

# Kursaal Conservation Area Appraisal

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# Southend-on-Sea: Kursaal Conservation Area Appraisal

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# Section 1.0

## Introduction

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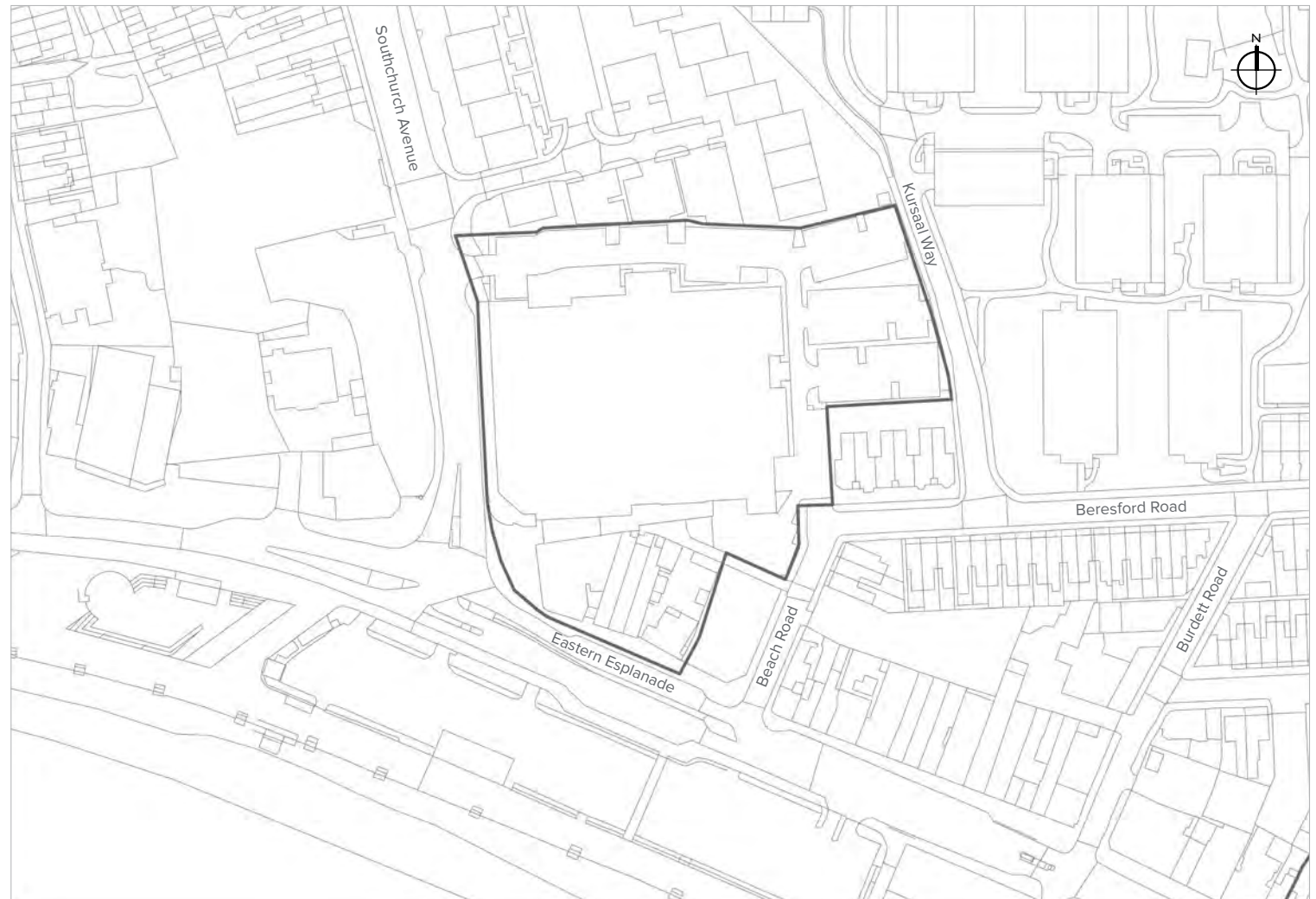
# Introduction

## Map A: Boundary

- Kursaal Conservation Area Boundary

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# Introduction

## 1.1 What is a Conservation Area?

**Conservation Areas** are ‘areas of special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance’, which is defined in the **Planning (Listed Buildings and Conservation Areas) Act 1990**.

1.1.1 The designation of a Conservation Area recognises the unique qualities of an historic place which make it special in terms of its architecture and history, as well as its role in defining local distinctiveness. Contributing to this are individual or groups of buildings, streetscape and public realm, scale and massing, open spaces and street pattern, and landscaping.

1.1.2 As the aim is to conserve and enhance the significant qualities of a Conservation Area so that owners, occupiers and visitors to the place can experience a high-quality historic environment, designation extends planning controls over certain types of development, principally the demolition of unlisted buildings and works to trees, although an area’s status as a Conservation Area is a material consideration for all planning applications. Southend Borough

Council, as the Local Planning Authority (LPA), also has policies within its *Core Strategy* (December 2007) and *Development Management Document* (July 2015) that seek to conserve the character of its Conservation Areas. The emerging Local Plan, which will review the *Core Strategy* and *Development Management Document*, will set out a policy approach to managing the historic environment.

1.1.3 However, it should be recognised that designation does not prevent change from occurring within Conservation Areas, and over time they will be subject to many different pressures (both positive and negative) that could impact upon their character and appearance. LPAs have a duty to conserve and enhance their Conservation Areas and will consider this when determining planning applications.

1.1.4 Southend Borough Council (SBC) will also review each Conservation Area from time to time to monitor its condition and ensure that it has an up to date Conservation Area Appraisal which sets out its special architectural or historic interest.

# Introduction

## 1.2 Aims of the Conservation Area Appraisal

1.2.1 This Conservation Area Appraisal:

- Identifies the area's special interest;
- Reviews existing Conservation Area boundaries;
- Assists with preparation of the emerging new Local Plan, Neighbourhood Plans if these are brought forward, and forms part of their evidence base; and
- Provides a basis for implementing policies, making informed development management decisions, and preparing management proposals for the area.

1.2.2 The character analysis in Section 5.0 will inform a management plan for the area (see Section 6.0), which will:

- Assess the need for enhancements to public spaces, highways and private property;
- Review the need for Article 4 Directions to limit permitted development rights;
- Assess buildings at risk;
- Assess the need for enforcement action; and
- Establish a programme and procedures for implementing and monitoring proposals.

## 1.3 Background and Methodology

1.3.1 The Kursaal Conservation Area was designated in 1989. The boundary can be seen on Map A. It is a compact area associated both with Southend's origins and its later growth into a major resort. It consists of The Kursaal, an amusement park built in the late-19th century, and 1-6 Eastern Esplanade, which include some 18th century dwellings and Victorian shops.

1.3.2 This Conservation Area Appraisal for Kursaal is the first appraisal document for the area. It has been prepared by Purcell, a firm of specialist heritage consultants and architects, on behalf of Southend-on-Sea Borough Council. The research and fieldwork for the Appraisal was carried out in August 2019. The methodology for the work was based on Historic England's *Conservation Area Appraisal, Designation Management: Historic England Advice Note 1 (second edition)*, February 2019 and also references *The Setting of Heritage Assets: Historic England Good Practice Advice in Planning Note 3 (second edition)*, December 2017.

1.3.3 All photographs within this report were taken in 2019 unless otherwise stated.

# Introduction

## 1.4 Overview and Location

- 1.4.1 Kursaal Conservation Area is located to the south-east of central Southend, at the junction between Eastern Esplanade, Marine Parade and Southchurch Avenue (A1160). It therefore faces both the seafront to the south and the town centre to the east. The Conservation Area is centred on the grand entrance to the former Marine Park, known as the 'Kursaal', which is served by surface car parking immediately to its north and east. The Conservation Area also comprises a Victorian terrace of three shops with residential accommodation above, book-ended by two larger commercial buildings on an earlier date to the south of the Kursaal facing Eastern Esplanade). Other than through close proximity, the Kursaal and the buildings to the south are not connected.
- 1.4.2 The west side of the Kursaal currently looks onto a large gap site with derelict and vacant buildings on the opposite side of Southchurch Avenue. Further to the west, there are a number of retail and leisure buildings facing Marine Parade and, set behind the main Parade, terraced residential accommodation.
- 1.4.3 The Kursaal forms part of the rapid expansion of Southend as a seaside resort town from the late-19th century onwards; the area sits at the eastern fringe of Southend's 'Golden Mile' of seafront amusements and visitor attractions along Marine Parade. Most of the former amusement arcades and hotels are located to the west of the site and town centre.
- 1.4.4 The east side of the Conservation Area is bounded by Kursaal Way, which is characterised by large, 1970s/80s, rectangular housing developments.
- 1.4.5 The buildings vary in use and height; the Kursaal's tall cupola/lantern makes it particularly prominent from the seafront and Marine Parade. Although the Kursaal contains a casino in its north-eastern section and retail units occupy the north-west front, much of the building is currently vacant. The row of buildings facing Eastern Esplanade are much lower, generally two-storeys.
- 1.4.6 The Kursaal Conservation Area is located within flood risk zones 2 and 3. This will be a material consideration in development proposals for the area.



