bedded out plants in High Victorian style.

**1847**  
Pavilion stripped of contents.

**1851**  
Grounds opened to the public. South Gate demolished and replaced with two domed Mughal archways 40 yards to the north of the original gate. This gate replaced in 1921. Large complex of service buildings south and west of Great Kitchen demolished.



**1950**  
Royal Pavilion bought by Town Commissioners.

**1849**  
In Pavilion Purchase Bill The Lawns and Pleasure Grounds were to be kept open to the Public for the purpose of exercise, recreation and amusement every day essentially in daylight hours

**1837**

**1837**  
Victoria becomes Queen.

**2020**



### Early 19C Villas

The Prince Regent's Royal Pavilion is the epitome of an early C19 villa. Although the Indian architectural style is extreme and atypical, and the building is large, it is certainly a villa, set in a typically compact landscape, both of which survive as a design unit very largely intact as they were by 1830.

As the most famous of the Regency villas the Royal Pavilion, his marine residence, exemplified the cults of variety and of the exotic, and was used as the setting for his excessive connoisseurship. The naturalistic Picturesque style used the Royal Pavilion grounds was used in a small group of early C19 villas including Sir John Soane's slightly earlier country villa and garden at Pitzhanger Manor c.1800-10, Ealing, but these are atypical of villas of the period.

Although Nash provided two innovative verandas on the Pavilion, he turned his back on contemporary artificial or obviously man-made features popular for villa gardens such as trellis, ornate garden seats, formal terraces and floral displays popularized by architects Plaw and Papworth in their pattern books. He left the garden reliant on the lawns and planting for interest.

### Pleasure Pavilions

While the Royal Pavilion is undoubtedly a villa, if the most extraordinary one of the lot, its primary purpose is atypical as a royal pleasure pavilion in which to display a connoisseur's collection and entertain guests of the highest social standing nationally and internationally, rather than as a family residence. The Royal Pavilion was a very rare, and perhaps now unique, example of a pleasure pavilion of this extensive high quality for royalty and aristocracy, of which the architecture and landscaped setting survives intact. The best comparison is the former Hertford Villa for the Prince's close and influential friend the 3rd Marquess of Hertford.

This aristocratic pleasure pavilion was built in the mid-1820s, a decade after Nash began work on the Royal Pavilion, and the villa and its garden reflected clear influences and similarities available to be emulated by the wealthiest of the elite. It does not survive intact as the collection has gone to the Wallace Collection and house was rebuilt in the 1930s, but the garden framework survives in modified form.

### Garden Design Style

Picturesque Forest Scenery style. This is a rare surviving example of the Picturesque Forest Scenery style which gained in popularity from the 1790s.

It is an early adoption of it by Nash, as a style which he reprised in later royal commissions in a variety of circumstances: at the Prince's very private cottage orné, Royal Lodge, Windsor; at the regal symbol of Empire and international reception, Buckingham Palace; in the enormous and prestigious town planning scheme of villa landscapes for Regent's Park, later a public park; and for St James's Park which became a public park in Nash's scheme with Aiton. Whether or not it was suitable for its various applications, it became Nash's stylistic trademark for his most prestigious landscape schemes, having been initiated by him at Brighton and presumably approved of by his royal master.

### Garden Designers

John Nash was the mastermind of the garden and its layout using the Picturesque style. Although he is principally known as one of the most important and prolific architects of his day, his work as a designer of many prestigious landscape schemes was as important and long lasting. The Royal Pavilion can be seen as a testing

ground for the later royal commissions in this style. The Pavilion is the earliest of his domestic schemes for the Prince to survive intact as a unit with the principle building he designed, and a considerable amount of the furnishings and artistic collection. It still demonstrates his early approach to royal landscaping which he never abandoned but instead developed in scale and complexity. The other survival intact is Buckingham Palace, which also houses its original collection in full. This late, climactic commission reiterates the landscape principles Nash set out early on in the compact and challenging site for the pleasure pavilion at Brighton, but enlarged in scale and complexity to fill a 40 acre site commensurate with the country's premier palace. His commissions and influence as a garden designer in other spheres beyond the royal circle are even less well known and deserve further study and recognition.

The influence of William Townsend Aiton (1766–1849), the foremost horticulturist of his day, on the Pavilion garden was immense as he designed the planting, ordered the plants and oversaw their planting by Furner in Nash's prescribed Picturesque style. He was positioned at Kew at the epicentre of the introduction and dissemination of the increasing flood of exotics, alongside Sir Joseph Banks, and this array of rarities and novelties was reflected to some degree in the palette he specified at Brighton. The Pavilion and Carlton House were his springboard to even greater royal commissions with Nash as they moved on to Buckingham Palace and St James's Park in the 1820s. Like Nash, his commissions and influence as a garden designer in other spheres beyond the royal circle are even less well known and deserve further study and recognition. The surviving plant lists are very rare, perhaps unique, in their extent in reflecting his choice for a garden scheme, and indicative of his approach to such a prestigious scheme for a royal client.

The Nash and Aiton collaboration in which Nash designed and supervised the layout and character, advised on planting by Aiton, presumably originated, or was at least crystallized, at the Royal Pavilion. It was an essential part of the design process. The modus operandi is clearly documented towards the end of their collaborative period and shows that one without the other would not have been as successful in the quality of the landscapes they created for some of the most important landscapes nationally and internationally. During their outstanding collaboration both were at their most powerful, and expert and talented in their respective spheres. This is comparable with other architects who worked with horticulturists such as John Soane and John Haverfield, who also worked on a range of commissions but none so prestigious as those of Nash and Aiton. It is comparable in a later period with the outstanding collaboration between architect Edwin Lutyens and horticulturist Gertrude Jekyll who worked in a similar way. It is a very rare example of their collaboration which survives largely intact, comparable with Buckingham Palace.

Humphry Repton, who apparently influenced the Prince, at least in part, to adopt the exotic Indian style for the Pavilion building, had minimal influence on the garden around Nash's exotic Indian style confection.

Henry Phillips, the Brighton botanist, designer and author is indirectly important. He published design advice shortly after the Pavilion garden was complete which seems to reflect observations made during its creation, apparently disseminating its principles in an indirect manner. It is of great significance for restoration projects as it is the only detailed contemporary published source for this style and is invaluable to understand the plant choices and associations at the Pavilion.



Extract : SR Historic Environment Ltd



The following is a selection of the most comparable landscapes, being roughly contemporary, and in similar Picturesque style.

# Royal Brighton Pavilion



Brighton Pavilion  
8 acres

## Buckingham Palace

Buckingham Palace (1826-37) is another later flowering of the Nash/Aiton design collaboration. This reflects a continuation of the use of the Picturesque style but at a larger scale, allowing greater complexity in applying their design principles for a similar regal domestic, if palatial purpose. The relationship of the principle building and its contemporary landscape as executed survives well and intact, together with the Picturesque character of the ensemble. It remains a fine example of the Nash/Aiton partnership although the planting has altered in minor ways.



Buckingham Palace  
40 acres

## St. James' Park

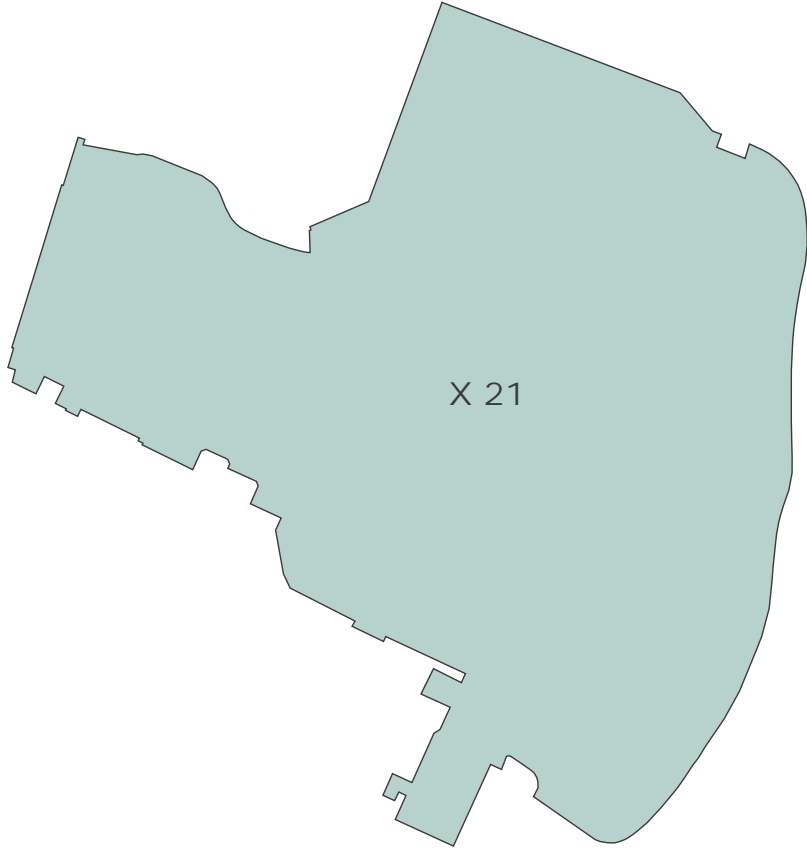
St James's Park (1827) is relevant as a late flowering of the Nash/Aiton design collaboration. It reflects a continuation of the Picturesque style but at a larger scale, allowing greater complexity in applying their design principles in a different theatre: in a public park.



St. James' Park  
57 acres

## Regent's Park

Regent's Park (1825) the Marquess of Hertford broadly adopted a similar informal Picturesque character beyond the large terrace with lawns, trees and shrubberies running down to the park lake, and a strong link with the integral Regent's Park layout. It is the largest surviving Nash period villa garden of the Regent's Park scheme (although the villa was replaced in the 1930s and called Winfield House). Hertford, as an informed and wealthy collector, ornamented his pleasure pavilion in a more conventional showy style, including a considerable display of Antique and other connoisseur's sculpture enlivening the garden but surprisingly this was not part of Nash's scheme for Brighton, nor even items of Mrs Coade's patented artificial stone, highly regarded as garden ornaments.



Regent's Park  
166 acres



**CONSERVATION PLAN**

The Conservation Management Plan (CMP) is the most important document, because it is the starting point and underpins all proposals. It is the key document for understanding the significance of the Gardens built, natural and cultural heritage, why it is valued, by whom and how it needs to be managed for the benefit of the public.

The purpose of defining significance is to enable aspects of the gardens to be revealed, retained or enhanced and to provide a context within which informed policy decisions about conservation and change can be made and substantiated with rigour and consistency.

**CMP 2018**

In 2018 Chris Blandford Associates (CBA) provided a Conservation Plan in support of the National Lottery Heritage Fund (NLHF) Round 1 bid.

The report included a full Statement of Significance and detailed tables of significance for each individual heritage asset.

**SUMMARY OF THE GARDENS**

As a place the Royal Pavilion Garden captures a unique blend of historic, aesthetic and community significances. Its history as a Regency style private royal garden and setting for the exuberant Royal Pavilion is a central aspect of its significance; but so is its over 165 years as an important public park and open space in the heart of Brighton. These two aspects form the primary significances of the site.

In historic terms the Garden is one of the few surviving Regency style gardens in England. Its creation by Nash in the early 19th century marked an important stage in the development of landscape and garden design bringing contemporary aesthetics into the realm of the garden. Sadly, the pioneering and influential nature of the design was not recognised in later phases of the Garden’s life and the design was gradually eroded and lost. The partial re-creation of the Nash garden in the 1980s and 1990s sought to address this loss by re-creating elements of the design and implementing a Nash style picturesque landscape. There were however physical limitations to the extent of the works and the analytical works that supported the re-creation were largely limited to documentary analysis.

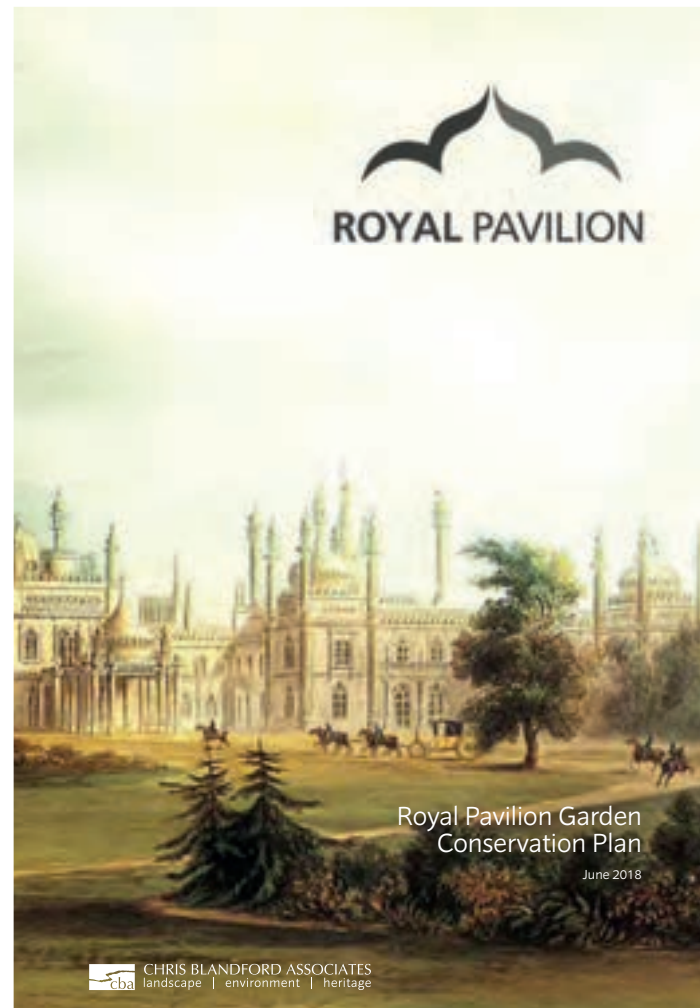
Consequently, the current garden, or even the garden that was created at the end of the re-creation works process, cannot be considered to be a fully intact and authentic recreation of the Nash design. It is instead a well-informed re-creation that provides a strong sense of the original Nash design and incorporates key aspects of the design. Its historic and evidential value lies in the elements that are known to accurately reflect earlier features and in the clear sense it provides of how a Regency garden was laid out, planted and maintained.

There are four Nash views of the Royal Pavilion that include images of the Garden, represented by aquatints by A.C. Pugin and contained within ‘Views of the Royal Pavilion’. These are significant as they provide evidence for the layout of the Garden and established principle views of the Royal Pavilion.

A substantial element of its significance also relates to its relationship with the Royal Pavilion and wider estate. As an ensemble they represent an important architectural statement and their royal connections provide them with historic resonance. The

Garden unifies and brings the architectural elements together and is a fundamental component of their setting. In particular it provides the main landscape setting for the Royal Pavilion itself. The decline in the quality of the Regency-style landscape is therefore affecting the significance of both the Garden and the Pavilion.

Since 1851 the Garden has served a public purpose, in contrast to its original private design intent, as an accessible public garden for the people of Brighton. It has become an important urban green space providing a venue for numerous formal and informal events. It is now well used all year round with over five million people visiting or passing through the Garden each year. Its use is supported by the in-garden café and a regular programme of events. Its openness and ease of access makes it a particularly attractive venue. This communal usage is a fundamental aspect of the Garden’s significance and has been for over 165 years.



**Conservation Plan 2022 Addendum**

In 2022 SR Historic Environment Ltd (SRHE) provided an addendum which provides additional information and guidance to supplement the 2018 CBA conservation plan for the Royal Pavilion garden.

It provides a rigorous and objective understanding of the relative significances of the fabric, planting and presentation and use of the garden within its historic context, given the specific C21 circumstances of the operational requirements, modern usage, climate change, resources etc.

This document supplements and amplifies the 2018 CBA Conservation Plan (CMP). It is informed by and refers to analysis within the previous CMP but provides a greater depth of understanding of the historical development, context, changes and level of survival, and significances to inform the vision and policies for future management.

Broadly the report falls into two major sections;

**Part A Historical Understanding and Significances.**

This is based on appendices addressing the history and historical context of the garden and its planting. It includes analysis of the history to set out the key phases of development and analysis of the features in terms of survival and condition, key views and setting and planting and its management. These inform a Statement of Significance in the wider context, and identification of significances of the individual elements to the garden design.

**Part B Issues, Vision, and Policies for Management**

This is informed by site observations, discussions with staff of the B&HM, the analysis in Part A and material in the 2018 CBA CMP. It presents issues of survival, condition and management, a site-wide vision, and management policies.

In a separate document, the historical understanding is enhanced by a group of semi-transparent historical map overlays with the 2013 topographical survey which can be turned on and off individually. Extracts from these overlays are reproduced to illustrate the surviving tree positions and phases in relation to the various key maps.