## Section 2.0

# Summary of Special Interest





# Summary of Special Interest

- 2.1 The Kursaal Conservation Area is illustrative of the rise of Southend as a popular, seaside resort town in the 19th century. The Conservation Area centres on the grand vestiges of a former amusement park designed and built in the 1890s, originally covered over 26 acres, to cater for the new tourist industry in Southend. The remaining building is the principal and most architecturally important part of the former amusement park and is highly prominent in the wider setting. The appetite for entertainment is discernible in the internal plan of the building, which originally contained a domed central entrance hall, a dining hall, a theatre, concert and dancing hall, a bar, an arcade and a hippodrome and menagerie. The Kursaal has played an important part in Southend's social history and is an iconic venue for the town. The building also draws special interest as the architect, George Sherrin's, major work outside London and one of his two large domes (the other being the London Oratory, which he completed after the death of the architect, Herbert Gribble).
- 2.2 The architectural interest of the Kursaal itself lies in its grand style and scale, rich ornamentation featuring alternating brick and stone, Flemish gables, Diocletian attic windows with terracotta swags and an enormous lantern. These architectural and decorative features are also indicative of the status and wealth in Southend during this period.
- 2.3 The two commercial buildings (restaurant and public house) facing Eastern Esplanade were built in the 18th century as houses for local businessmen and later converted to public houses and are, therefore, indicative of the early history of the Conservation Area. The Victorian terraced row to the south is illustrative of the development of numerous terraced streets in Southend to cater for the rise in visitors as well as locals invested in the burgeoning tourist industry.
- The Minerva is one of the earliest buildings in the Conservation Area and dates from the eighteenth century. Originally a purpose built house, the building was later converted to a hotel and public house in the late nineteenth century.
- The Britannia is another eighteenth century building within the Conservation Area. It was built as a house and was converted into an inn by the late nineteenth century.
- 2.4 The vacancy and neglect of the Kursaal, as well as the negative shops fronts to the row of Victorian shops and a busy road setting, detract from the special interest of the Conservation Area. The Kursaal would benefit inordinately through provision of a new viable use.

## Section 3.0

# Planning Framework

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# Planning Framework

## 3.1 The National Planning Policy Framework

- 3.1.1 The *National Planning Policy Framework* (NPPF) came into effect in March 2012 and was most recently updated in July 2021. It establishes the planning principles that should underpin both plan-making and decision-taking, including that these: *'assets are an irreplaceable resource, and should be conserved in a manner appropriate to their significance, so that they can be enjoyed for their contribution to the quality of life of existing and future generations'*.<sup>01</sup>
- 3.1.2 Section 16 of the NPPF sets the policy framework for conserving and enhancing the historic environment. Paragraph 191 of the NPPF stipulates that, *'When considering the designation of conservation areas, local planning authorities should ensure that an area justifies such status because of its special architectural or historic interest, and that the concept of conservation is not devalued through the designation of areas that lack special interest.'*
- 3.1.3 Further guidance regarding the implementation of the policies in the NPPF can be found in the chapter on 'Conserving and enhancing the historic environment' in the *National Planning Practice Guidance* (NPPG), July 2018: <https://www.gov.uk/guidance/conserving-and-enhancing-the-historic-environment>.

### Definitions

In the context of the NPPF for heritage policy, a **'Heritage asset'** is defined as: *'A building, monument, site, place, area or landscape identified as having a degree of significance meriting consideration in planning decisions, because of its heritage interest. It includes designated heritage assets and assets identified by the local planning authority (including local listing).'*

**'Significance'** is defined as: *'The value of a heritage asset to this and future generations because of its heritage interest. The interest may be archaeological, architectural, artistic or historic. Significance derives not only to a heritage asset's physical presence, but also from its setting.'*

**'Setting'** is defined as: *'The surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve. Elements of a setting may make a positive or negative contribution to the significance of an asset, may affect the ability to appreciate that significance or may be neutral.'* Further advice on the assessment of setting can be found in *Historic England, The Setting of Heritage Assets: Historic England Good Practice Advice in Planning Note 3 (second edition), December 2017.*

**'Historic environment'** is defined as: *'All aspects of the environment resulting from the interaction between people and places through time, including all surviving physical remains of past human activity, whether visible, buried or submerged, and landscaped and planted or managed flora.'*

<sup>01</sup> NPPF, 2021, para.189, p.55



# Planning Framework

## 3.2 Local Planning Policies and Guidance

3.2.1 The **Core Strategy** (2007), **Development Management Document** (2015) and **Southend Central Area Action Plan** (2018-SCAAP) are the principal documents that guide SBC in determining local planning and listed building consents. Proposals for development within the Conservation Area or within its setting will need to adhere to the criteria set out in these policies to ensure the conservation of the special interest of the Area. Policies specifically related to the historic environment are listed below and should be referenced when planning change.

### 3.2.2 Core Strategy (2007)

- Strategic Objective SO14: Deliver high quality, well designed and attractive urban and natural environments which are safe, people friendly and distinctive, and which respect and enhance existing character and local amenity
- Policy KP2: Development Principles
- Policy CP4: The Environment and Urban Renaissance

### 3.2.3 Development Management Document (2015)

- Policy DM1: Design Quality
- Policy DM4: Tall and Large Buildings
- Policy DM5: Southend-on-Sea's Historic Environment
- Policy DM6: The Seafront

### 3.2.4 Southend Central Area Action Plan (SCAAP)

- The SCAAP provides a detailed planning framework and planning policies for managing development and growth within the town centre and central area. There are five conservation areas within the Southend Central Area: Prittlewell (Policy PA8: Victoria Gateway Neighbourhood Policy Area Development Principles), Kursaal (Policy CS1: Central Seafront Policy Area Development Principles), Clifftown (Policy PA6: Clifftown Policy Area Development Principles), Warrior Square (Policy PA5: Warrior Square Policy Area Development Principles) and Eastern Esplanade (Policy CS1: Central Seafront Policy Area Development Principles). The Kursaal is also referenced in Policy CS1 with regards to improving public realm and access.

3.2.5 Policy DS2 on Key Views and Policy DS3 on Landmarks and Landmark Buildings both recognise the importance of the Kursaal within views and as a key focal point on the seafront which should be protected from inappropriate development.

3.2.6 Marine Plaza, within the setting of the Kursaal Conservation Area, is identified in the SCAAP as Opportunity Site CS1.3, in which the Council supports the redevelopment of the site for high quality residential and leisure use, including appropriate landscaping and public realm.

3.2.7 The production of the Southend New Local Plan will provide an opportunity to review the Core Strategy, Development Management Document and SCAAP, and will set out a new suite of planning policies for the Borough, including for the management of the historic environment.

# Planning Framework

3.2.8 Further supplementary planning guidance is contained within the Council's:

- **Design and Townscape Guide (SPD 1)** (2009), which sets out guidance on creating high-quality urban design and includes advice on the historic environment in Section 9;
- **Planning Obligations: A Guide to S106 & Developer Contributions (SPD 2)** (2015), which gives guidance on Section 106 Agreements which can be made to balance out negative impacts of development through other enhancements, such as conserving or enhancing the historic environment; and
- **Streetscape Manual (SPD 3)** (June 2015), provides guidance about creating high-quality streetscapes, including within Conservation Areas.

3.2.9 All of these documents can be found on SBC's website: [www.southend.gov.uk/planning](http://www.southend.gov.uk/planning) and will be reviewed as part of the production of the Southend New Local Plan.

## 3.3 Designations

3.3.1 As a Conservation Area, Kursaal is a designated heritage asset in its own right. It also contains other designated including listed buildings and non-designated heritage assets such as locally listed buildings. Designations are shown on Map B and discussed in the following sections.

3.3.2 Further information on Southend's Listed and Locally Listed Buildings and article 4 directions can be found on the Council's website: [www.southend.gov.uk/planning](http://www.southend.gov.uk/planning).

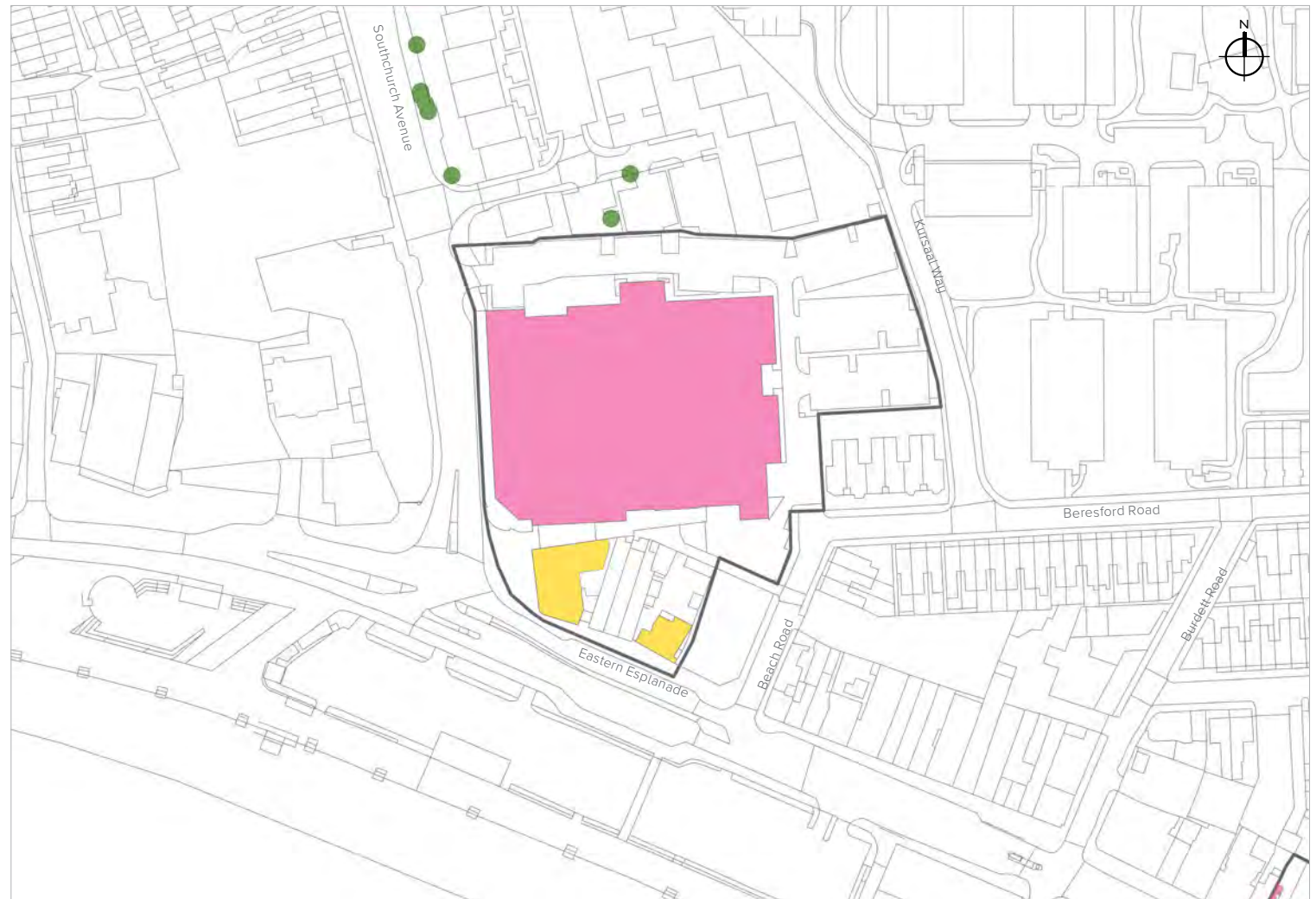
# Planning Framework

## Map B: Designations

- Conservation Area Boundary
- Grade II
- Locally Listed
- Tree Preservation Orders (TPOs)

*This map is not to scale*

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# Planning Framework

## Listed Buildings

- 3.3.3 There is one Listed Building within the Conservation Area, the Grade II listed Kursaal amusement park building, from which the Conservation Area takes its name. This building was designed by George Sherrin and built between 1898-1899.
- 3.3.4 Listed Building Descriptions can be found via the National Heritage List for England: <https://historicengland.org.uk/listing/the-list/>. The list description for the Kursaal is reproduced in Appendix A.
- 3.3.5 Buildings of special architectural or historic interest are designated as Listed Buildings by the government under the Planning (Listed Buildings and Conservation Areas) Act 1990 for their special architectural or historic interest. Listing ranges from Grade I (the highest level of protection) through II\* to II. Listing also applies freestanding objects and structures within the building's "curtilage" (i.e. its grounds) which have been there since before 1st July 1948, for example, a wall attached to a Listed Building or a garden building where the main house is listed.
- 3.3.6 Protection is provided through the Listed Building Consent procedure, which is required by owners or developers when they apply for change to their property, including alterations, additions or demolitions. Work to a Listed Building should conserve and enhance the building's special architectural or historic interest.

## Locally Listed Buildings

- 3.3.7 There are two Locally Listed Buildings within the Conservation Area; the Minerva Public House (currently occupied by Tiffany's Lounge Bar) and the Britannia Public House (currently under redevelopment). Both of these buildings date to the early phase of South End's development in the late-18th century, when they were built as houses for locals. They were later converted to public houses/inns.
- 3.3.8 Southend has a wide range of historic buildings and structures. For those which do not meet the criteria for national listing, the Council can identify them as 'Locally Listed'. These are non-designated heritage assets. The purpose of the Local List is to identify buildings, structures and monuments of local architectural or historic importance and to take action as far as possible to conserve them.
- 3.3.9 SBC's criteria for the designation of Locally Listed Buildings requires buildings to:
- Demonstrate the Borough's history, particularly during its main period of growth. This includes buildings important for its social history such as schools, churches, public buildings, leisure, entertainment and commercial buildings.
  - Have architectural interest - be designed by a well-known architect, be a good example of a particular style or period, contain good architectural features or be important for the townscape.

# Planning Framework

3.3.10 Change to Locally Listed Buildings needs to be carried out in a sympathetic manner. A building's Locally Listed status will be a material consideration for all planning applications. As with Listed Buildings, applications involving loss or harm to a Locally Listed Building will normally be resisted although a balanced judgement will be made, having regard to the scale of any harm or loss, the significance of the asset and any public benefits.

## Other Designations

3.3.11 Map B also shows tree protection orders (TPOs) in green, which prohibit works to cut down, lop, uproot or damage important trees. These trees are to the north of the Conservation Area but within its setting.

## Section 4.0

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# History and Archaeology

## 4.1 Archaeological Interest

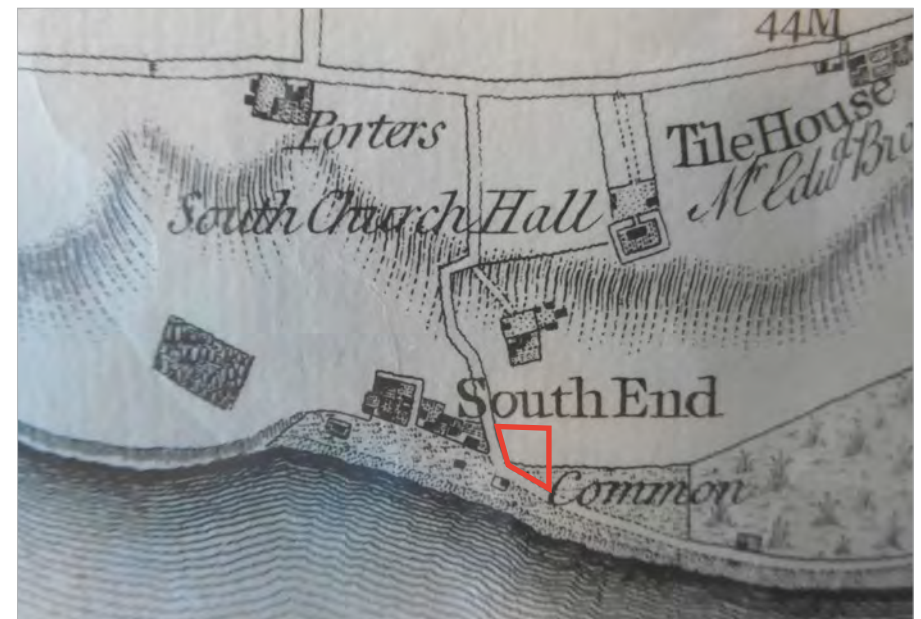
4.1.1 There is no known below-ground archaeological interest in the Conservation Area. The Sites and Monuments Record for Southend records four Second World War road barriers in the vicinity of the Kursaal, which are discussed in paragraph 4.3.12.