**Heritage Impact Assessment**

The importance and findings of the CMP Addendum have been further expanded by the inclusion of a Heritage Impact Assessment by Dr. Sarah Rutherford, and close liaison with the design team to help inform and guide the subsequent restoration proposals.



**Key Capital Works Conservation Policies**

The following key capital works policies were identified within the 2022 SR Historic Environment Ltd (SRHE) CMP addendum and provide the key corner stone to the project and which are later referred to in this report.

**Policy 1 - Overall**

Conserve and present the garden of King George IV's pleasure pavilion at its zenith by 1830 with later changes and restoration works which enhanced that character, as part of the unity of the whole estate which welcomes and encourage visitors.

**Policy 2 - Structures**

Conserve, restore and maintain to the highest standards significant buildings and structures present by 1950, after which no historically significant and non-damaging structures were added, ensuring that their immediate landscape settings are historically appropriate. Prioritise items of the highest historic significance that are deteriorating and ensure that restored structures are sustainable in the long term.

Additions should not damage the early C19 Nash character, views or fabric they should be sensitive and sympathetic to the historic context in position, style and materials, be fully justified and mitigated, and reversible.

**Policy 3 - Street Furniture & Visitor Facilities**

Develop and implement a unified design and colour guide consistent with the historic character. These features are important to welcome visitors and improve their visit. Minimise the effect of C21 street furniture, and visitor facilities such as refreshment areas, WCs and interpretation in altering the historic character and fabric in the most important areas, particularly around the north and south gateways and in areas visible from the Pavilion.

**Policy 4 - Garden Art and Memorials.**

Ensure that outdoor art and memorials remain absent as far as possible. Adopt a presumption against explicit memorialisation in the form of trees or other features; if necessary record donations in other ways such as a book; review and find alternatives to existing commemorative features. The historic character of the Nash scheme included almost no outdoor artworks. This helped to preserve the illusion of the Pavilion standing in a naturalistic scene with minimal human intervention. Little was added subsequently in the C19 and early C20 so that this character largely persisted.

**Policy 5 - Views**

Reinstate and maintain significant views clear and to a high standard, without intrusion of inappropriate planting and modern features so that the design and visual links between various areas and features are clear.

Prioritise the most significant views, i.e. those established by 1830, including the Nash Views and the visual reconnection between the Pavilion and the Indian-style facades of the Dome, Corn Exchange, etc to the north-west; also relating to the north and south gateways.

Consider phasing work to ensure that high quality resilient trees are retained in the short term.

**Policy 6 - Circulation**

Maintain the layout, fabric and character of the drives and paths to evoke the Nash scheme, adapted to reflect later changes of historic significance, as in the 1990s restoration and the intense level of use by visitors.

Minimise damage to path environs from intensive use by visitors.

Mitigate the visual and physical effects of the service drive for the Dome while re-establishing a stronger visual link with the Pavilion.

**Policy 7 - Boundaries and Entrances**

Use historically appropriate styles and positions for fences and gateways to enhance the Nash scheme, guided by examples on site, and visual C19/early C20 sources. Rationalise fencing to ensure it is essential and effective.

Review the suggestions in CBA Priority 3b to ensure that significant irreversible damage is not caused to the fabric and character nor consequences which significantly increase wear on the fabric.

**Policy 8 - Seating**

Use a single historically appropriate style as far as possible, robust enough to withstand the high intensity of use. Balance providing seating with the discouragement of anti-social behaviour.

**Policy 9 - Horticulture**

Maintain the garden to the highest standard, based on the plans, palette and management/ gardening of the 1990s restoration and planting, following as far as possible guidance from Jones Fit for a King (2005), Henry Phillips (1823) and Loudon (1838), adapted to reflect the garden's specific conditions as necessary.

Prune and when necessary replant on a cyclical programme to ensure presentation always reflects the Picturesque character and Forest Lawn scenery. Reinstate 1820s beds which were not part of the 1990s restoration where this is operationally appropriate. Depart from the historic planting schemes with the introduction of new features and different species and varieties only where there is no alternative or where no damage will be caused to the historic design and character.

Guidance on appearance in Nash Views, both published and Pugin's preliminary watercolours, and views of other sites including Cronkhill and Pitzhanger Manor.

**Policy 10 - Trees**

Maintain the garden to the highest standard, based on the plans, palette and management/ gardening of the 1990s restoration and planting, following as far as possible guidance from Jones Fit for a King (2005), Henry Phillips (1823) and Loudon (1838), adapted to reflect the garden's specific conditions as necessary.

Prune and when necessary replant on a cyclical programme to ensure presentation always reflects the Picturesque character and Forest Lawn scenery. Reinstate 1820s beds which were not part of the 1990s restoration where this is operationally appropriate. Depart from the historic planting schemes with the introduction of new features and different species and varieties only where there is no alternative or where no damage will be caused to the historic design and character.

Guidance on appearance in Nash Views, both published and Pugin's preliminary watercolours, and views of other sites including Cronkhill and Pitzhanger Manor.

**Policy 11 - Lawns**

Present the lawns as a verdant carpet in a slightly shaggy appearance, fingering into the shrubberies as grass would not have been close mown in the Regency period.

Manage turf, events and visitors to minimise wear particularly alongside paths.





**FEATURES OF SIGNIFICANCE**

The 2022 Conservation Plan Addendum identifies the following features of significance

**Exceptional Significance**

1. Royal Pavilion (listed Grade I)
2. The c.1815 Nash layout and Aiton planting scheme including beds and routes
3. Regency planting scheme (restoration and appropriate mature trees)
4. C18 and C19 trees, and the Elm collection
5. Landscape Character Areas as designed
6. The Dome Concert Hall (formerly the stables)
7. Views of and from the wider landscape of Brighton as conceived by Nash particularly to the east and south-east.
8. North Gate (listed Grade II\*)
9. Corn Exchange (formerly the Riding House) (listed Grade I)

**Considerable Significance**

10. 1920s alterations including MacLaren pools and associated garden on East Lawn
11. Indian Memorial Gate, attached walls and piers (1921)
12. (Listed Grade II)
13. Roadside balustrade (1920s)
14. C19 iron railings
15. Museum & Art Gallery (formerly part of stables) (listed Grade II\*)
16. Ice House (c.1820)

**Some Significance**

17. North gate House, attached walls piers and railings (listed Grade II\*)
18. Cast iron lamp standards (c.1835) (listed Grade II)

**Little significance or neutral**

19. Café by New Road (1950)
20. Education building

**Intrusive or Damaging**

21. Public conveniences
22. Energy centre
23. Bin store for The Dome
24. Maintenance sheds
25. Max Miller statue
26. Street furniture, bins, modern lighting, modern style fencing etc.
27. Prince's Plain entrance path
28. Planting which does not follow or evoke the Nash scheme including trees and hedge which damage layout and views by 1830.
29. Visibility of Grasscrete below north front
30. Skating rink
31. Bow top fencing
32. Tarmac and slab surfacing of routes
33. Unkempt immediate setting along boundaries and at gateways

Plan showing Features of Significance  
Site Plan - Not to Scale



### Summary of Significance

The layout on which today's garden is based reached its zenith by 1830, based on Nash's scheme in Picturesque style evoking Forest Scenery with Aiton's planting scheme.

This had been implemented as the setting for the Indian style exteriors of the buildings, and before significant alterations were made for William IV in the 1830s. This is the most significant phase and remains strongly the most evident in the landscape today, despite later changes.

Most of the important ornamental changes to Nash's design after c.1830 enhanced the layout or did not damage the style, including the North and South Gateways, the 1920s pools on the East Lawn and balustrade, and the 1950 café pavilion. They enhanced the layout and historic character, have varying levels of intrinsic significance and survive.

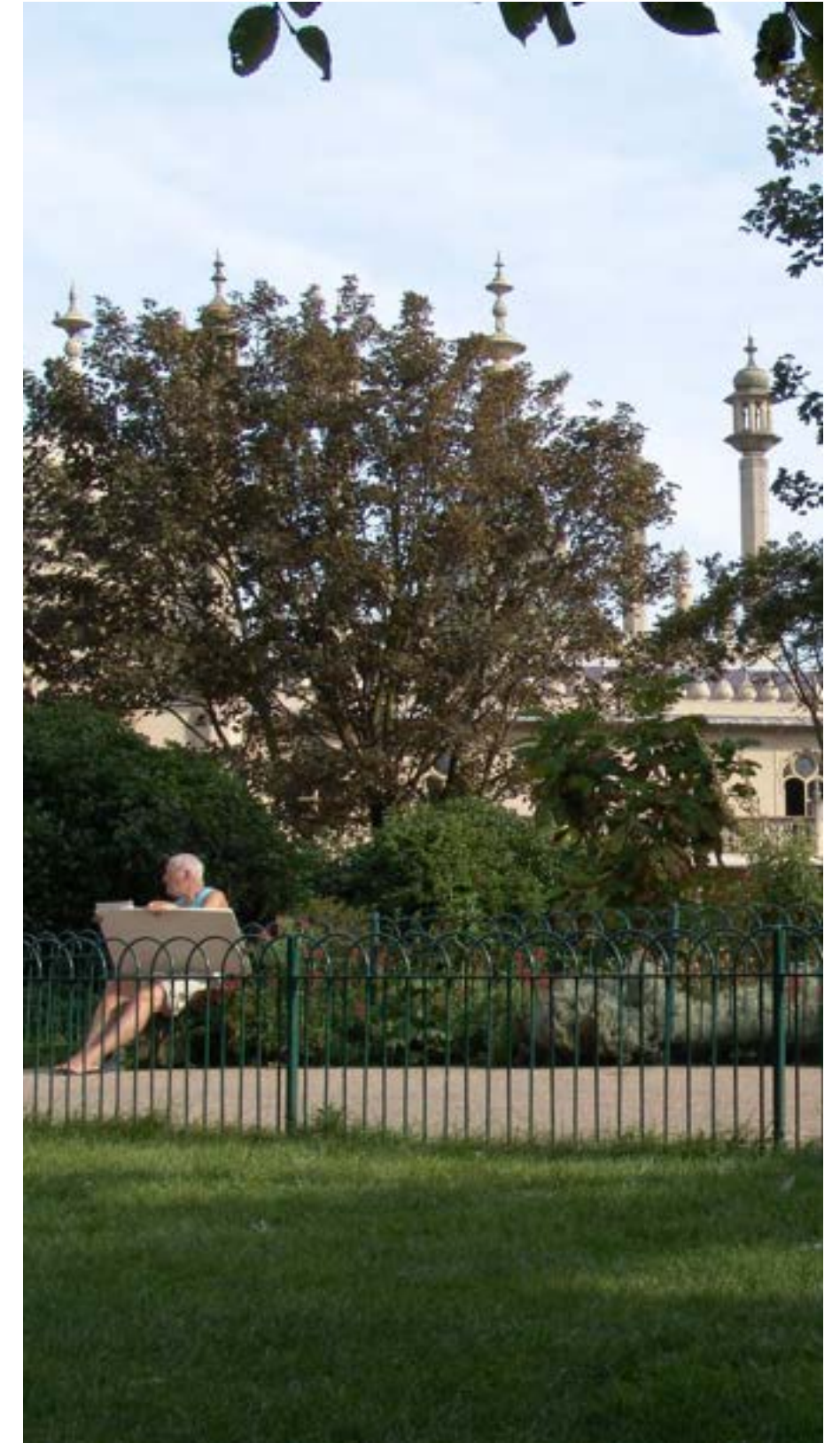
Other changes damaged the historic fabric and character of this ensemble, particularly the 1830s reinstatement of the straight north drive, and to a lesser extent the reduction of the East Lawn in the 1920s and alteration in planting style. The most damaging change, the straight drive replacing Nash's serpentine approach and turning circle, has since been reinstated as far as possible, to evoke the historic line, along with Aiton's Picturesque planting style so that the garden to a great degree once more reflects Nash and Aiton's intended layout and character.

Late C20/early C21 additions have generally damaged the historic character and fabric, often both visually and physically to varying degrees. These include service structures and the Max Wall statue in the north-west corner near the Corn Exchange, the garden maintenance area on the south boundary, various utility boxes and the wide service road alongside the Corn Exchange and Dome with screening vegetation. The education building near the North Gate, however, sensitively fits into a quiet corner and has a neutral effect.

Thus the significance of the layout today is predicated on the Nash/ Aiton scheme established by 1830, as partially restored in the 1990s/2000s, including additions which enhanced the ensemble in similar style.

### Vision for Conserving the Gardens

1. The Royal Pavilion Estate – the King's Garden. Conserve and present as the complex and highly maintained Picturesque garden of the royal marine pleasure pavilion for Britain's greatest connoisseur monarch, King George IV, at its zenith by 1830. Inspire the passion for this unique and jewel-like garden as part of the unity of the whole estate and welcome and encourage visitors to use it benignly as an asset and haven.
2. An artistic artifact. Treat the garden as the valuable historic artifact it is as part of a unified vision for the whole estate. Accord it as much respect, attention to detail and equivalent resources as the rest of the King's palatial Pavilion estate along with the built fabric, furnishings and connoisseur's artistic collection, as it forms a similarly significant part of the ensemble.
3. An integral part of the ensemble. Recognize and reinforce the artistic and physical relationship between the interior of the Pavilion and the exterior setting. Ensure that the curation and interpretation of the historic character links both with an intellectual understanding of the similarities and contrasts.
4. Repair and rejuvenate. The garden is a dynamic, living work of art with a very high and intensive visitor usage for which it was not designed, although it accommodates visitors admirably. The Picturesque style and intensive use require cyclical planned replacement and refreshing of planting and hard landscape features to retain an appropriate standard of the historic character and for visitor enjoyment.
5. Significant later phases. Later changes which enhanced that character and layout have their own significance and deserve due consideration.
6. **Future alterations. Alterations to accommodate the present intensive public use should only be considered where absolutely and justifiably essential to the conservation of the fabric and character of the garden; their design should as far as possible enhance or evoke, or at least not damage, that essential character of the compact and fragile royal garden**
7. Wildlife and habitats should complement and enhance the significant elements of the historic garden and the ornamental design which expresses its royal origin.
8. Inspire and engage stakeholders and decision makers. Inspire and engage trustees, managers at all levels, volunteers and other stakeholders to embrace and promote this vision for the Pavilion garden and its implementation.





**ENTRANCES**

The character of the Garden is degraded by often low quality boundary treatments and poorly defined entrances. While the grand, main north and south gates clearly indicate the significance of the site, other entrances do not. The two New Road entrances neither complement the Garden nor are particularly welcoming. The entrance via Prince's Place has very little boundary, poor planting, nearby public toilets and litter bins. The current boundaries do not allow the Garden to be closed to the public at any time.

The historic railings to the south of the East Lawn are surrounded by litter bins, graffiti covered telecom boxes and litter. This, together with broken paving and poor maintenance of the railings makes it an unwelcoming entrance to the Garden.

The 1920's balustrade on the Old Steine side of the Garden is starting to deteriorate and crack in certain places. The metal gates incorporated within the balustrade are also in a poor state of maintenance.



*Photographic appraisal*





**LEGEND**

- A Church Street entrance (King William IV Gate)
- B New Road entrance to service area (outside of project boundary)
- C New Road entrance (North)
- D New Road entrance (South)
- E Princes Place
- F Pavilion Buildings entrance (India Gate)
- G Palace Place (no entrance)
- H Old Steine entrance (closed gated entrance)

**OBJECTIVES**

- Establishing 2 principle entry points clearly defined by both gate house buildings and lockable gates – these being at the North Gate ('A'), the South Gate ('F') . A new event access point at the Palace Place entrance ('G') would help operational access to East Lawn.
- Entrances and boundary treatments should follow a consistent detail across site to maintain legibility
- Consider relocating the northern entrance to the Garden from New Road ('C') further south to enable improved screening of the energy centre and proposed bin store.
- Introduce gates at entrances ('B, C, D, E') – to be incorporated within any new boundary treatment;
- Consider re-opening of South Pedestrian Gate ('H')– leading into Palace Place and onto the Old Steine with potential restrictions installed to prevent/deter access for cyclists;
- The existing pedestrian entrance to the east of the North Gate will be closed as part of the new boundary treatment to be installed, with the intent for the main entrance to be through the North Gate. Consider installation of gate within new boundary treatment to allow continued use of existing access point and increase flexibility during events.

*Plan showing principle entrances*  
Site Plan - Not to Scale



**EXTERNAL BOUNDARIES**

The character of the Garden is degraded by often low quality boundary treatments and poorly defined entrances. While the grand, main north and south gates clearly indicate the significance of the site, other entrances do not. The two New Road entrances neither complement the Garden nor are particularly welcoming. The entrance via Prince's Place has very little boundary, poor planting, nearby public toilets and litter bins. The current boundaries do not allow the Garden to be closed to the public at any time.

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The 1920's balustrade on the Old Steine side of the Garden is starting to deteriorate and crack in certain places. The metal gates incorporated within the balustrade are also in a poor state of repair.

**INTERNAL BOUNDARIES**

The use of hooped-top fencing has increased surreptitiously since completion of the main restoration phase in 1990s and now encloses most of the shrubberies and the East lawn in its entirety. Much of the fencing is in a poor state, having never been re-painted, and some sections are damaged or bent. The hooped railings present a management issue in terms of cutting the grass, as it is not possible to mow or cut the grass underneath. Although the overall policy is to keep the grass slightly un-manicured and not edged, to reflect the natural look of Regency style, the grass under the hooped railings can look particularly un-kept.

Wooden fencing, also installed as part of the restoration, has been left in place although it is unlikely that this was ever meant to be permanent. This has started to deteriorate, and has been replaced in parts with new fencing which does not blend in with the original.

**BOUNDARIES AND ENTRANCES POLICY No. 7**

- Use historically appropriate styles and positions for fences and gateways to enhance the Nash scheme, guided by examples on site, and visual C19/early C20 sources. Rationalise fencing to ensure it is essential and effective.
- Review the suggestions in CBA CMP to ensure that significant irreversible damage is not caused to the fabric and character nor consequences which significantly increase wear on the fabric.

**SECURITY POLICY No. 16**

- Improve security to protect visitors, staff and volunteers, and the garden fabric, while welcoming visitors. Ensure that access to the Pavilion is as secure as is practically achievable given the need for public access.
- Pursue actions to address concerns raised by users in relation to the garden being a safe environment for visitors. Local residents have, understandably, a poor image of its safety.



*Photographic appraisal*





**LEGEND**

- Good - Fair  
(Requires minimal operational maintenance)
- Fair - Poor  
(Requires refurbishment)
- Poor  
(Significant element in need of renewal or in poor condition)



**OBJECTIVES**

- Establish a consistent and identifiable boundary treatment across site to maintain legibility
- Reference existing / historic fence designs.
- Introduce lockable gated entry points to improve security and improve management of access
- Establish a secure boundary (min 2.1m high)
- Rationalise / replace internal fencing. Where possible look to reduce amount of fencing and reduce visual dominance.
- Associated with path and edging improvements consider opportunity to replace internal fencing detail.

*Plan showing overview of boundary treatments*  
Site Plan - Not to Scale



**BOUNDARIES**

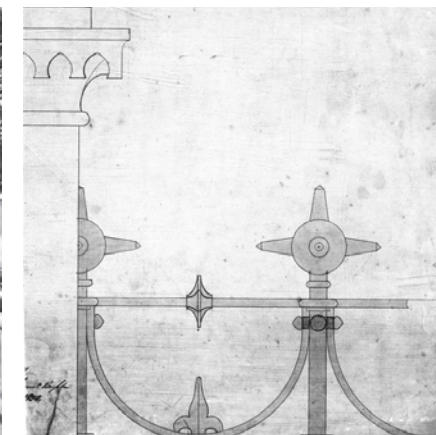
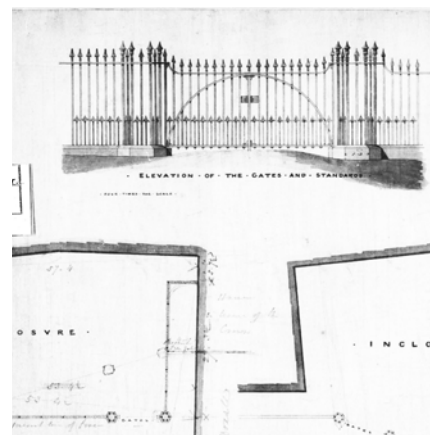
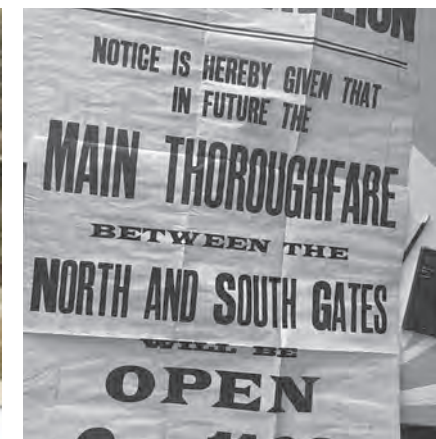
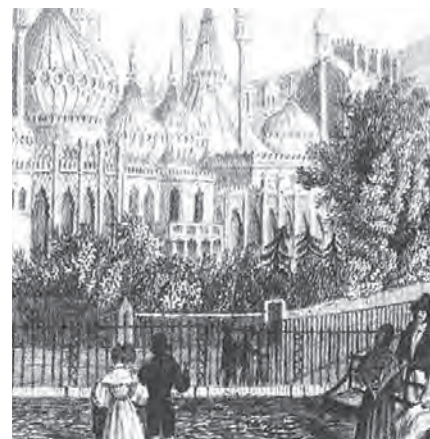
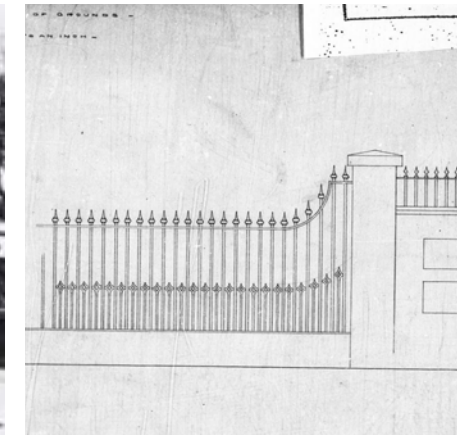
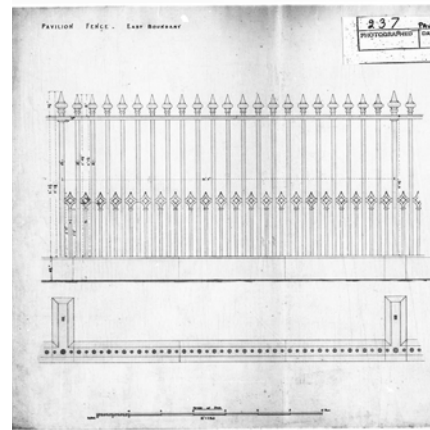
Since opening to the public in 1851 there have been numerous adaptations to the boundary treatments to improve security, management access and enhance the visibility of the gardens. The first evidence of the issues associated with the boundary and changes to the detail date back to King William IV in 1830.

There is good historical evidence to illustrate both the detail of these treatments as well as photographs of the works which were ultimately implemented.

Drawing on information from the Conservation Plan as well as archive information from B&HM the following section provides a brief summary of the key findings which have been used to inform the proposals.

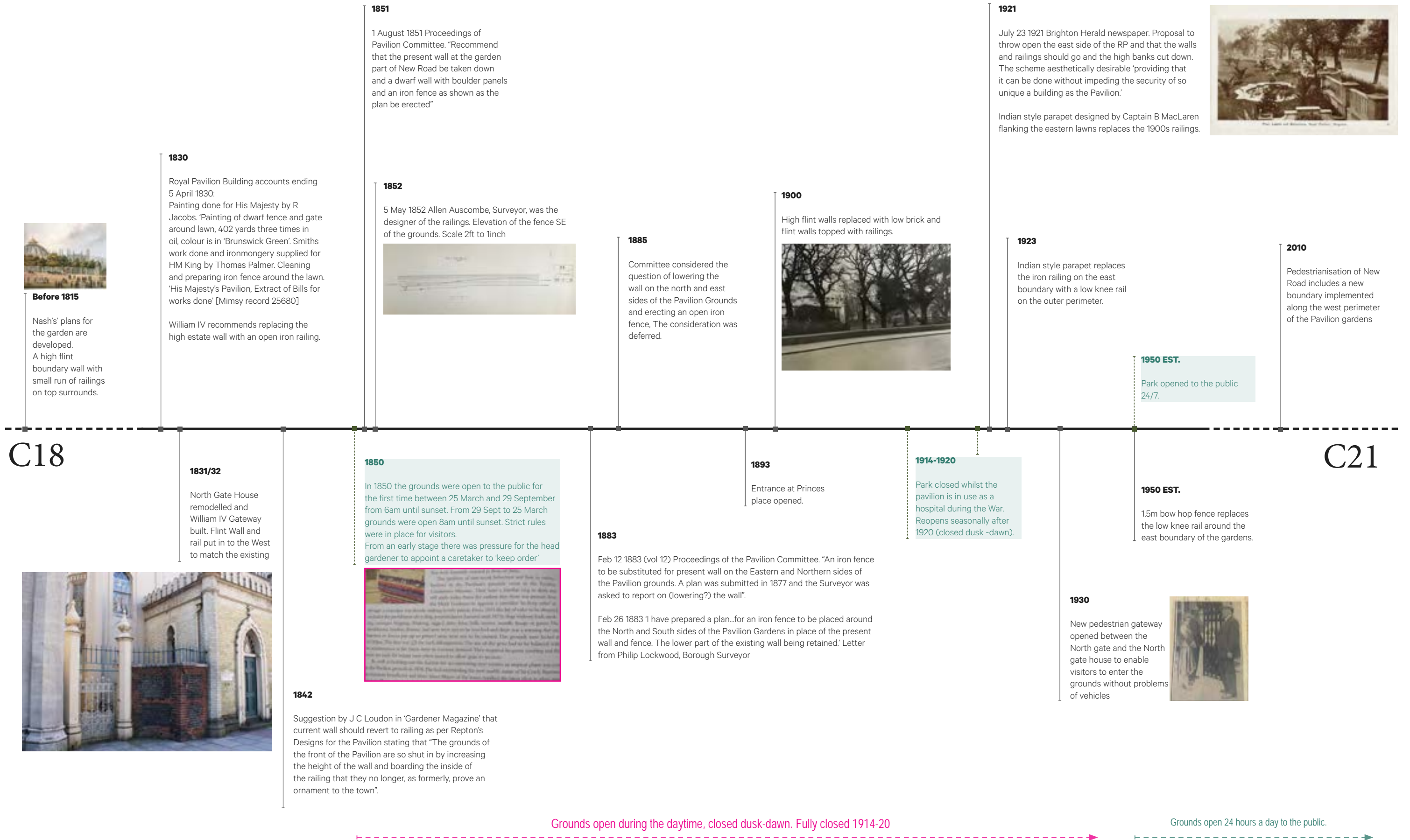
**KEY DATES IN ADAPTATIONS TO THE BOUNDARY**

- Before 1850 - Flint walls with small railings on top.
- 1830 - William IV suggests a iron railings are added
- 1831/32 - North Gate remodel and William IV gate constructed
- 1830-1900 - More suggestions & contemplation of replacing wall with iron railings. Plans drawn up and evidence of change along New Road.
- 1900 - High flint walls replaced with low brick and flint walls topped with railings along Old Stein.
- 1921-23 - Indian style parapet (balustrade) added