## 4.2 General History of Southend-On-Sea

4.2.1 The name 'Southend' was first recorded as 'Stratende' in 1309. It became 'Sowthende' and by the 18th century was called South End. It was originally a small collection of fishermen's huts close to the shoreline, about 500 metres west of the present Conservation Area, on the southern border of lands belonging to Prittlewell Priory (2km to the north). The settlement was within a scattered rural community with farmland extending down to the shoreline.

4.2.2 The settlement remained a very small farming district until around 1700 when it was discovered that the foreshore was an excellent breeding ground for oysters. It is believed that a fisherman named Outing discarded some young oysters that were too small to sell onto the mudflats. A year later he discovered that the oysters had grown, and subsequently leased a large section of the foreshore for oyster cultivation. Within a few years the whole of the foreshore from Hadleigh to Shoeburyness was being utilised for breeding oysters. This industry lasted until the beginning of the 20th century. With this discovery and the growth of the London barge trade, the settlement began to expand. In 1767 the first brick buildings in South End were built; a row of fishermen's cottages at Pleasant Terrace (now demolished).

4.2.3 From the mid-18th century, the settlement also began to develop a new role. Sea-bathing for health became increasingly fashionable in England and new resorts were developed around the coast. Local landowners tried to exploit this fashion and attract visitors to South End with new accommodation in lodging houses, small inns and hotels. Initially, the modest, small resort catered mostly for local gentry but by the 1790s it was attracting people from London via new stage-coach services. Demand for accommodation appears to have exceeded supply and this may have been a factor in encouraging the development of New South End. Map C, Chapman and André's map of Essex, shows the new settlement of 'South End' in 1777, which shows the site of the future Character Area to be undeveloped land, on the area marked as 'common' land.



Map C: Detail from Chapman and André's Map, 1777 with the approximate location of the Conservation Area shown in red

# History and Archaeology

- 4.2.4 In the 1790s a concerted effort was made to create a more exclusive and fashionable resort with the development of Royal Terrace at the top of the clay ridge to the west. This was intended to be the first stage of the development of 'New South-End'; the original settlement along the shoreline became known as 'Old South-End'. However, the new development failed to attract fashionable clientele and the main area of the resort remained in Old South End which spread along the shoreline facing onto a narrow stretch of common land separating it from the beach. One of the main problems was the difficult access by road and sea and during the early-19th century the resort appears to have catered mainly for local and less fashionable gentry.
- 4.2.5 From the mid-19th century, however, three factors changed the situation. Increasing wealth and leisure time for the middle classes (compulsory Bank Holidays were introduced in 1871), greatly improved access by rail and boat and the rise in popularity of excursions and holidays all helped to make Southend (as New and Old Southend together came to be known as from the early-19th century) an attractive destination, especially for Londoners. The first railway from London was completed in 1856 and the Pier (originally constructed in wood in 1829–1830) was intermittently improved and extended, and eventually rebuilt in 1889 with a brand new electric railway, the first of its kind on a pleasure pier, making an excursion to Southend an even more welcoming prospect. Southend's growth and popularity was acknowledged in 1892 when it became recognised officially as a town and its role as a seaside resort town was indicated the year after by its renaming as Southend-on-Sea. New attractions on the seafront were developed for visitors, along with new hotels and guesthouses. The seafront promenade was laid out and new housing spread over the surrounding area for people attracted to live permanently in the resort.

The late-19th century was a boom period of growth and by the early-20th century Southend-on-Sea had become London's largest seaside resort.

The Kursaal has occupied a key place in the social history of the Conservation Area and in Southend-on-Sea more widely. Dancing was a particularly favoured event hosted by the Kursaal, local newspaper columns from the early twentieth century detail various dances and competitions held in the ballroom, including the final dance of the season in 1913 which included 26 dancing couples and 300 onlookers. The Kursaal and Blackpool are often cited as being the main two dancing venues in England during the early twentieth century which gives a sense of the building's national importance. Indeed, an article from 1913 describes an evening at the Kursaal:

*"The dance was the Kursaal's lucky charm. Ladies came flocking to the Kursaal after dinner; husbands brought their wives, mothers their daughters, their sons were already there, and for two or three nights a week the Kursaal has presented the scene of a fashionable ballroom. The open-air deck close to the sea, admirably served as a place for sitting out on a summer's evening."*

By 1923, the fox trot and waltz numbers held at the Kursaal could be heard on the wireless radio nationally. A film in the British Pathé archive survived from 1931 showing the wider site that had existed to the north of the domed building. Visitors were shown enjoying the many rides which had existed including a roller coaster, a log flume and spinning teacups.<sup>01</sup>

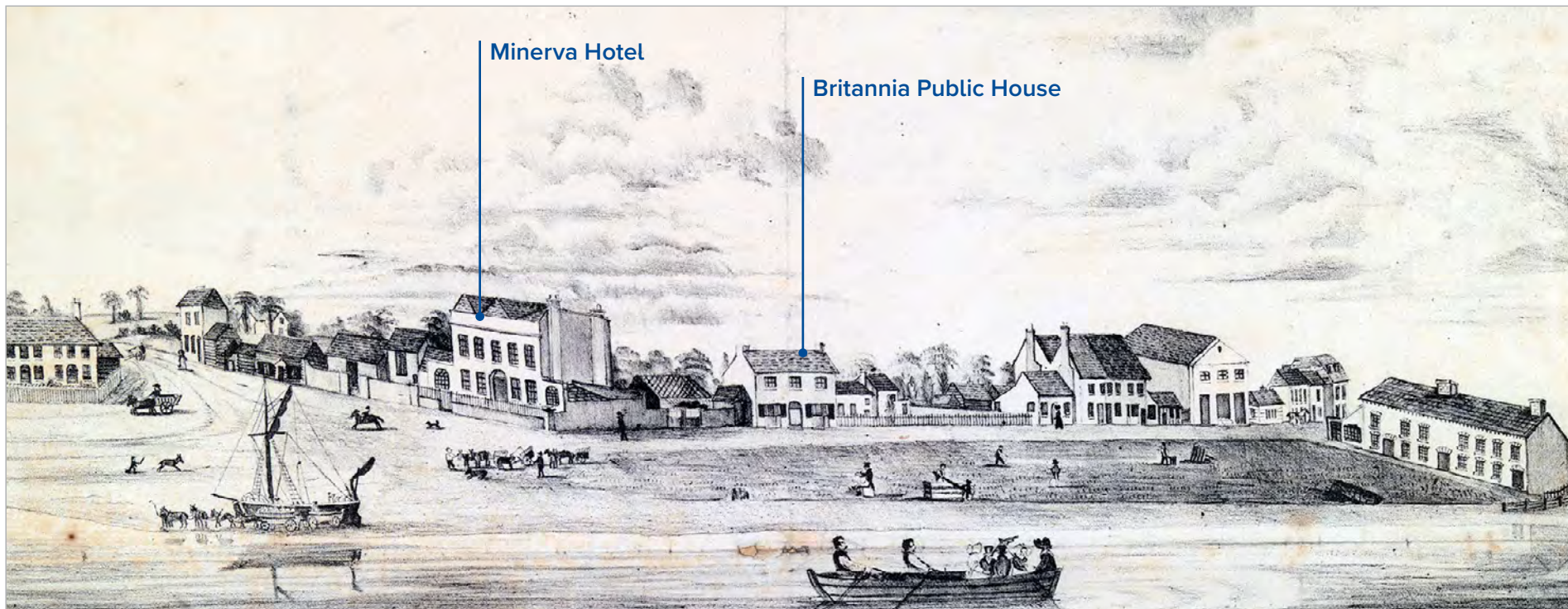
<sup>01</sup> Pall Mall Gazette - Thursday 19 July 1923; Bexhill-on-Sea Observer - Saturday 11 October 1913; Bexhill-on-Sea Observer - Saturday 05 September 1914.