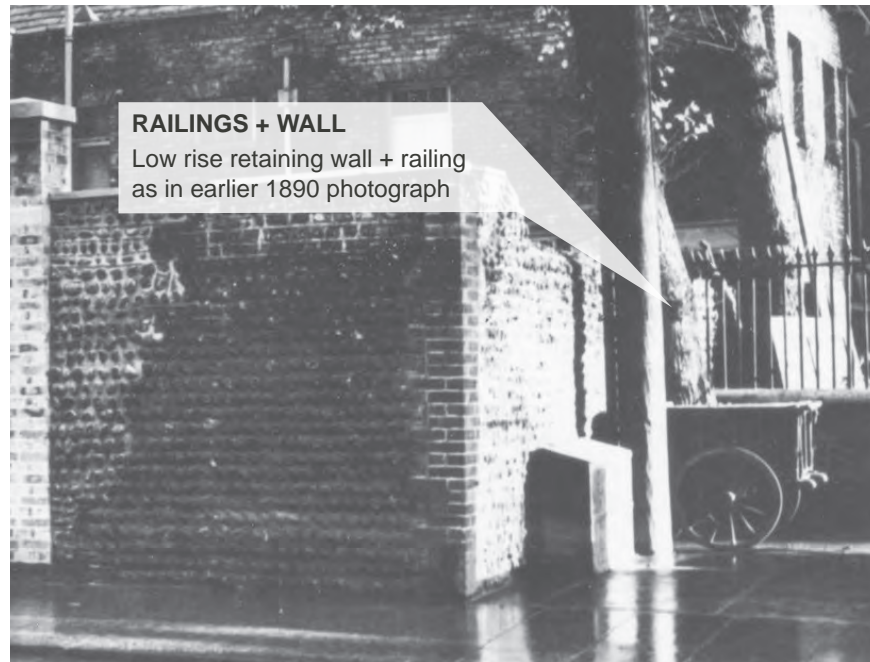


*Photographic appraisal*









Photograph c. 1930 - New Road

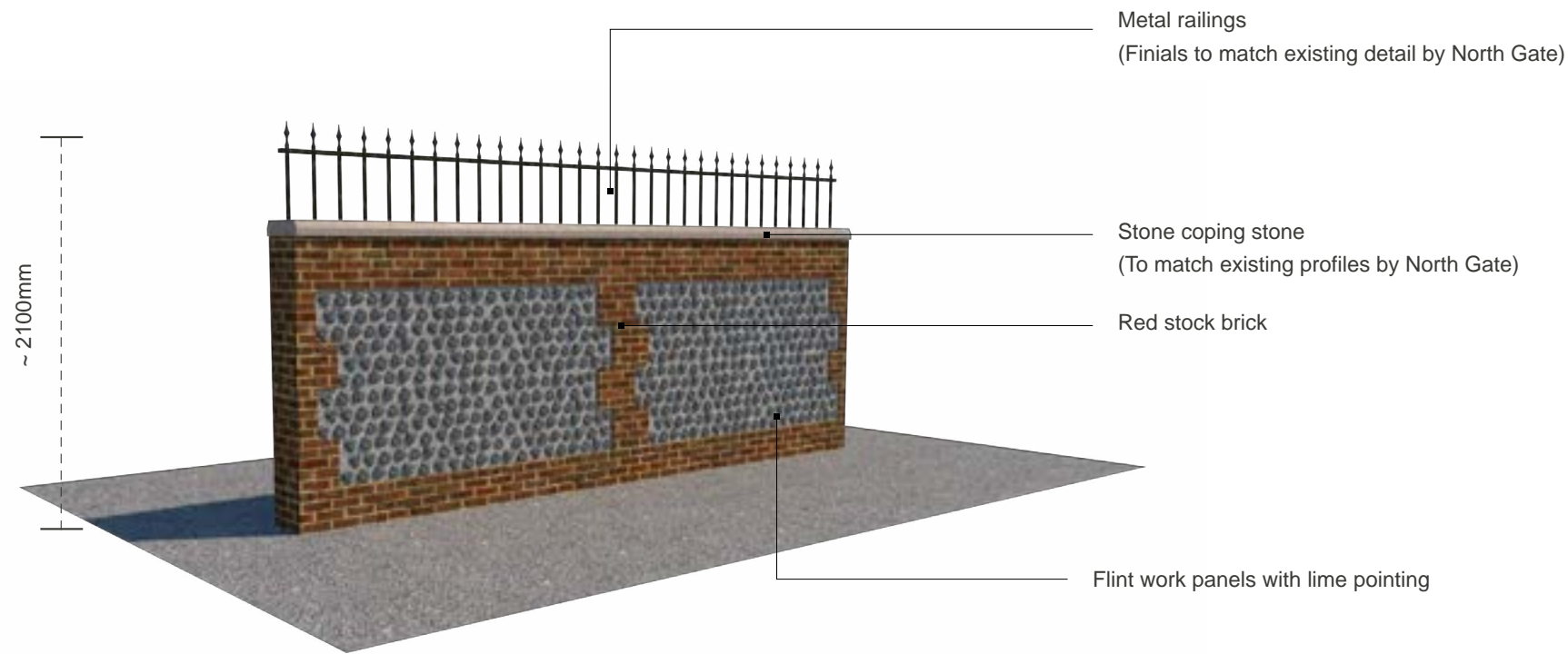


Photograph c. 1900 - Old Steine

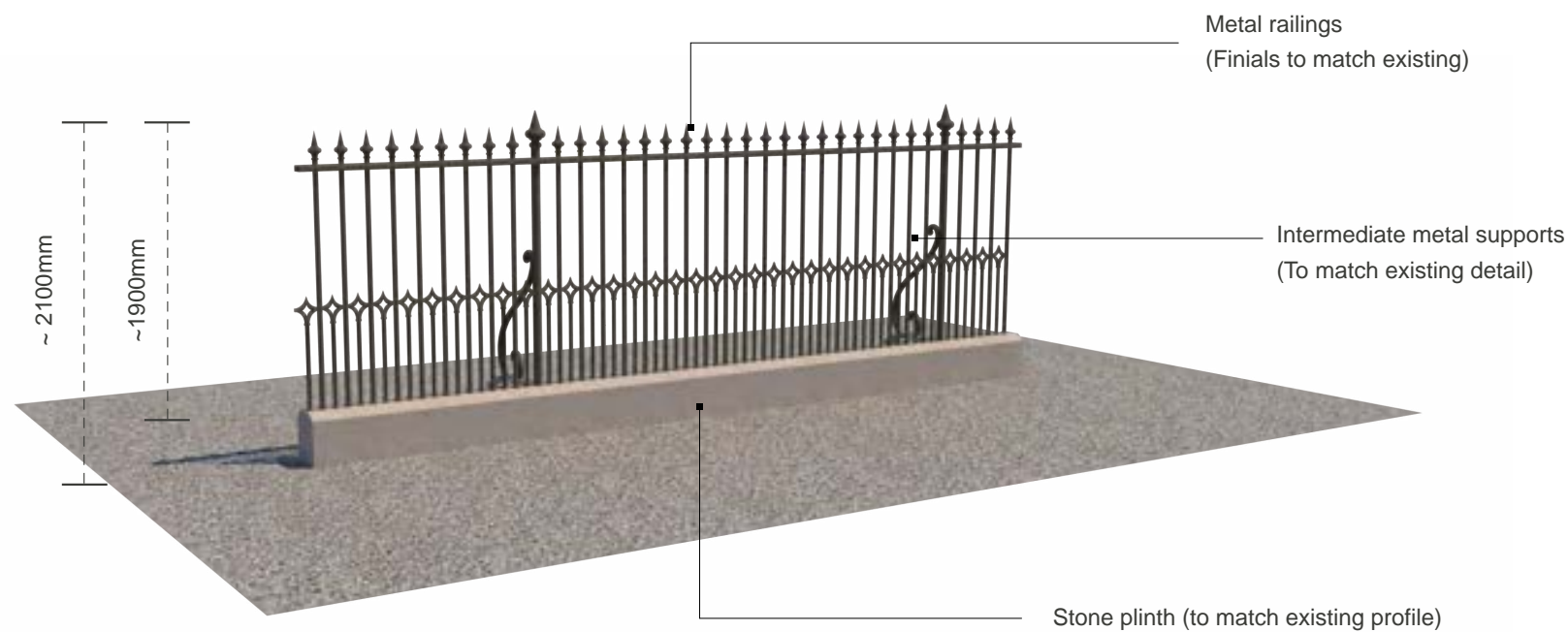


Photograph c. 1890 - New Road





Option 1 - Flint panel walling



Option 2 - Ornamental railing

**PRINCIPLE OPTIONS**

While the boundaries have been adapted at various points over time, there appears to be two principle details which have historical precedent and which could be used to rationalise and improve the boundary at the Royal Pavilion Gardens.

**Flint Panel Wall**

Evidence suggests that flint panel walling was the principle boundary treatment, though the heights have been adapted and railings added at various points

Flint panel walls would provide a robust and historically appropriate treatment however, the detail would significantly impact views into and through the gardens as well as the iconic main elevation of the Royal Pavilion from Old Steine.

**Metal Railings**

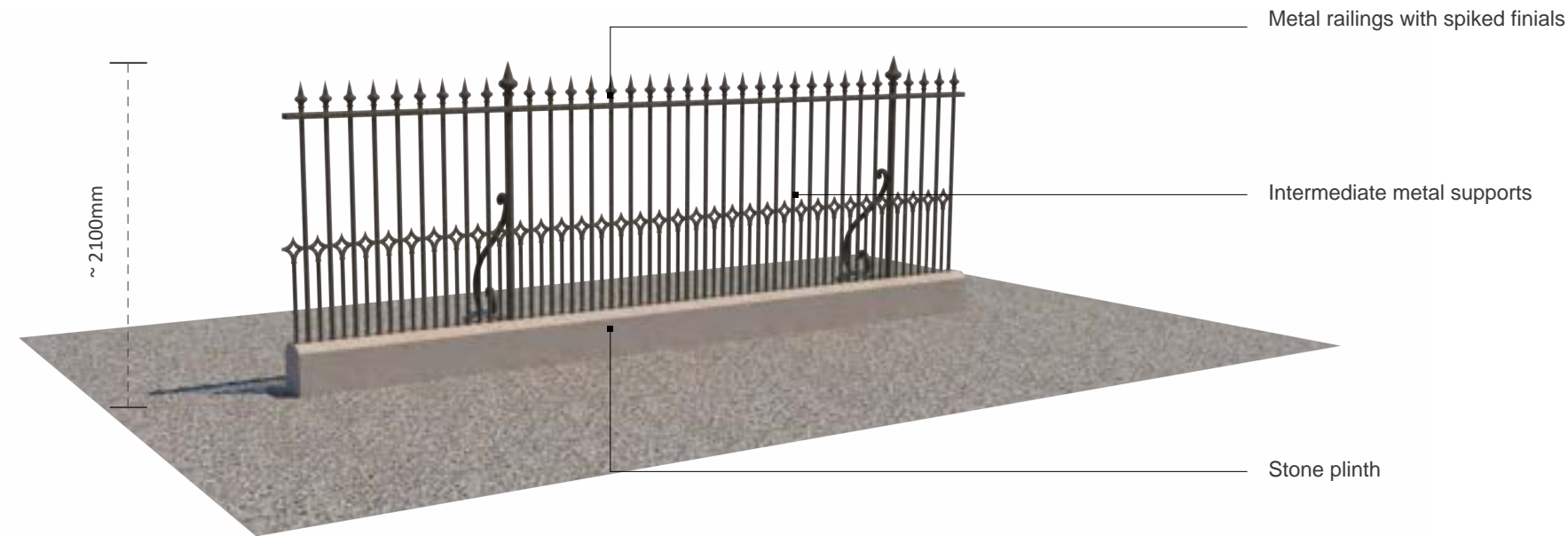
Evidence of proposed boundary railings date from 1852 with photos of a boundary wall and railings in 1886. While in need of renewal the original Victorian railings along by Palace Place still remain and provide a good pattern from which to work from.

Metal railings would be a historically appropriate detail and would be less visually intrusive than walling.



Existing Palace Place railings





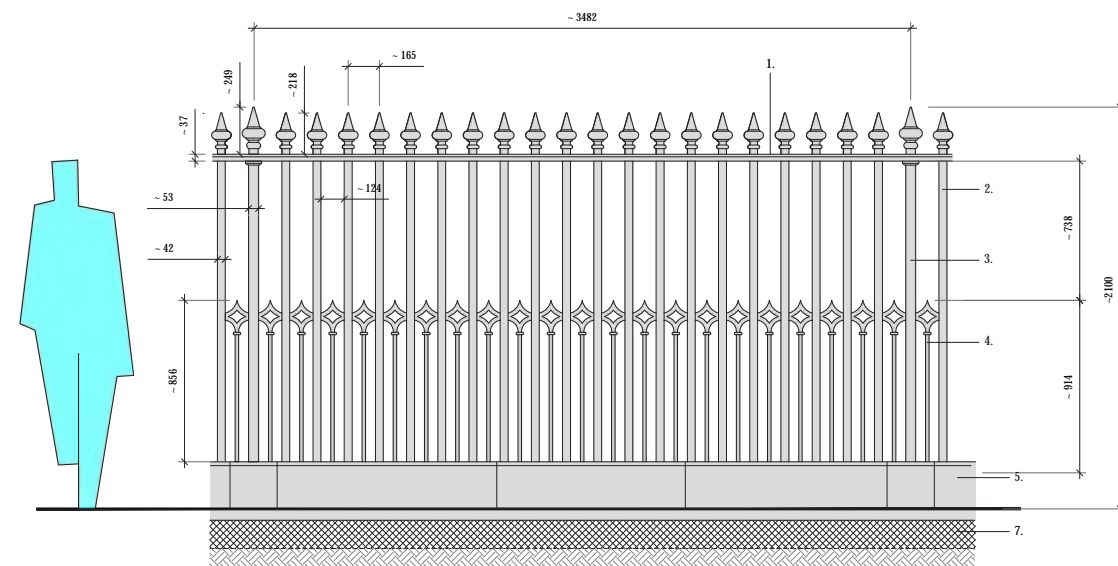
**METAL RAILINGS**

Continuation of the original detail of railings would provide a single and historically appropriate treatment to the boundaries, though the detail would need to be adapted to suit the different requirements along each boundary.

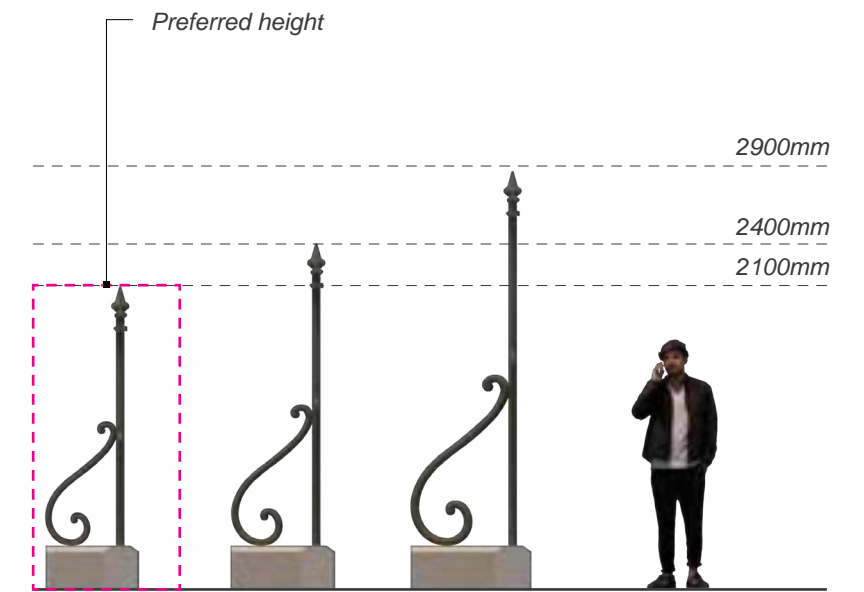
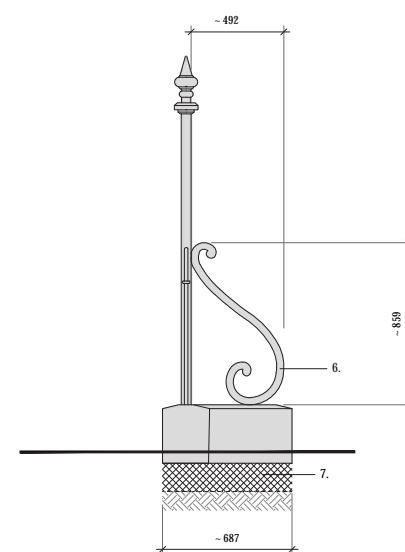
The Security Audit carried out by SWG in 2022 recommended that boundary treatments should be **2900mm** high in order to prevent unauthorized access. However, this would be significantly higher than the original detail which remains on site and would significantly impact the visual setting of the gardens.

As such boundary proposals have predominantly been developed to a height of 2100mm to follow the original detail, which would follow general guidance from 'Secure by Design', the official police security initiative.

Visualisation railing typical detail



Detail of original boundary pattern



Railing Height comparison





LEGEND

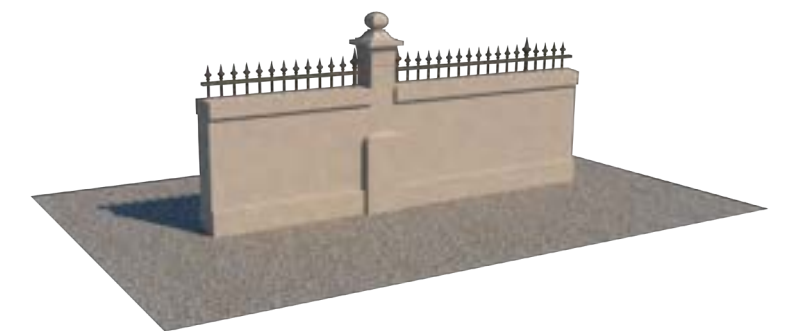


Proposed ornamental railing on stone plinth


Existing ornamental railing / gates & walling to be refurbished



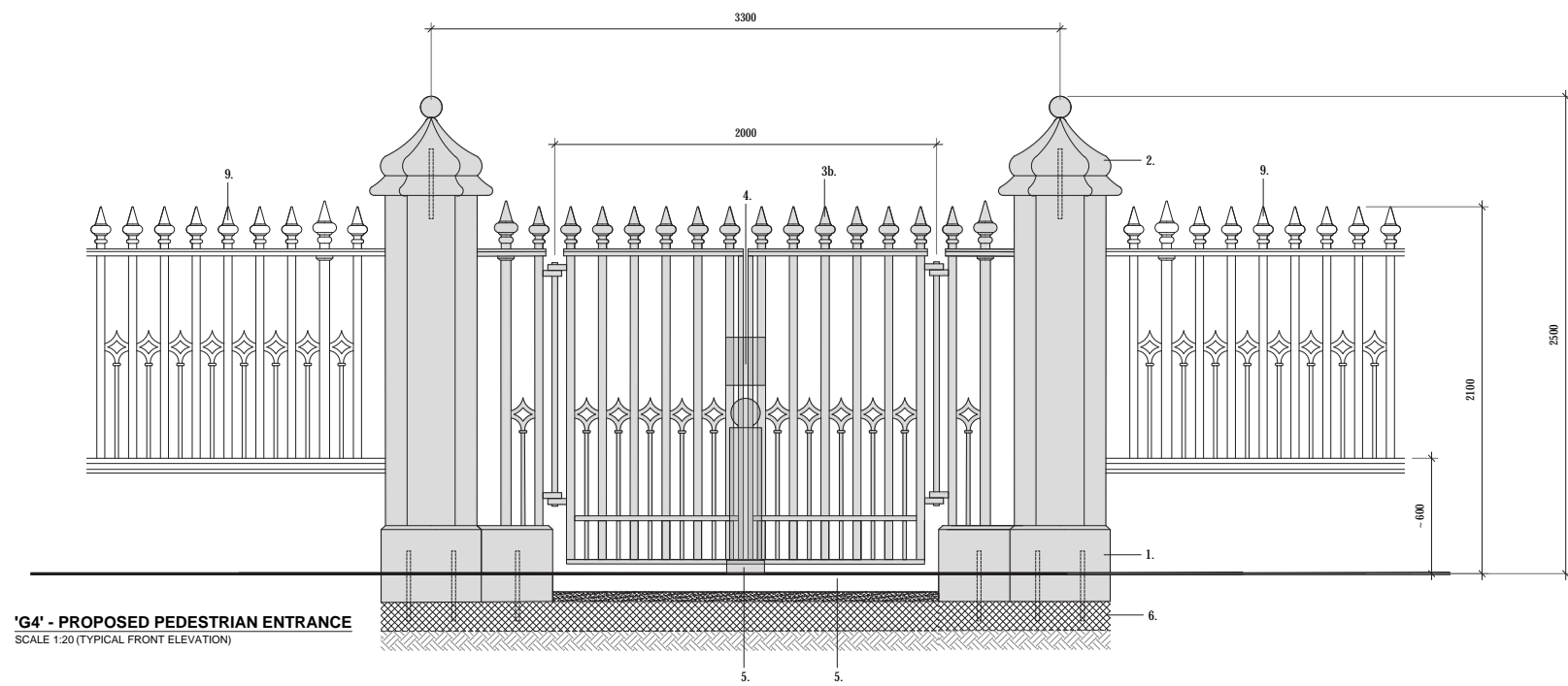
Proposed ornamental railing and wall (brick / flint)