# History and Archaeology

## 4.3 History of the Kursaal Conservation Area

4.3.1 The earliest buildings in the Conservation Area predate the Kursaal. The Minerva Hotel was originally Minerva House, the home of Abraham Vandercord, the principal local barge owner. The Minerva House was in the centre of the hamlet, at the time of the hamlet's early development as a small resort. The building was later converted to hotel and public house. The Britannia was also built as a house in the 18th century and was later converted to an inn.

4.3.2 An early-19th print shows both 1 and 6 Eastern Esplanade (the Minerva and the Britannia). The Minerva (No.1) occupies a prominent corner position and is the largest and grandest building in the image. The building's boundary treatment and lack of signage suggest that it was still in residential use. The landscape has a village-like character with signs of agricultural industry such as figures working on the land between the sea and what is now Eastern Esplanade, and horses and carts on the unsealed roads.



Early-19th century engraving of Southend showing the Minerva Hotel on the corner of the street junction and the Britannia public house to the east



# History and Archaeology

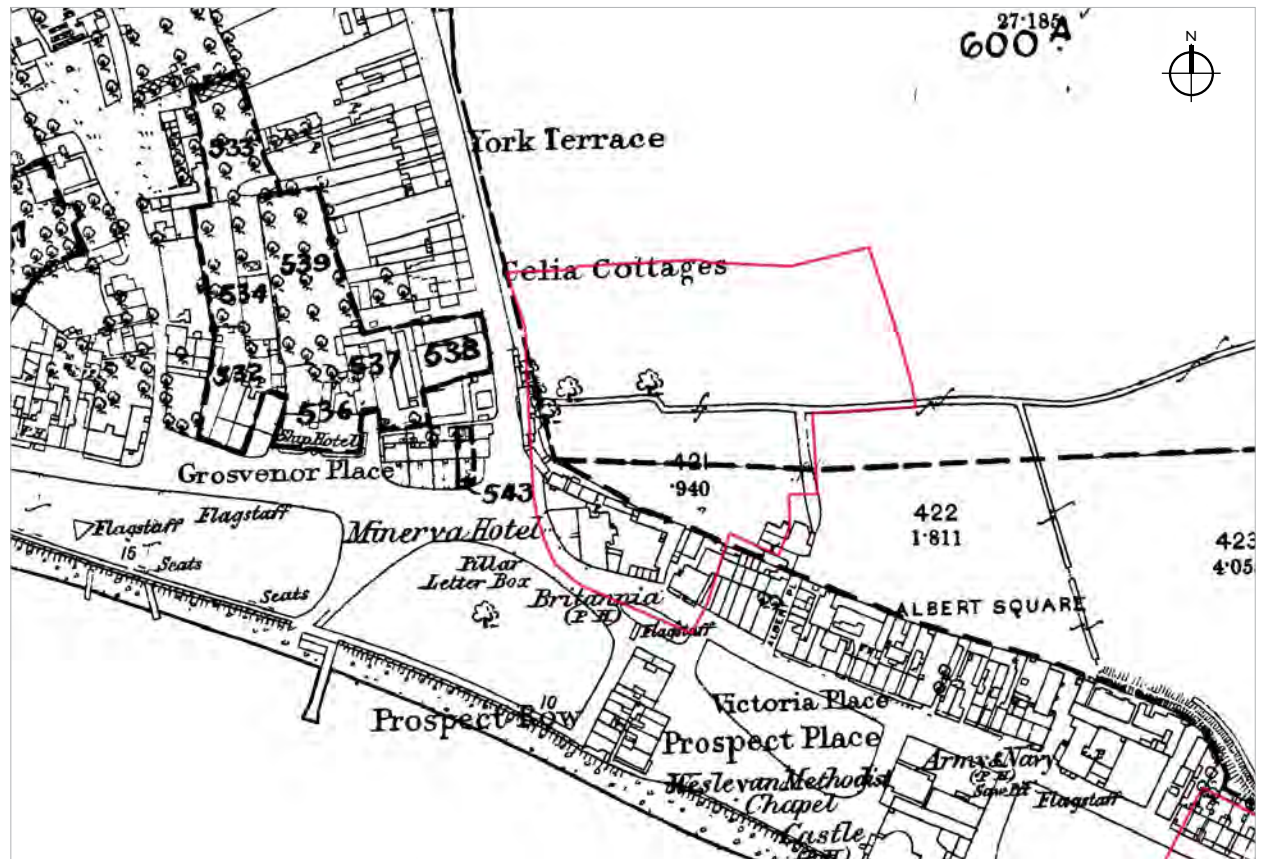
4.3.3 The Tithe Map (Map D) shows that Southend had developed significantly since Chapman and André's map of 1777. The town had extended to the east and west and the seafront was characterised by rows of terraced housing and detached buildings. The future Kursaal Conservation Area had been partly developed with a few buildings on former common land facing the seafront. The land to the rear of these buildings and their associated outbuildings was as yet undeveloped. Behind the seafront the townscape was still characterised by open fields. The building included the Minerva Public House, occupying the corner site between what is now Eastern Esplanade and Southchurch Avenue, and the Britannia Public House.



Map D: Tithe Map, (Reproduced courtesy of the Essex Record Office: D/CT 276/1) with the approximate location of the Conservation Area shown in red

# History and Archaeology

4.3.4 The first OS map (Map E) shows the expansion of Southend. The expansion was triggered by the arrival of the railway in the mid-19th century (with Southend as the terminus), and the rising popularity of Southend as a seaside destination. The development of hotels and terraced housing facing the seafront had reached further to the south-east along Eastern Esplanade, and the west side of Southchurch Avenue was lined with housing. Other than the two public houses, there were some sheds and outbuildings arranged around a courtyard behind the Minerva Hotel, probably including stabling.



Map E: 1874 1:2,500 Ordnance Survey. This map is not to scale. © Crown Copyright 2019. All Rights Reserved. Licence number 100019680

# History and Archaeology

4.3.5 A late-19th century image shows the Minerva in more detail, illustrating a brick Georgian building very different to the one there today. The main building is two stories, with a central entrance and framing bays of one-storey each. The brick façade has sash windows. There are pairs of chimney stacks at each end of the main range. These stacks are still present although the facade has been significantly altered. The building was in use as a Hotel and Tavern as evidenced by the sign on the parapet. The front garden is enclosed by a low brick wall topped by railings.

4.3.6 A historic photograph of the Britannia survives but has not been reproduced here. It shows a three bay brick building with a deep painted or rendered base as far as the ground floor windowsills. The first floor sash windows were under flat brick arches whilst the ground floor bay windows had painted lintels or flat arches above. The parapet partially concealed the tiled roof and bore a sign "CHARRINGTON HEAD & CO'S ENTIRE. A one and a half storey white weatherboarded extension was attached to the rear of the building.