Proposed ornamental railing finial above existing wall

 Plan showing proposed external boundary strategy  
Site Plan - Not to Scale



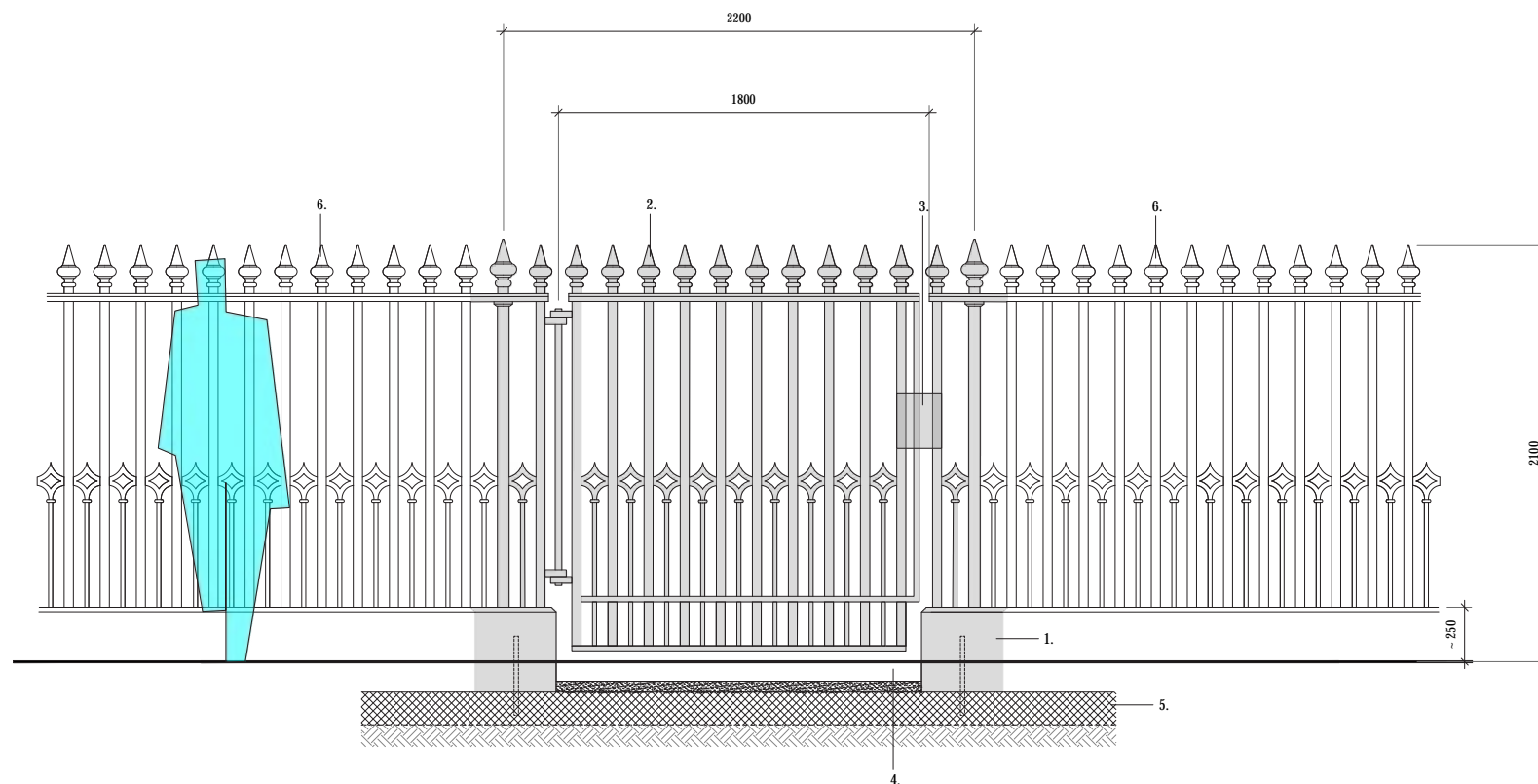


'G4' - PROPOSED PEDESTRIAN ENTRANCE  
SCALE 1:20 (TYPICAL FRONT ELEVATION)

Proposed primary access gate with piers



New Road c. 1890



'G10' - PROPOSED PEDESTRIAN ENTRANCE  
SCALE 1:20 (TYPICAL FRONT ELEVATION)

Proposed secondary access gate without piers

### GATED ACCESS

Proposals for gated access points have followed historical evidence of boundary treatments as well as architectural drawings from the Pavilion archive. The two principle types proposed are;


- Piered gates - to denote key / main access points
- Gates within railings - to reduce the visual appearance of secondary or maintenance access points

The proposed new perimeter fence and gates will allow the ability to secure a number of exits/entrances in order to ensure level of security around the Garden to protect users and the historic gardens.

BHCC and B&HM have committed to maintain 24-hour access to the Gardens and both organisation will work together with several key city centre stake holders including Sussex Police, local businesses and the Brighton BID to ensure that there are strong regulatory policies and practices in place to secure and protect the Garden as part of the city centre wide campaign.





 Plan showing proposed pedestrian access gates  
Site Plan - Not to Scale

LEGEND



**A Proposed Pedestrian Entrance (King William IV Gate)**  
Note : Manual, single leaf gate



**B Proposed Pedestrian Entrance x 2no. (New Road)**  
Note : Manual, double leaf gate



**C Proposed Pedestrian Entrance x 2no. (Princes Place)**  
Note : Manual, single leaf gate

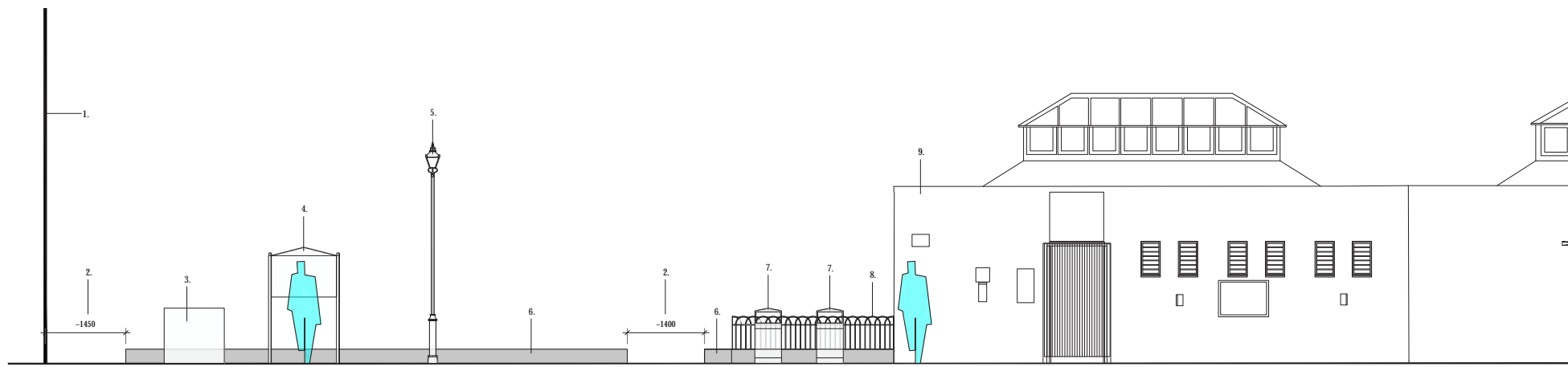


**D Proposed Pedestrian Entrance x 2no. (India Gate)**  
Note : Manual, free standing, single leaf gate

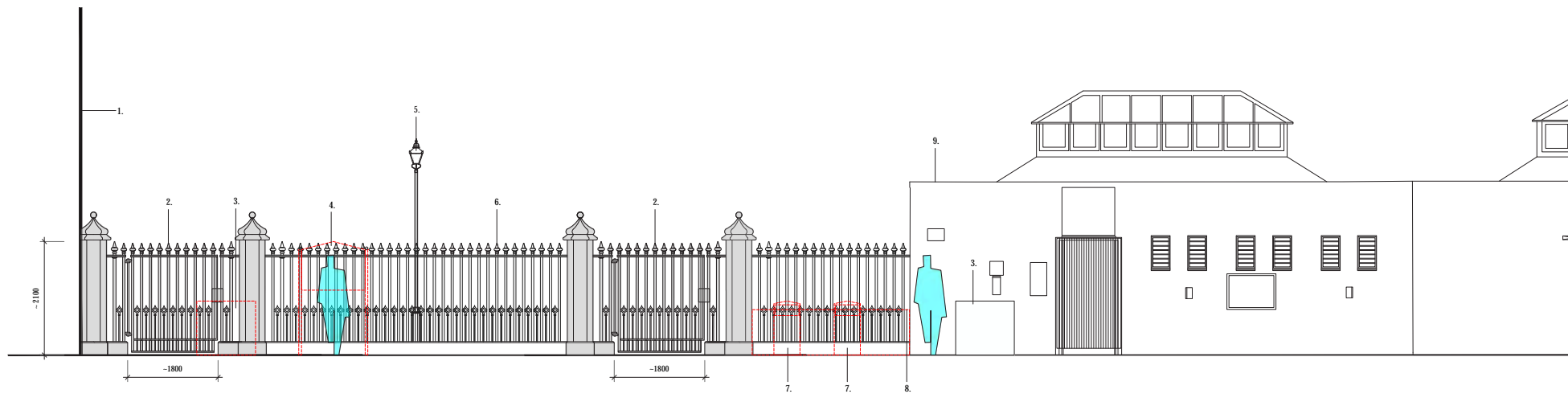


**APPRAISAL - PRINCES PLACE ENTRANCE (EXAMPLE)**

- The area around the public toilets has historically been the focus of anti-social behaviour and crime, and the area is heavily overshadowed by a number of large veteran trees.
- Vehicular access is required by neighbours via Princes Place to the rear of the adjacent building for parking and refuse collection.
- The stone plinth which is part of an original boundary treatment still remains, though the metal railings have since been removed.
- Services, signage, fencing, litter bins and lighting have gradually been added over time which creates a mismatched and cluttered appearance with no sense of arrival or identity.
- Modern tree planting has obscured one of the 'key Nash Views' of the Dome.



*Princes Place existing elevation*

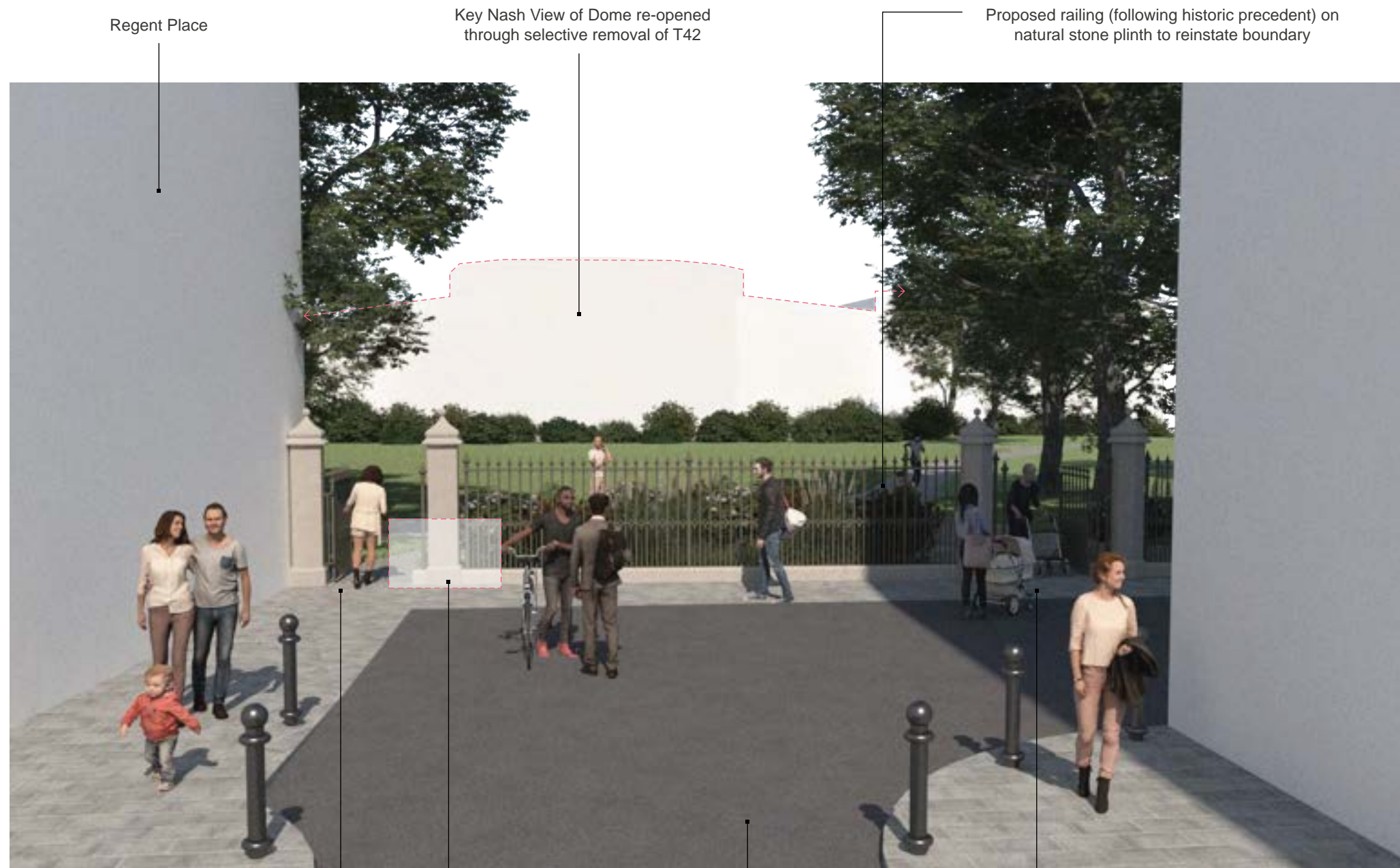


*Princes Place proposed elevation*



*Photo of existing elevation*





Princes Place concept visualisation

Proposed pedestrian gate (following historic precedent) with natural stone threshold

Existing services box to be relocated

Princes Place access road


Proposed pedestrian gate (following historic precedent) with natural stone threshold

**ENTRANCES ASSESSMENT**

- Rationalising and decluttering street furniture at entrances will help to protect and restore the setting of the gardens and will allow the use of a coherent family of materials which are robust and in keeping with the character and style of the gardens
- Proposed railings are to follow the details and precedents which were historically used within the gardens.
- The new boundary treatment will create an identifiable urban perimeter for the gardens that will provide a sense of cohesion and improve its integrity within the city centre.
- Use of open railings will maintain views into and through the gardens.
- Reinstating gated access will allow better management of access into the gardens at night to help address issues with anti-social behaviour and crime, which currently place the Grade I listed buildings and the Grade II listed garden at serious risk of vandalism and / or misuse.
- Additional CCTV at key locations will help to monitor and manage the security to help protect the fabric and the enjoyment of the gardens by visitors during the day.
- Restoration of the existing listed and unlisted light columns will improve access at entrances and along main thoroughfares as well as conserve an important landscape feature of the gardens.
- Improved signage to enhance access / wayfinding and increase learning and interpretation of the site.



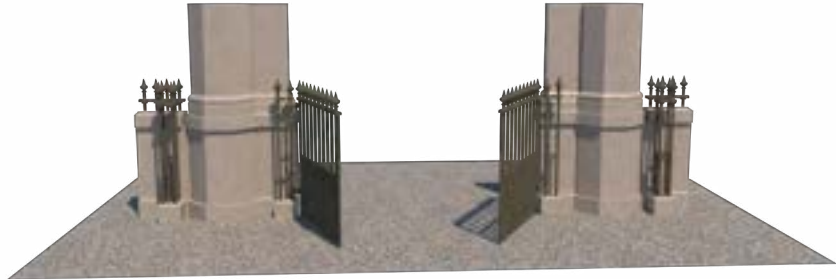


 Plan showing proposed vehicular access gates  
Site Plan - Not to Scale

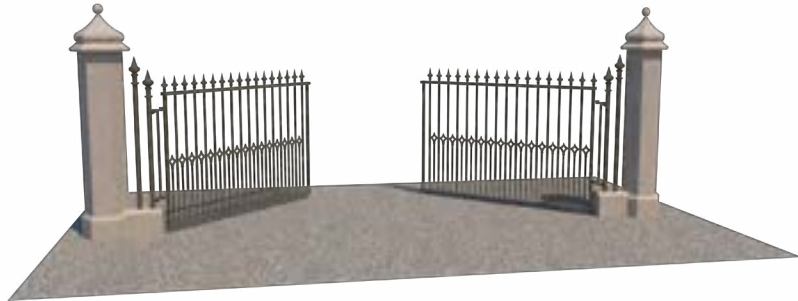
LEGEND



**A** Proposed Vehicular Entrance (Service Area)  
Note : Automated sliding gate

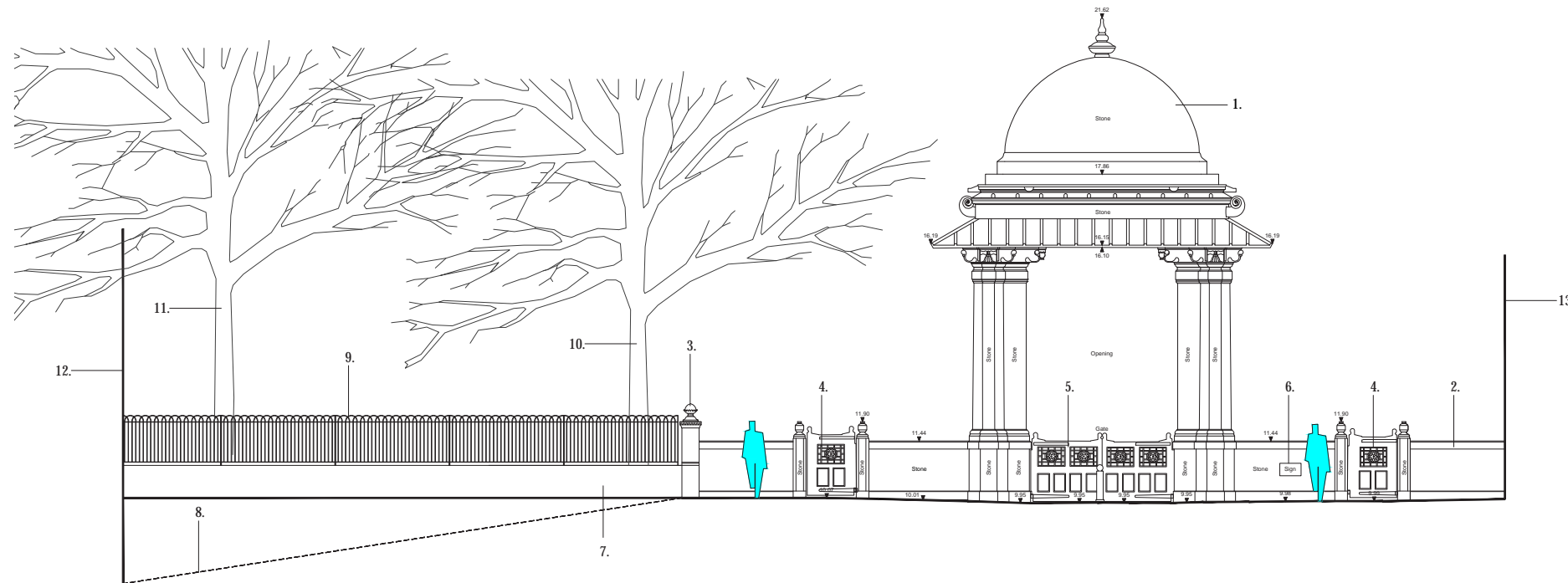


**B** Proposed Vehicular Entrance (India Gate)  
Note : Free standing manual double leaf gates

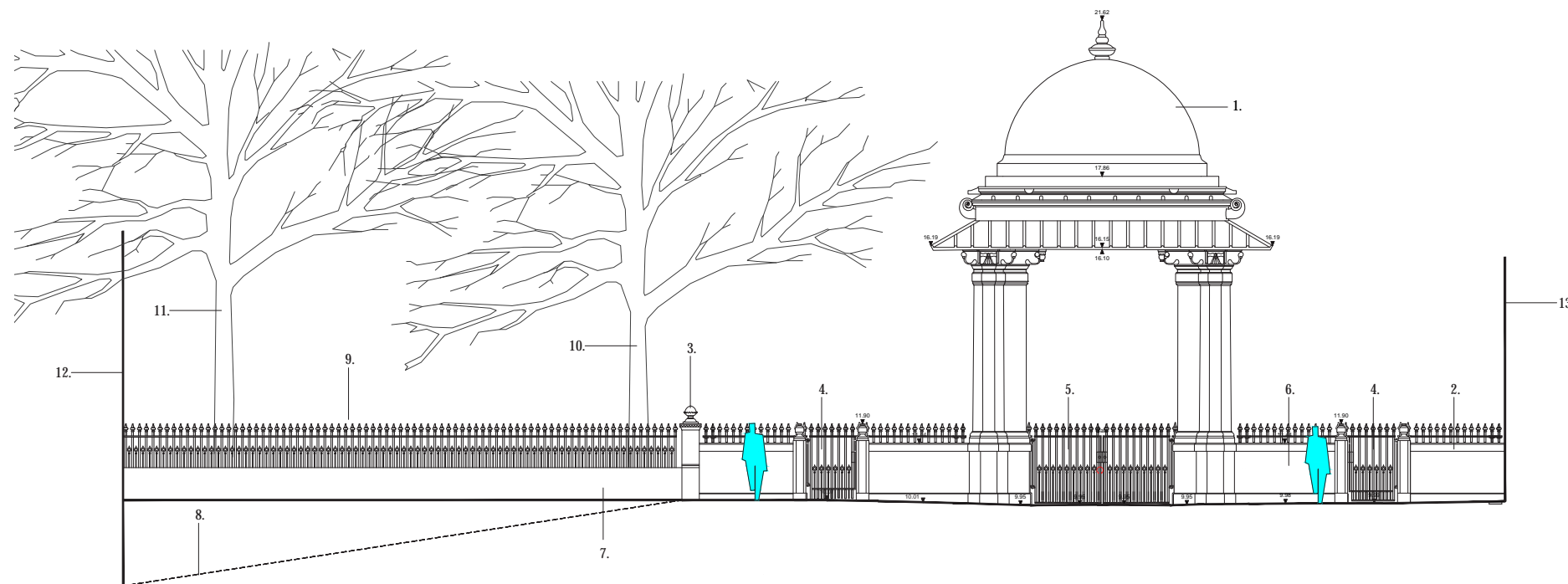


**C** Proposed Vehicular Entrance (East Lawn)  
Note :Manual double leaf gates





Existing boundary treatment - India Gate



Proposed boundary treatment - India Gate

**ASSESSMENT**

As identified in the NLHF Round 1 application and following discussions with Sussex Police, B&HM Security and as identified in the Security Audit, the boundary by India Gate should be improved to enhance security as well as to maintain consistent treatment across the Royal Estate.

Including;

- Replacement of the existing hoop railing on the unlisted wall with new metal railing to match elsewhere on site.
- Replacement of the existing timber gates with metal gates to match
- Provision of new access control and intercom systems linked to the B&HM Security Centre
- An increase the secure height along the existing listed India Gate wall.

Following consultation with Historic England sensitivities were identified about any permanent alteration to the listed wall to India Gate. As such proposals have been developed based on the precedent of other new gates by King William IV gate which are free standing and which require no other physical connection.

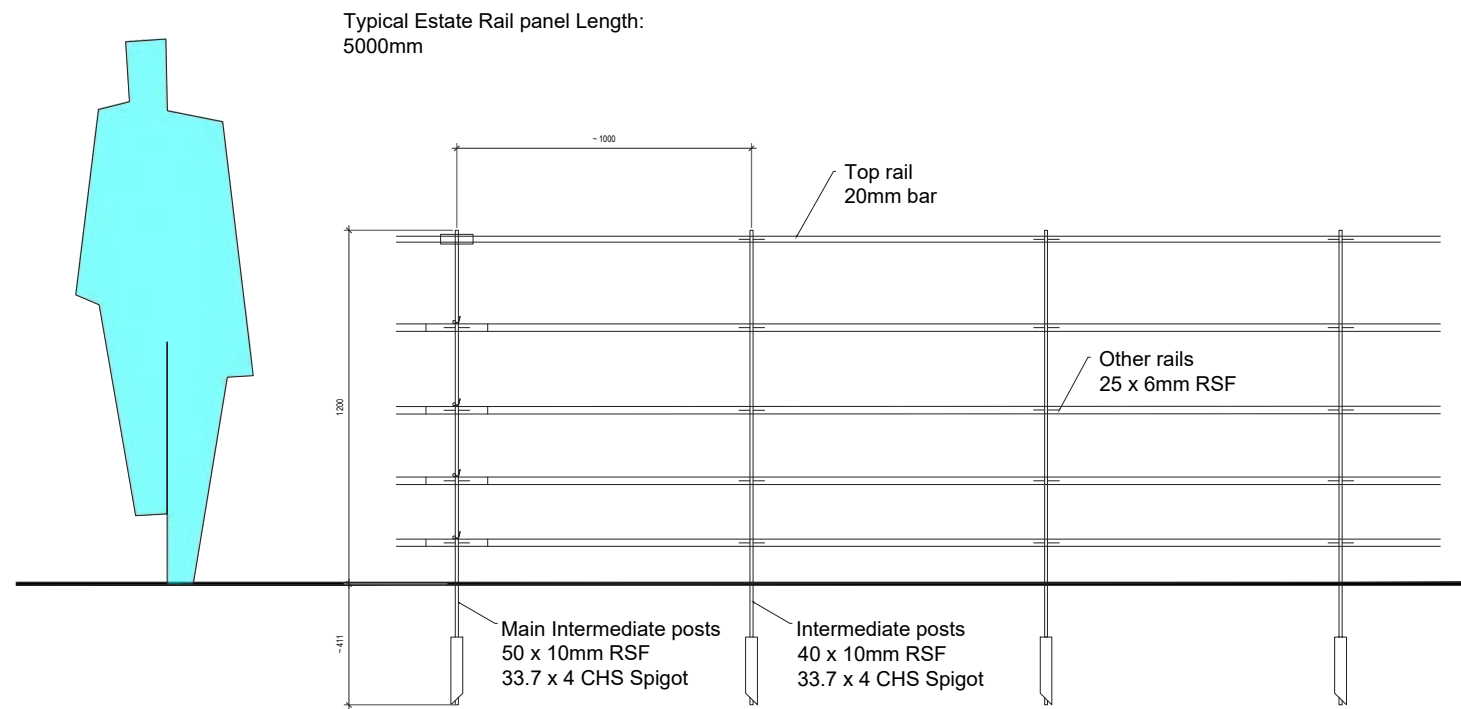
Note :

- The overall secure height along this section of wall has been reduced from 2100mm (as elsewhere on site) down to circa 1900mm in order to maintain the existing architectural line (i.e. walls / piers) of the India Gate composition.
- Owing to their height and the presence of foot holds, the existing timber gates at India Gate do not prevent unauthorised access. As such the proposals are to carefully remove and refurbished these and re-use them internally within the Brighton Museum as part of an exhibition / interpretation about the Pavilion Gardens.



Visualisation showing free standing support detail





**INTERNAL FENCING**

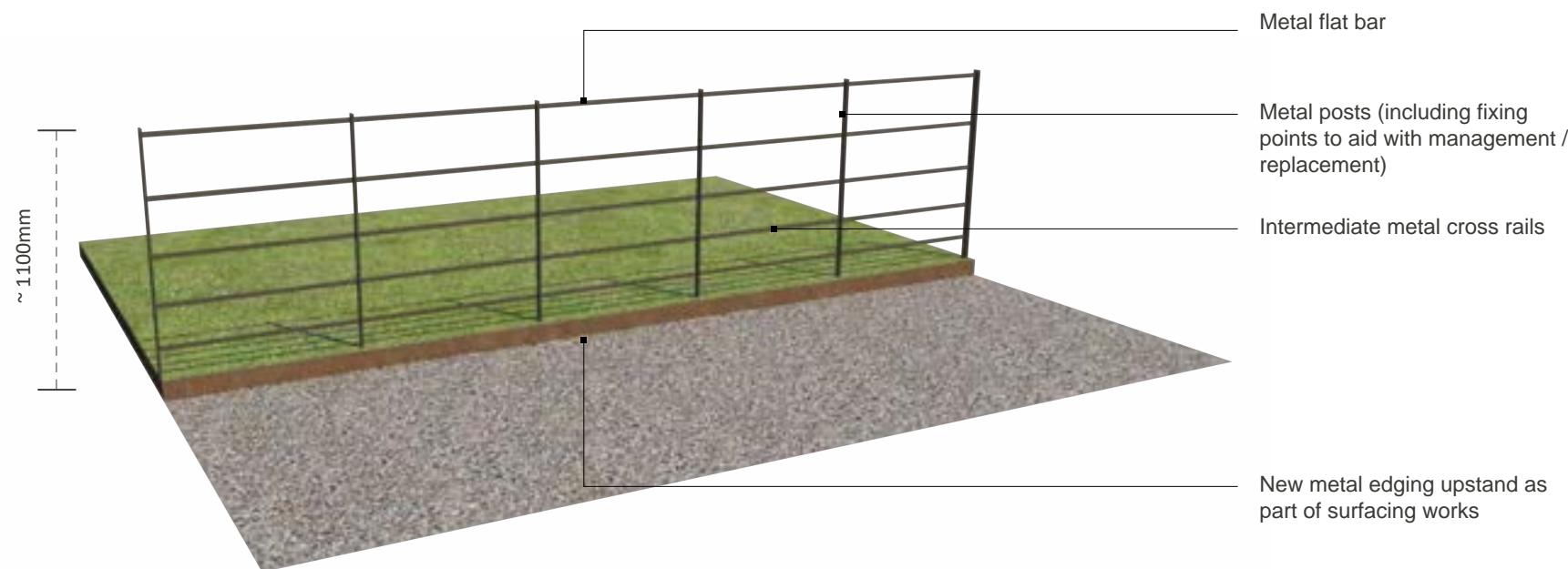
Internal fencing and railings have continued to be introduced along key paths and around planting beds since the gardens were opened in an effort to mitigate damage from public use.

This was most extensively done in the 1990's and railings now surround most of the lawns and beds. However, these are now in a poor state, having never been re-painted, and various sections are damaged or bent.

There are also ongoing issues with their maintenance (repainting) and practical consideration associated with any new path improvements (re-alignment / re-surfacing / edgings etc.).

While use of / need for internal fencing is a practical requirement, these should be rationalised and consideration given to use of an alternative detail which is both historically appropriate and not visually intrusive.

The use of metal estate railings can be seen in the gardens since at least 1905 (as below) and could offer a simpler more traditional 'estate' aesthetic. Reducing the height of the railings will also help to reduce their visual appearance.



Visualisation railing typical detail





Postcard dated 1905 - View of King William IV gate

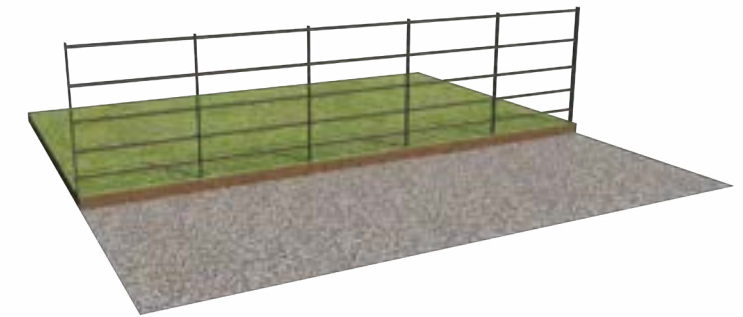




Following on site reviews with the B&HM Gardens Team, the extent of internal railings has been reduced as shown (left)

LEGEND

-  Proposed estate railing 1.1m high
-  Proposed estate railing 0.4m high




Proposed tall rail



Proposed low rail



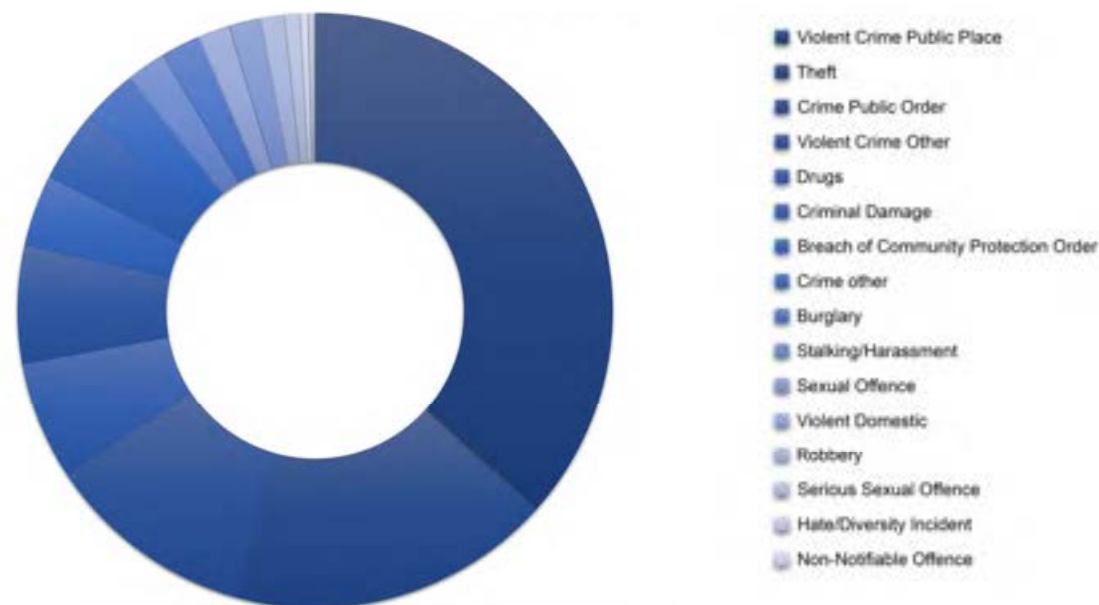
Precedent image - metal estate railing

 Plan showing proposed internal boundary strategy  
Site Plan - Not to Scale





Police attending serious crime within the gardens



Recorded Crime - New Road / Pavilion Gardens July 21 to present - Source Sussex Police

### CRIME

Sussex Police have identified the Pavilion Gardens as being one of the 7 high harm hot spots for serious violence in Brighton & Hove and that over the past few years has been the location of several serious crimes including robbery, serious sexual assault and homicide.