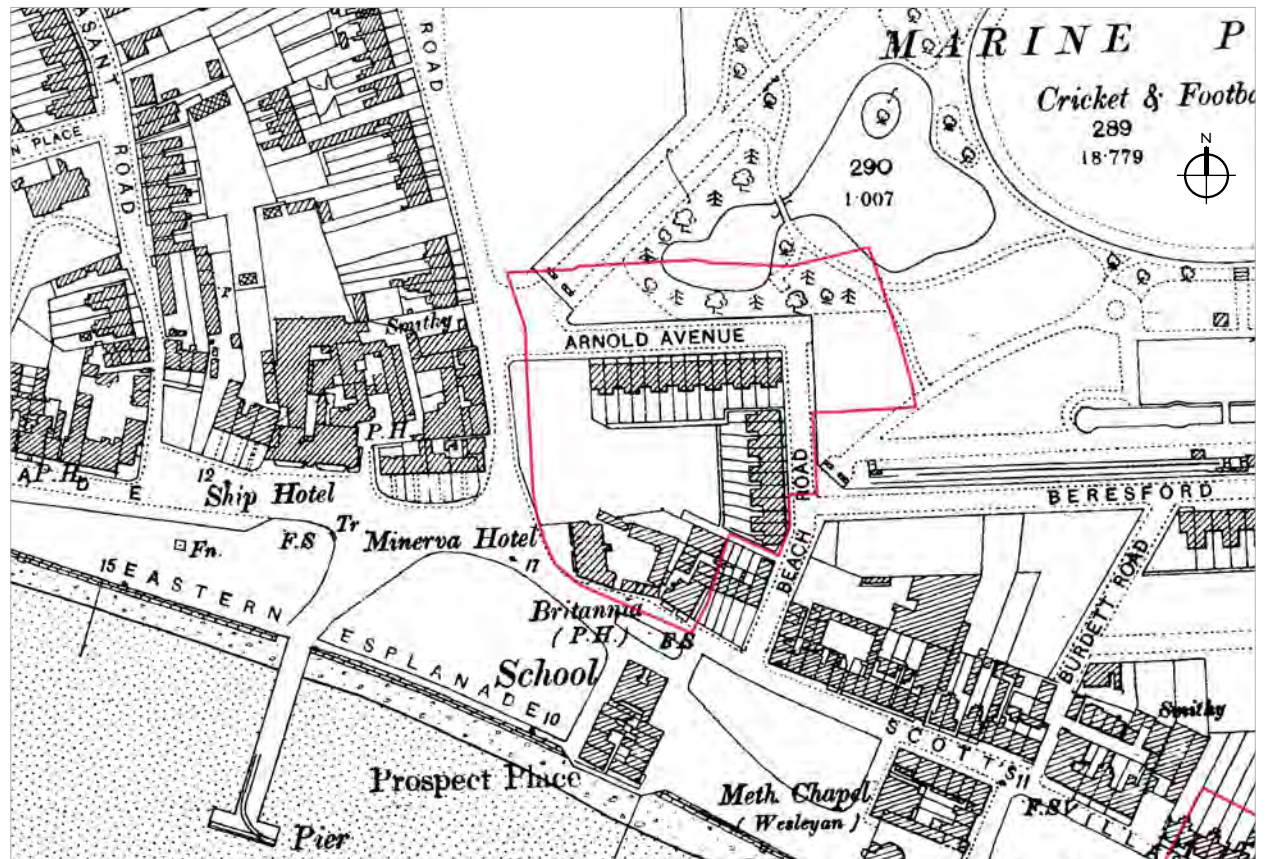


The Minerva Hotel, 1890



# History and Archaeology

4.3.7 By the late-19th century the London Tilbury and Southend railway line had been extended to connect with Leigh to the west and another railway station, Southend Victoria, had been built to the north of the existing Central Station. The railway extensions increased the population, with new houses built in association with the railway infrastructure development. The Conservation Area and its immediate setting show this, with two rows of terraced housing on Arnold Avenue and Beach Road (see Map F) replacing the previously open fields north of the Minerva Hotel and Britannia Public House. However, the most significant development was the construction of the Marine Park in 1894. The park included a large cricket and football ground and was served by new roads to the north of Scott's Villas (now called Eastern Esplanade): Arnold Avenue, Beach Road, Berresford Road and Burdett Road.

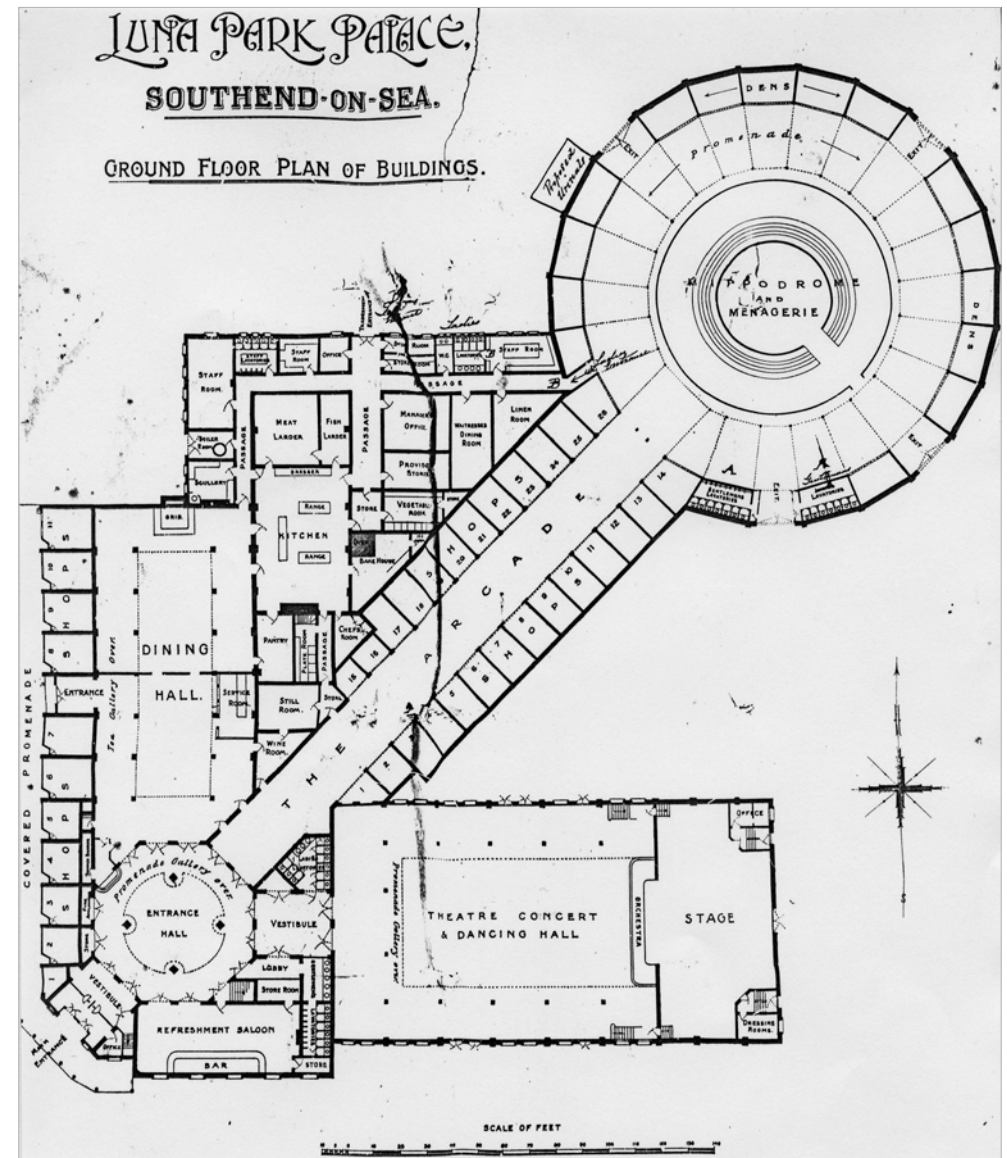


Map F: 1897 1:2,500 Ordnance Survey This map is not to scale. © Crown Copyright 2019. All Rights Reserved. Licence number 100019680

# History and Archaeology

4.3.8 In 1886 a grand entrance building was designed for the park. It was built between 1898 and 1901 by George Sherrin and John Clarke with the engineer R. J. Gifford Read in the south-west corner of the park. The building was named the Kursaal after the company who owned it, Southend and Margate Kursaals Ltd.<sup>02</sup> The distinguishing features of the building included the magnificent ballroom and a large circus building approached by the long Arcade. The Marine Park operated alongside the Trotting Track, which was used for local public sporting events such as football, athletic meetings, displays by fire brigades and open-air boxing tournaments.

4.3.9 In 1910 the Trotting Track was replaced with an Amusement Park named Luna Park. The Kursaal building was renamed the Luna Park Palace and comprised an entrance hall off the corner entrance bay, which led via a long Arcade to a circular hippodrome and menagerie with a promenade and a number of dens. To the east of the entrance hall was a theatre, concert and dancing hall, to the south a refreshment saloon and to the north a dining hall with associated kitchens and larders to the rear. The west range was lined by shops, as was the Arcade. Beyond the principal building, railways, tower swings, a joy wheel and swing boats were amongst the amusements installed. In the early-20th century, the ballroom was used as a cinema until 1914 when the building was occupied by the military. During the war, the garden was still accessible, although with more restricted access, and dancing continued in the ballroom. The Southend Football Club were based at the site from 1927.



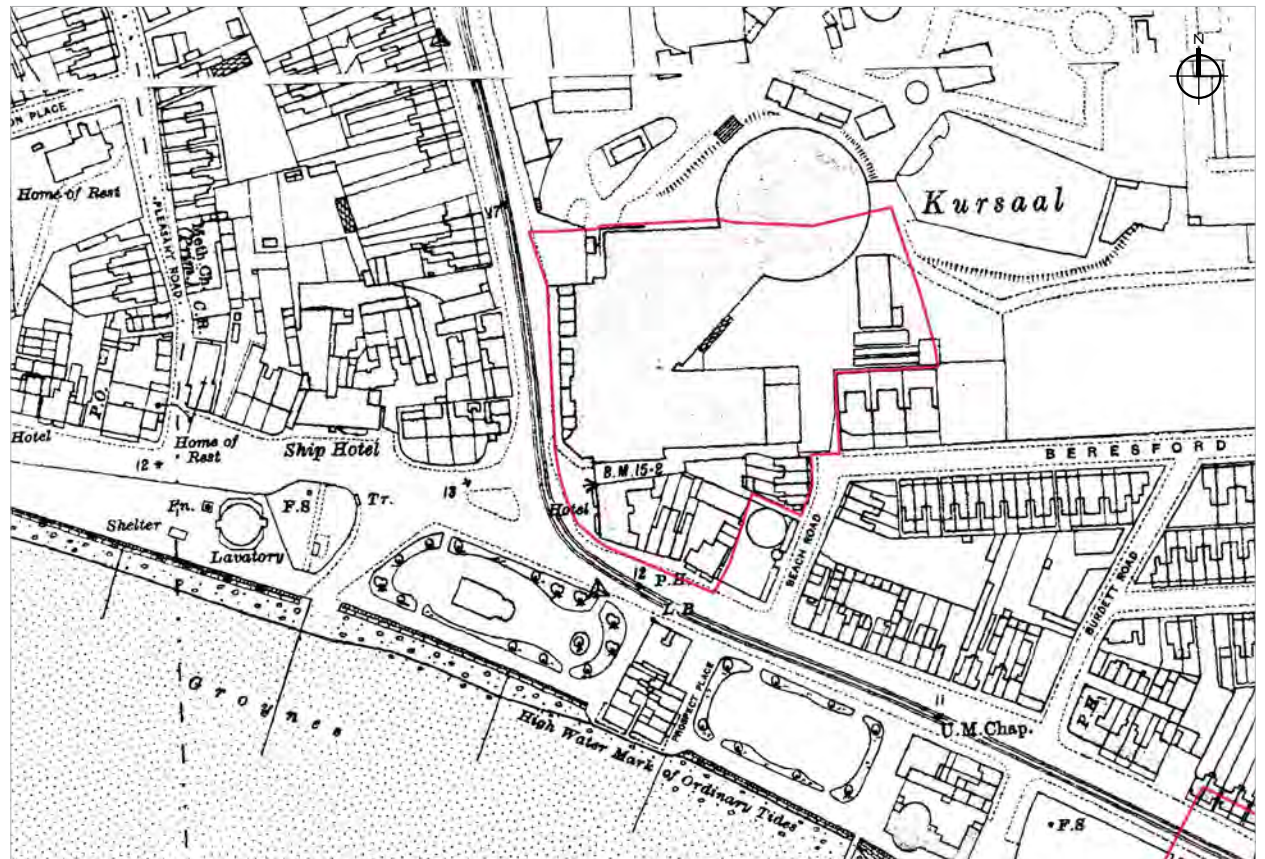
The Luna Park Palace, ground floor plan of buildings, c.1910

<sup>02</sup> Yearsley, p. 66.



# History and Archaeology

4.3.10 The 1922 OS map (Map G) shows the Kursaal building with amusements set out along pathways to the rear. The hotel and public house are still evident, although the hotel stabling has been replaced by the three terraced shops, likely built at the very end of the 19th century or early years of the 20th century. Various rear extensions were added to this terrace over the course of the 20th century. The growth of Southend is demonstrated by the housing lining the roads to the east.



Map G: 1922 1:2,500 Ordnance Survey insert license number This map is not to scale. © Crown Copyright 2019. All Rights Reserved. Licence number 100019680



# History and Archaeology

4.3.11 The following photographs show the Kursaal in the early-20th century. The photographs reflect the extent of the Kursaal site its role as an amusement park. The main Kursaal building featured its name in large lettering across the corner range gable (since removed). In these images, neither the Minerva Hotel (No.1 Eastern Esplanade), the Britannia public house (No.6), nor the Victorian Terrace had been rendered (although it had been by the 1930s). However, the Minerva Hotel had been extended southwards by a bay and the ball finials added to the parapet.



Postcard of the Kursaal, 1910. The Minerva public house features an elaborate stuccoed door case. This photograph is from before the ball finials were added to the parapet or the front elevation rendered. The single-storey building to the north has been added. (Reproduced courtesy of the Essex Record Office: D/DS 206/358)



Entrance to the Kursaal gardens, early 20th century

# History and Archaeology



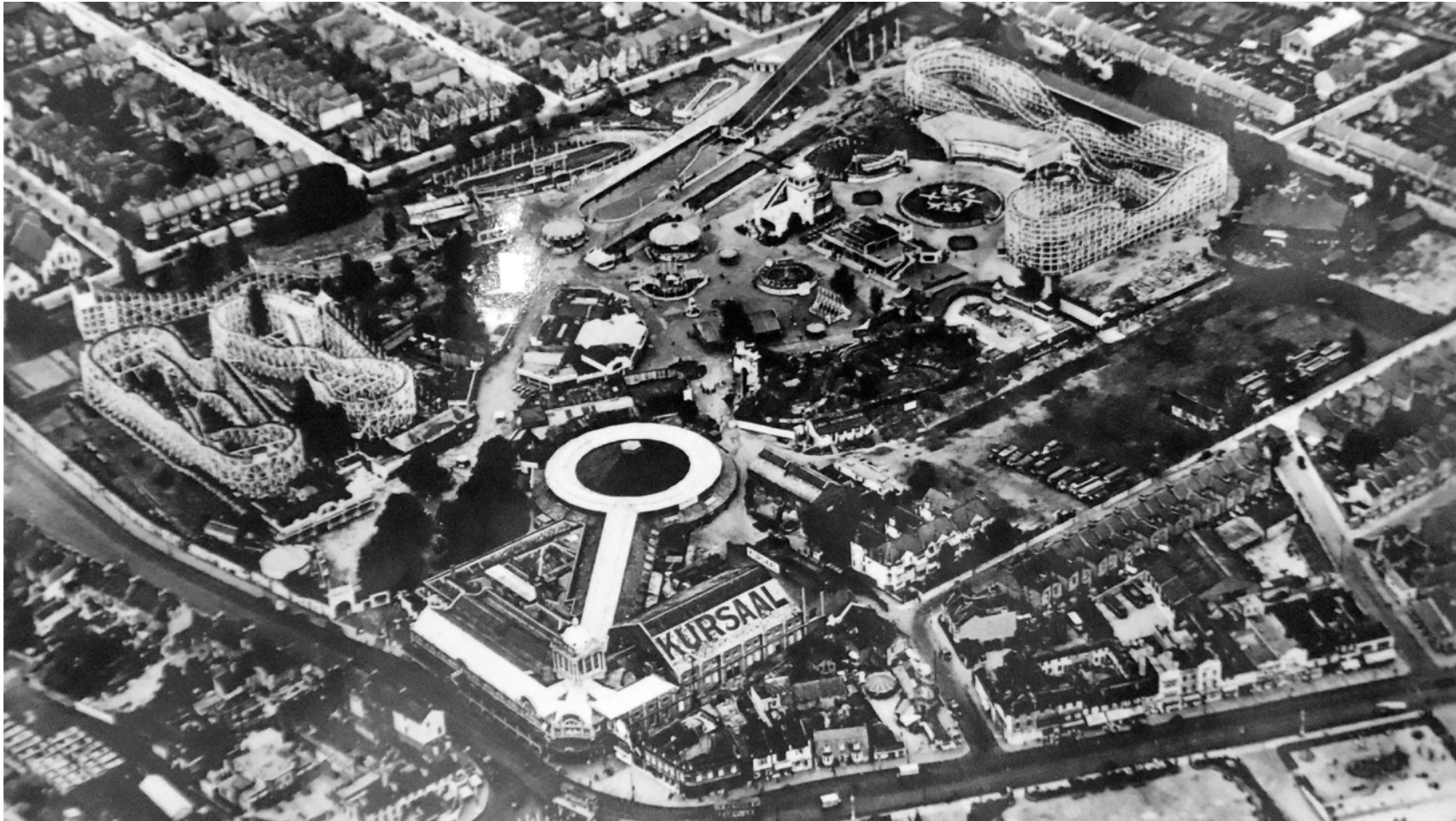
The beach near the Kursaal showing bathing machines in the foreground, the Minerva and Britannia Hotels, the Victorian terrace with ground floor shop fronts and the revolving Warwick tower in the background, 1900. (Reproduced courtesy of the Essex Record Office: D/DS 229/26)