A report by Sussex Police in 2022 found that the majority of offences were committed by a stranger and the key risk period for serious violent offences was overnight between 0000-0600hrs and peaked on a Tuesday, Thursday, Friday, Saturday and Sunday.

It identified a number of environmental factors which could be contributing to serious violence within the gardens which were;

- Street drinkers
- Night-time economy / licensed premises
- Cash machines
- CCTV coverages
- Street lighting
- Public toilets in Royal Pavilion Gardens
- Limited signage around the presence of CCTV or police patrols within the locality
- Benches / street furniture on New Road
- Multiple entry and existing points in Pavilion Gardens
- Hedgerows and borders obscuring the view in Pavilion Gardens

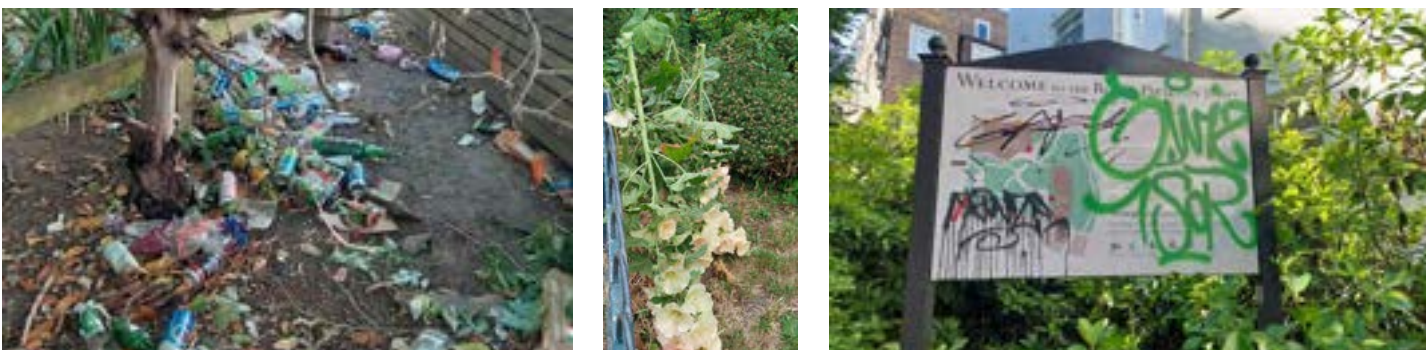
Opportunities for problem solving identified by Sussex Police included;

1. Gating of all entry / exist points to Pavilion Gardens during the night-time.
2. Removal of street furniture / benches
3. Making the toilets more visible, consideration around restricting access / introducing charges to access the toilets
4. Review of street lighting
5. Review of CCTV coverage including blind spots and camera quality
6. New signage alerting the public to the presence of CCTV
7. Garden maintenance within pavilion gardens - tidying hedgerows and borders.

An independent Security Audit was commissioned in 2022 which highlighted that;

- The total number of recorded crimes for the vicinity from Mar 2021 to Feb 2022 was 185. Of these crimes 130 were identified as located within the Gardens. Over one third (33.5%) were crimes of violence (Assaults, Robberies and Sexual Offences). The peak period for crimes is September to November when the rate of criminality is 20% higher than the year as a whole.
- In addition to the recordable crimes there are other unreported incidents which impact the Gardens and their enjoyment including use of areas as a toilet, rough sleeping and drugs and alcohol abuse.





Photos of the Gardens

**ANTI-SOCIAL BEHAVIOUR**

Since opening to the public in 1851 there have been issues with anti-social behaviour and the impact that high public footfall has on the sensitive fabric of the gardens, and from an early stage there was pressure for the head gardener to appoint a caretaker to 'keep order' and the manage access which included locking the gardens at 10.00pm.

The Pavilion Committee Minutes from 1851 show a list of rules which were to be observed and included the prohibition of; cycling, dogs without leads, smoking, begging and drinking.

Today, as is common with many other urban green spaces, the Garden attracts a broad and diverse range of users. The vast majority of these users treat the Garden and other users in an entirely appropriate and respectful way. However, the urban context of the site with boundaries open 24 hours attracts antisocial behaviour, which can occur in the daytime but are particularly an issue at night and in the area near to the café.

The activity is not solely related to the homeless population and it is noted that students and other young people use the Garden as an informal party venue. The benching installed along the western boundary in New Road and the café area of the Garden act as focal points for such behaviour.

This behaviour damages the fragile fabric of the Garden, affects public perception/ image of the Garden, deters people from using the Garden, takes up Garden staff time (leaving less time for other management and maintenance tasks) and uses Garden budget for repair and replacement. The presence of sharps (needles / knives etc) and other material also limits the ability to engage volunteers and various children's activities within the Gardens.

An online survey completed by 1,363 people in 2018 confirmed people see the Garden as a breath of fresh air and an escape from the hustle and bustle of the city. However, they also said that anti-social behaviour makes people feel threatened and uncomfortable and deters people from using the Garden after dark.

Among other aspirations Policy DM32 of the Brighton and Hove City Plan Part Two expects proposals for the Pavilion estate to 'Improve security within the estate and design out anti-social behaviour.





**SECURITY REVIEW**

A Security Audit was carried out by SGW in May 2022 which included:

1. Visual audits of the site and surroundings, identifying environmental cues and features pertinent to the security of the proposed Gardens re-development
2. Meetings with B&HM Gardens Maintenance Team and B&HM Estate Management Team.
3. Formal consultation with the local Police Counter Terrorist Security Advisor.

The report provided the design team with advice and recommendations for improving security within the Garden, based on a robust methodology. Using the methodology, the review identified the threat level in the garden as generally 'low' however acknowledged that the accessibility of the Garden is a critical vulnerability which must be addressed. The review identified the following as the most fundamental security enhancements, with the detail of such measures to be considered specifically for different locations within the Garden:

1. Install a robust perimeter with full height gates at every accessible point.
2. Provide mitigation measures to prevent forced access or encroachment of vehicles into the Gardens.
3. Develop a methodology to prevent misuse of bushes and shrubbery areas.
4. Enhance the Video Surveillance System to provide both increased surveillance and deterrent lighting measures.
5. Increase the level of garden maintenance to remove concealing undergrowth and remove the ambience of neglect.

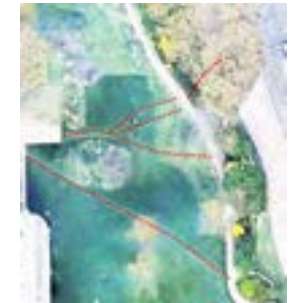


**Non-Crime High Impact Activities**

In addition to the recordable crimes there are other unreported incidents which impact the Gardens and their enjoyment. The following Non-Crime high impact activities were identified by SGW in their 2022 Security Audit.

**1. Passing Through**

There is multiple 'Desire Lines' on the East Lawn where there is the repeated passage of persons using the same route to pass across the area.



**2. Use of Areas as Toilet**

There are areas both within the perimeter and external which are used as toilet areas. This problem has been highlighted in multiple reports but is most pervasive in Palace Place, an area which is used as a latrine by people waiting for Buses in the Old Steine.



**3. Rough Sleepers**

Brighton has a major problem with Homeless Rough Sleepers – the Royal Pavilion Gardens are less vulnerable in many respects due to the other activities which take place in the bushes and the high rates of criminality. However, there is ample evidence of frequent 'residents' having been making 'nests' within the densest bushes.



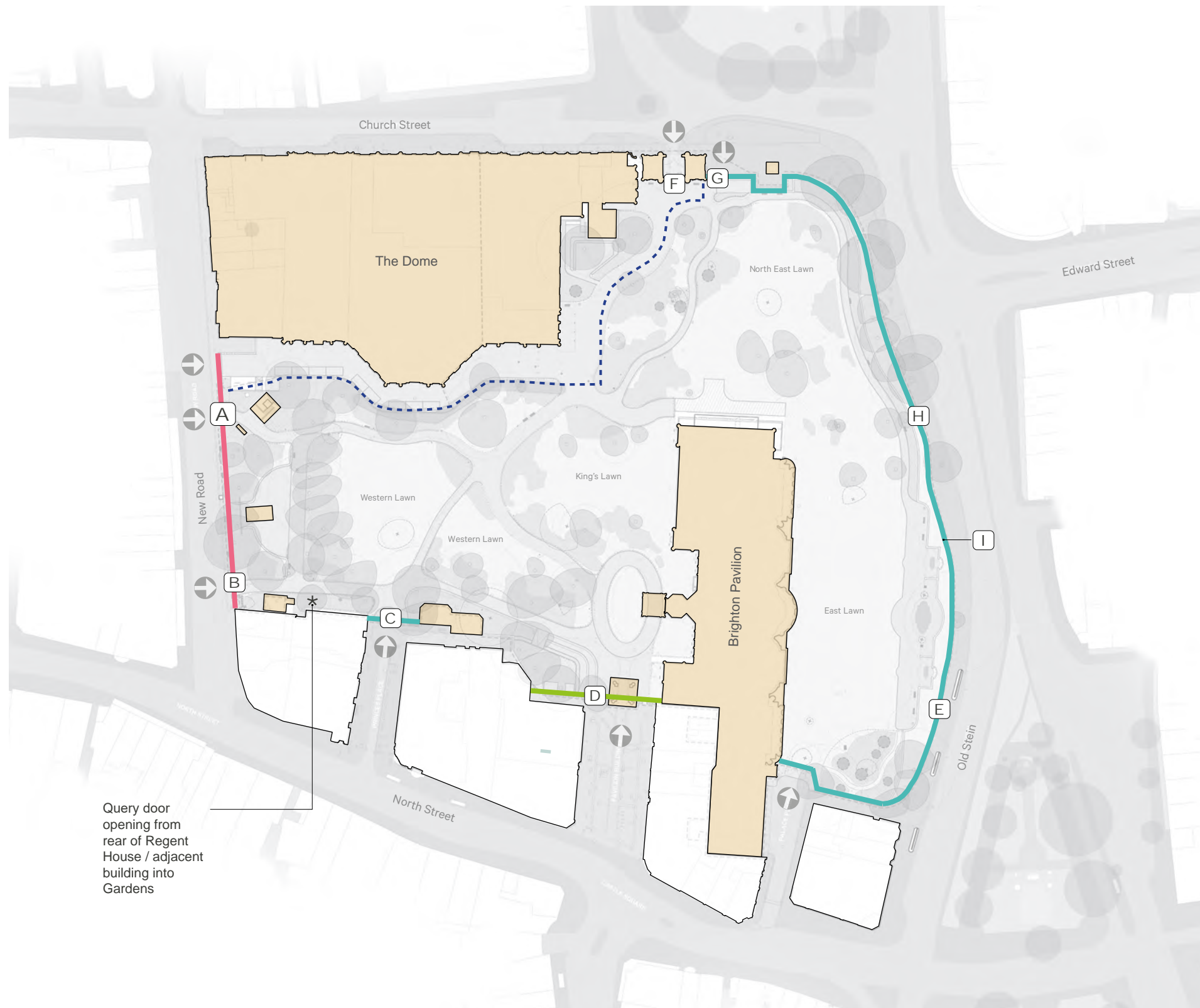
**3. Alcohol and Drugs Abuse**

There are many areas where there are alcohol and drugs packaging and debris. The attraction of the thick bushes forming useful concealment for both drugs use and for dealing.









NOTE : The following outlines the recommendations contained within the 2022 Security Audit, which have been used to inform the proposals



**LEGEND**

- (A) Entrance 1 - New Road 1 Adjacent to Corn Exchange**
  - Install gate & enhance height
  - Narrow entrance / restrict vehicular access
- (B) Entrance 2 - New Road 2 towards North Street**
  - Install gate & enhance height
- (C) Entrance 3 - Prince's Place, North Street**
  - Install gates & enhance height
- (D) Entrance 4 - South / India Gate, Pavilion Buildings**
  - Install gates & enhance height
- (E) Entrance 5 - Palace Place off East Lawn**
  - Reposition gate
- (F) Entrance 6 - North William IV Gate, Church Street**
  - Enhance height
- (G) Entrance 7 - Pedestrian Access next to North Gate**
  - Install gate & enhance height
- (H) Entrance 8 - Existing maintenance entrances**
  - Install new gates aligned with new railing
- (I) Denial / Trespass Paving**

-  Enhanced boundary with defensive planting
-  Railings (recommended @ 2.9m tall)
-  Wall top railings (recommended @ 2.9m tall overall)
-  Secondary HVM Line with improved guarding (e.g. bollards)

**SECURITY POLICY No. 16**

- Improve security to protect visitors, staff and volunteers, and the Garden fabric, while welcoming visitors. Ensure that access to the Pavilion is as secure as is practically achievable given the need for public access.
- Pursue actions to address concerns raised by users in relation to the garden being a safe environment for visitors. Local residents have, understandably, a poor image of its safety.





## SECURITY

Anti social behaviour and crime place the Grade I listed buildings and the Grade II Garden at serious risk of vandalism and / or misuse, creates significant ongoing management and maintenance issues and impacts the enjoyment of the gardens by visitors.

Working together with 'Safe in the City', a multi-disciplinary group set up to specifically manage the anti social behaviour and crime within Brighton and Hove, B&HM are committed to addressing these issues and how they more broadly impact the city. Within this B&HM have also joined the Alliance to Reduce Crime against Heritage (ARCH) and are looking to join Heritage Watch (HW) to better monitor and manage this issue within the gardens.

The capital works will begin to address these issues by;

- Improvements to the boundary to ensure the existing entrances are appropriately used and monitored
- Use of anti ram bollards at entrances where there is open access
- Improvements to existing lighting
- Additional CCTV points at key entrances and problem spots
- Improved signage

Actions to further improve security of/ within the Garden through management and maintenance, will be rolled out together post completion of capital works. These are:

- Continuing to carry out vegetation management at entrances and across the Garden to provide clear site lines, to increase surveillance and prevent concealed areas. Visibility of Garden entrances is also important for access into and inclusivity of visitor (Access Review, Access = Design, 2022)
- Preventing access to the Garden at night by securing boundaries through a system of locking and unlocking gates (manual/ automatic nature of system to be confirmed).
- Clearly displaying Garden opening and closing times (to be confirmed) at Garden entrances, making appropriate announcements in advance to warn visitors that Garden will close (bearing in mind noise restrictions in residential area after a certain time).
- Conducting daily walk over at closing time to ensure all visitors have left the Garden.
- Monitoring CCTV and to guide appropriate action as necessary.
- Garden and security staff and volunteers to provide a visible presence with appropriate training to engage with visitors.
- Capital works and ongoing management/ maintenance will improve and sustain the condition of Garden fabric, making it less of a target for antisocial behaviour and helping to change public perception.
- There is anticipation that less money and time will be spent on day to day management of security allowing














Garden staff to focus on other positive maintenance tasks.

- Continued regular liaison with local police to address and prevent issues.
- Providing a programme of activities to ensure the Gardens are activated throughout the year.
- Undertaking monitoring/ surveys to understand ongoing/ new issues regarding security and public perception of the Garden.






**LEGEND**

-  Vehicular Entrance
  -  Pedestrian Entrance
  -  Retractable Anti Ram Bollards
  -  CCTV column
  -  Existing lighting to be improved
- (Note : All to be connected to existing system)
-  Access Control Panel
  -  Existing entrance gate (No Works / existing system)
  -  Intercom + Access Control Panel + Retractable Bollards
  -  Access Control Panel + Retractable Bollard
  -  Access Control Panel + Retractable Bollard
  -  Access Control Panel
  -  Intercom + Access Control Panel + Retractable Bollards
  -  Intercom



(Left to right)  
 Intercom Panel  
 Access Control Panel  
 Anti Ram Retractable Bollard  
 Security Camera on heritage column

 Plan showing proposed security  
 Site Plan - Not to Scale



**CIRCULATION**

The serpentine paths that run through the Garden are surfaced with tar gravel effect finish with paved thresholds at entrances. Footpath erosion as the result of heavy footfall and poor surface drainage has resulted in paths becoming cracked and potholed.

For the most part paths are sufficiently wide for the passage of wheelchair users passing in opposite directions, varying in width between 2.4m (that running through the North East Lawn) to 4m (the path leading from the Museum and Art Gallery to the North Gate).

A grassy mound in front of the Royal Pavilion entrance provides a roundabout and leads in both directions to the Pavilion entrance under the porte cochere. The path width here is a generous 3m and accommodates those queuing to get into the pavilion well.

The tiled drainage channel that runs around the edge of the path around the mound dips down in both directions and has large drainage grilles. Both of these could cause a trip hazard to those with impaired mobility or vision whilst the grilles could trap canes and wheels.

Some paths are bordered by kerbs and fencing, some by knee or waist high railings, some edged by lawn or paving. This disparity undermines the sense of coherence and connection between the various elements of the garden. One area of kerb on the approach from North Gate to the museum constitutes a potential trip hazard as it has an exposed end.

The narrowest path is that which runs between the North Gate and the Palace Place gate parallel with the Old Steine, varying in width from 1.8m to 1.3m. Where this reduces down below 1.8m it would not enable the passage of two wheelchair users travelling in opposite directions, or by a wheelchair and child buggies. This path is also the most deteriorated in the Garden, with potholes and cracks. Again this could be hazardous for wheelchair users and those with impaired mobility or vision, as well as being uncomfortable to wheel over. The path continues past the pond and southwards but it is unclear where it leads as it disappears into the shrubbery and a dead end so visitors must retrace their route.

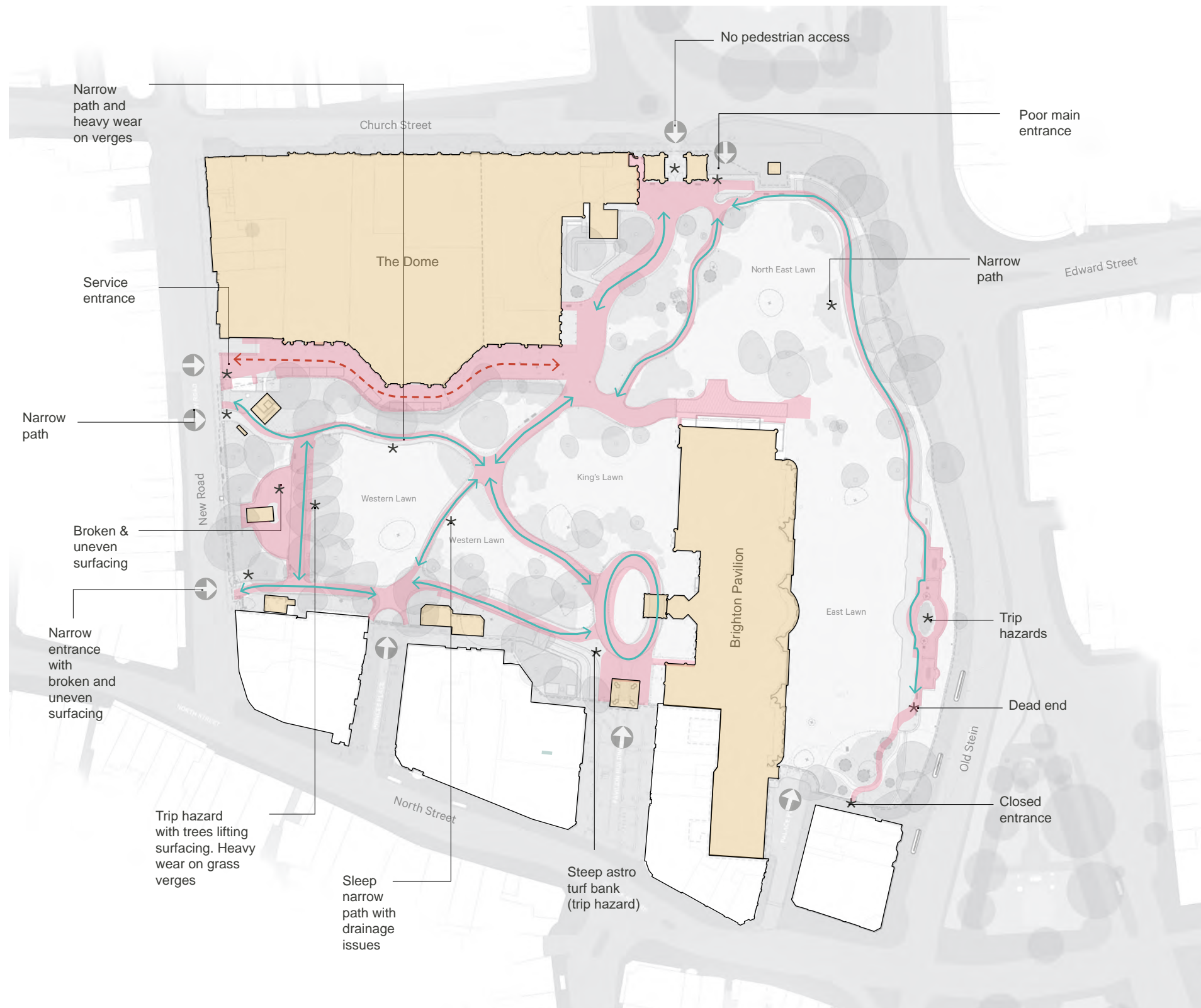
The path that connects from the cross-roads at the centre of the Garden and leads to Prince's Place is narrow c. 1.6m wide is flanked by railing and has a marked slope of circa 1:16 and a cross camber. There is no indication e.g. signage at either end of the path to indicate that the path sinks down and could be challenging to use by wheelchair users or those with impaired mobility. There are also ongoing drainage issues at the base of the footpath.

The path that leads round the north edge of the Royal Pavilion along the perimeter of the North East Lawn is gated. The gate is 1m wide but because of its presence there is ambiguity about the path being a public route. The path at 1300mm wide has no passing points and the adjacent ground has Grasscrete and the cobbled surface that would be unsuitable for wheelchair users and those using walking aids.



*Photographic appraisal*





**LEGEND**

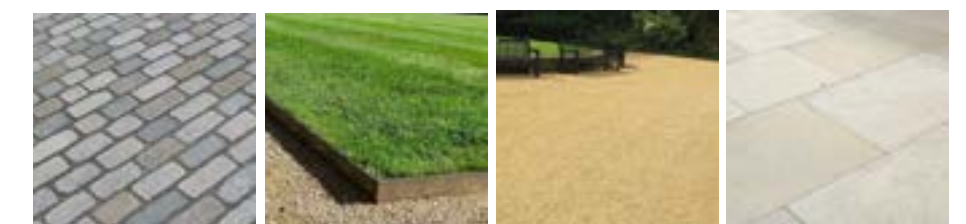
- Existing surfacing to be renewed / improved
- Primary pedestrian access routes
- Vehicular service access

**CIRCULATION POLICY No. 10**

- Maintain the layout, fabric and character of the drives and paths to evoke the Nash scheme, adapted to reflect later changes of historic significance, as in the 1990s restoration and the intense level of use by visitors.
- Minimise damage to path environs from intensive use by visitors.
- Mitigate the visual and physical effects of the service drive for the Dome while re-establishing a stronger visual link with the Pavilion.

**OBJECTIVES**

- Enhance drainage provide drainage solutions that do not require marked changes of level or large grilles. Grilles, where unavoidable, should have no greater than 5mm gaps to prevent wheels and sticks getting stuck.
- When surfacing is renewed utilise fine bound gravel that it does not impede access for wheelchair users and those with walking aids.
- Provide raised edges as a tapping rail for users with white canes
- Remove unwanted fencing to allow visitors to have better access visually and physically of the planting beds
- Provide more coherent means of edging and fencing, to enhance the appearance of the garden and aid orientation
- Widen footpaths to 2m+ to better accommodate large numbers and disabled visitors
- Improve access to East Lawn.
- Reduce gradients of paths where possible, ideally no greater than 1:20.
- Remove trips and small steps.
- Replace 'grasscrete' with bound gravel or similar.
- Make clear which areas are publicly accessible.
- Remove astro turf by the India gate.
- Widen footpaths around ponds and remove steps to provide a more accessible space.



Surfacing palette (left to right)

Granite sett thresholds / Metal edging / Fibredec / Yorkstone paving

Plan showing Circulation Routes + key issues  
Site Plan - Not to Scale



**LIGHTING**

There are 19no. Grade II listed cast iron light columns within the Gardens originally introduced by King William IV in c. 1835 and were amongst the first streetlights in the country. Originally gas fueled they have been converted to electricity in the late 19th century and bear the royal crest at their base.

These were refurbished in 1993 and a number of additional replicas were installed along the main promenade in front of the dome and along the boundary by Old Steine.

The columns are damaged and in a poor state of repair and the existing lighting within the Garden is viewed as being insufficient which was raised by a number of local residents in recent consultations.



*Photographic appraisal*

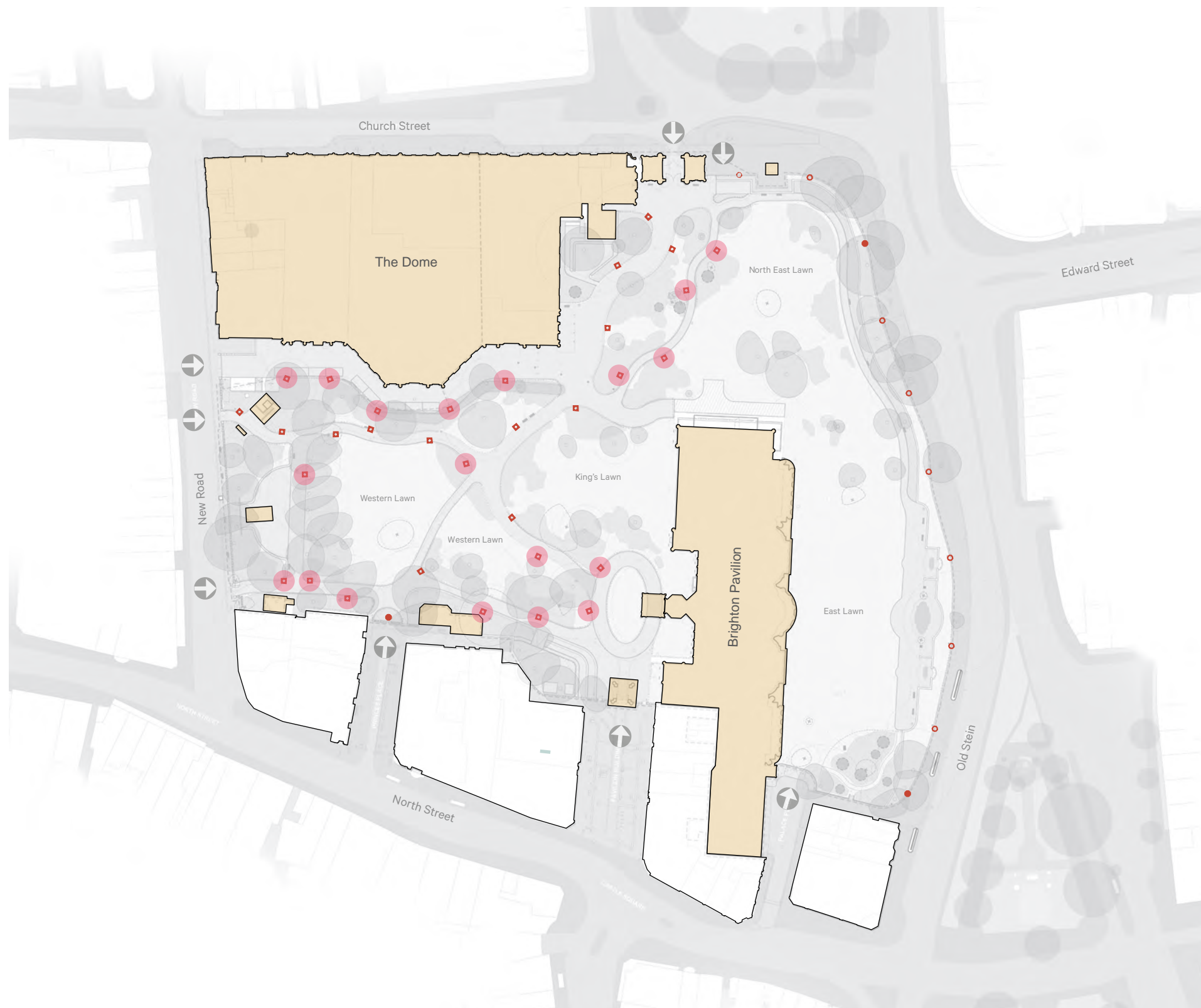
**STREET FURNITURE & VISITOR FACILITIES POLICY No. 3**

- Develop and implement a unified design and colour guide consistent with the historic character. These features are important to welcome visitors and improve their visit. Minimise the effect of C21 street furniture, and visitor facilities such as refreshment areas, WCs and interpretation in altering the historic character and fabric in the most important areas, particularly around the north and south gateways and in areas visible from the Pavilion.

**PROPOSALS**

- To sensitively restore the existing lamp posts (listed & unlisted) following the schedule of works outlined by the conservation architect. Note: Restoration of the lanterns and luminaires will follow the same specification as works which are specified and currently being undertaken to a number of the existing columns within the gardens.
- Positions of lighting to be rationalised associated with adjacent path improvements, but lighting columns to remain in same approximate location.
- Replace existing luminaires with energy efficient fittings
- To unify the character and sense of place using a unified colour palette for all external street furniture and lighting.

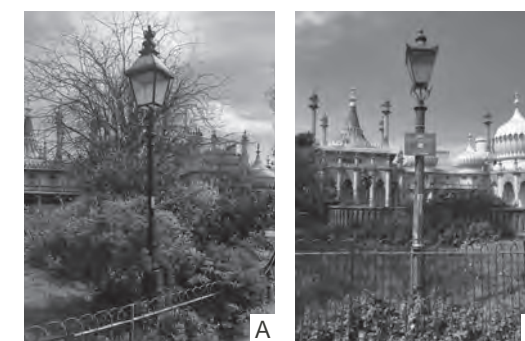




The plan (left) identifies the location of the existing (listed / unlisted) light columns which have been identified as in need of renewal.

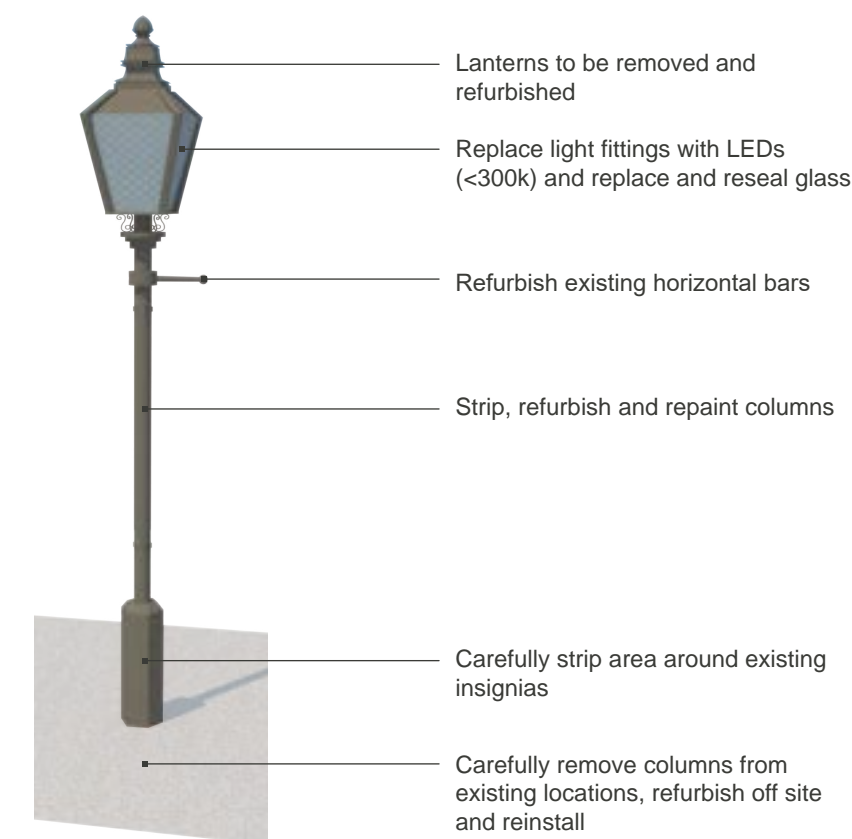
**LEGEND**

- Listed lampposts to be refurbished  
(As identified by CBA Conservation Plan)
- Un-Listed lampposts to be refurbished



A - Existing Grade II listed light columns

B - Existing unlisted light columns



*Note : Refer to Conservation Architects Schedule of Works for information on repairs*

**Plan showing proposed lighting strategy**  
Site Plan - Not to Scale