Photograph showing the revolving tower in Kursaal grounds from Eastern Esplanade, as well as the Britannia public house, the Victorian terrace, which is not yet rendered. The ground floor features shopfronts with distinctive canopies. (Reproduced courtesy of the Essex Record Office: D/DS 292/6)



# History and Archaeology



Aerial view of the Kursaal, c.1935. The image shows the extent of the Kursaal site in the early-20th century, which now comprises only the remaining Kursaal building. The circular hippodrome, accessed via the long Arcade, is distinctive to the north-east of the principal Kursaal building. A variety of rides, merry-go-rounds and attractions are scattered around the site including the large figure-of-eight ride. The Victorian terrace facing Eastern Esplanade had been rendered by this time. (Reproduced courtesy of the Essex Record Office: D/DS 80/1)



# History and Archaeology

- 4.3.12 Over the next 50 years the Kursaal became one of Southend's principal tourist attractions and the largest park of its kind in the south of England.<sup>03</sup> Amongst its rides and attractions were the Aerial Flight, the Water Chute and Togo the Snake Charmer. The park even received a visit from Barnum and Bailey's famous American travelling circus. One of the most distinctive early rides was the revolving Warwick Tower, situated next to the Britannia pub which ran from 1898 to 1905.<sup>04</sup> This tower could carry 150 people at a time to a height of 126 feet, affording good views of Southend. Southend reached its peak of popularity in the 1930s with the major attractions including the Kursaal alongside the pier, the boat trips and the newly introduced Illuminations ('The Lights').<sup>05</sup> When the football club moved to Southend Stadium in 1934 the football ground was removed, space was freed up for the Cyclone Rollercoaster brought from Brussels Exhibition along with a number of other rides.
- 4.3.13 During the Second World War a large part of the Kursaal was requisitioned for the manufacture of uniforms for the forces. Road barriers were positioned along the seafront in Southend, including four near the Kursaal (SMR: 174-177). These have since been removed.
- 4.3.14 The Kursaal continued to be popular into the 1960s, with rides such as the Water Chute, bowl slide and Wall of Death.<sup>06</sup>
- 4.3.15 By the 1970s, like many of the former attractions and arcades, the Kursaal went into decline. By the end of that decade, a large part of the site had been sold for housing and the remaining portion was closed in 1986. Following a decade standing empty, John Breley Design Associates restored the Kursaal between 1996 to 1998. The L-shape of the south and west ranges was also infilled. The Kursaal was reopened with amusements that included a bowling alley and a casino.
- 4.3.16 In the last 20 years the Kursaal has had a number of uses indicating how difficult it has been to find a permanent use for the building. Uses have included a children's play centre, MacDonald's, convenience store, a bowling centre and quasar, and have involved various internal alterations.

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03 Ibid., p. 67

04 Ibid., p. 67

05 Ibid, p. 112

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06 Ibid, p. 112

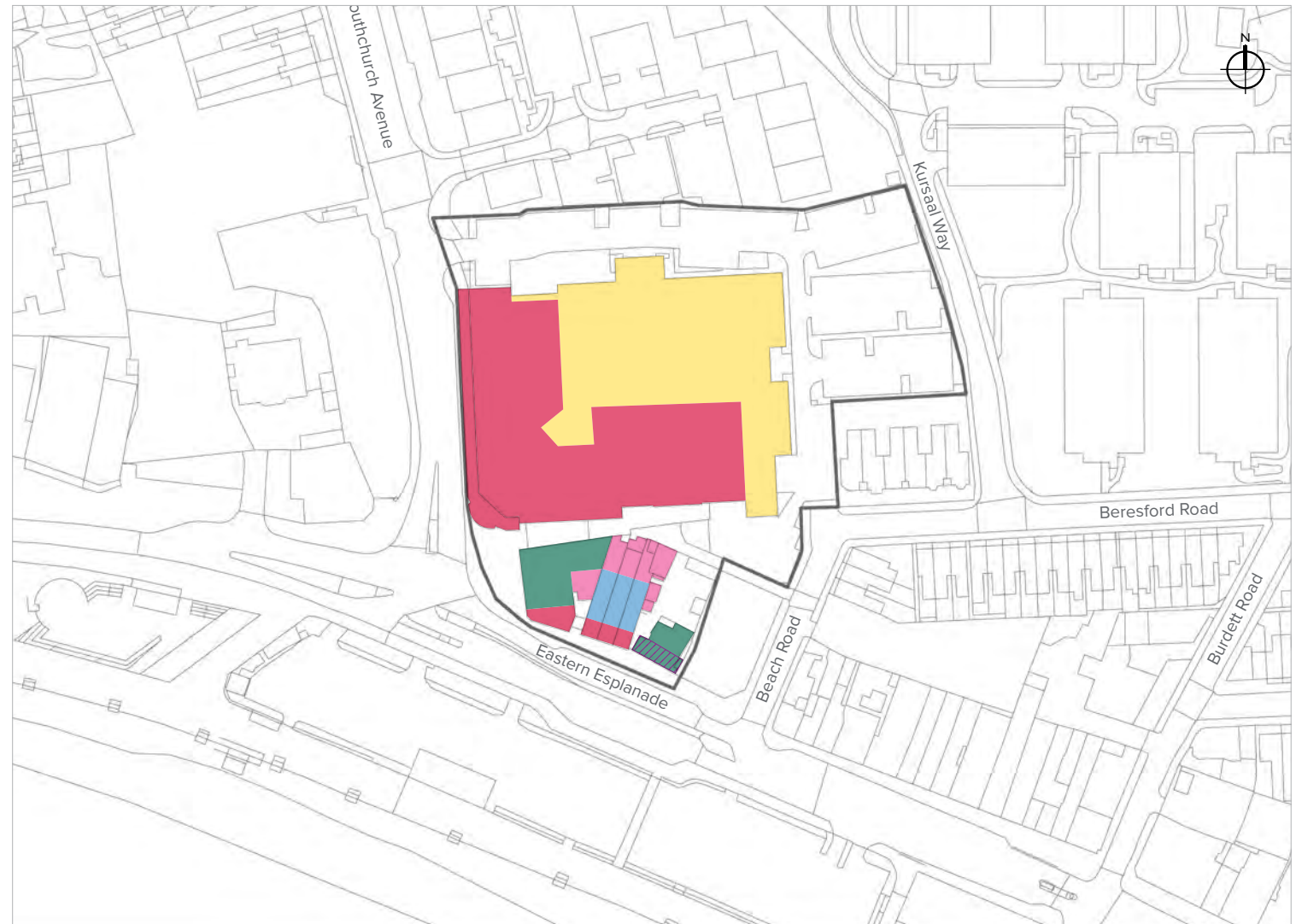
# History and Archaeology

## Map H: Building Ages

- Conservation Area Boundary
- Late-18th century
- Late-19th century
- Early-20th century extension
- Post-1920 extension
- Late-20th century extension
- ▨ 21st century façade alteration

*This map is not to scale*

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# Section 5.0

## Character Analysis

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5.2	Townscape	46
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# Character Analysis

## 5.1 Architecture

5.1.1 The Conservation Area comprises a range of styles and materials, as well as buildings of diverse scale and massing, which gives little cohesive or dominant architectural character to the Conservation Area. The variety of buildings in such close proximity does, however, demonstrate the development of Southend in the late-Victorian and early-Edwardian period and the demand for leisure, commercial and residential buildings.

## Uses

5.1.2 The Conservation Area comprises a range of uses (shown on Map I): the Kursaal building is the only remnant of the enormous Kursaal amusement park. At present, the building is largely vacant with commercial units on its west side facing onto Southchurch Avenue and a casino occupying a north-east section. Nos.1 and 6 Eastern Esplanade are commercial buildings; No.1, formerly the Minerva Hotel, is currently a bar and No.6, formerly the Britannia Public House has been converted to a restaurant on the ground floor and flats on the first and second floors, with further flats in a rear extension. Nos.3-5 Eastern Esplanade were built as terraced housing with ground floor shop fronts. They retain this usage pattern, although the historic shopfronts have been replaced with modern signage and shopfronts.

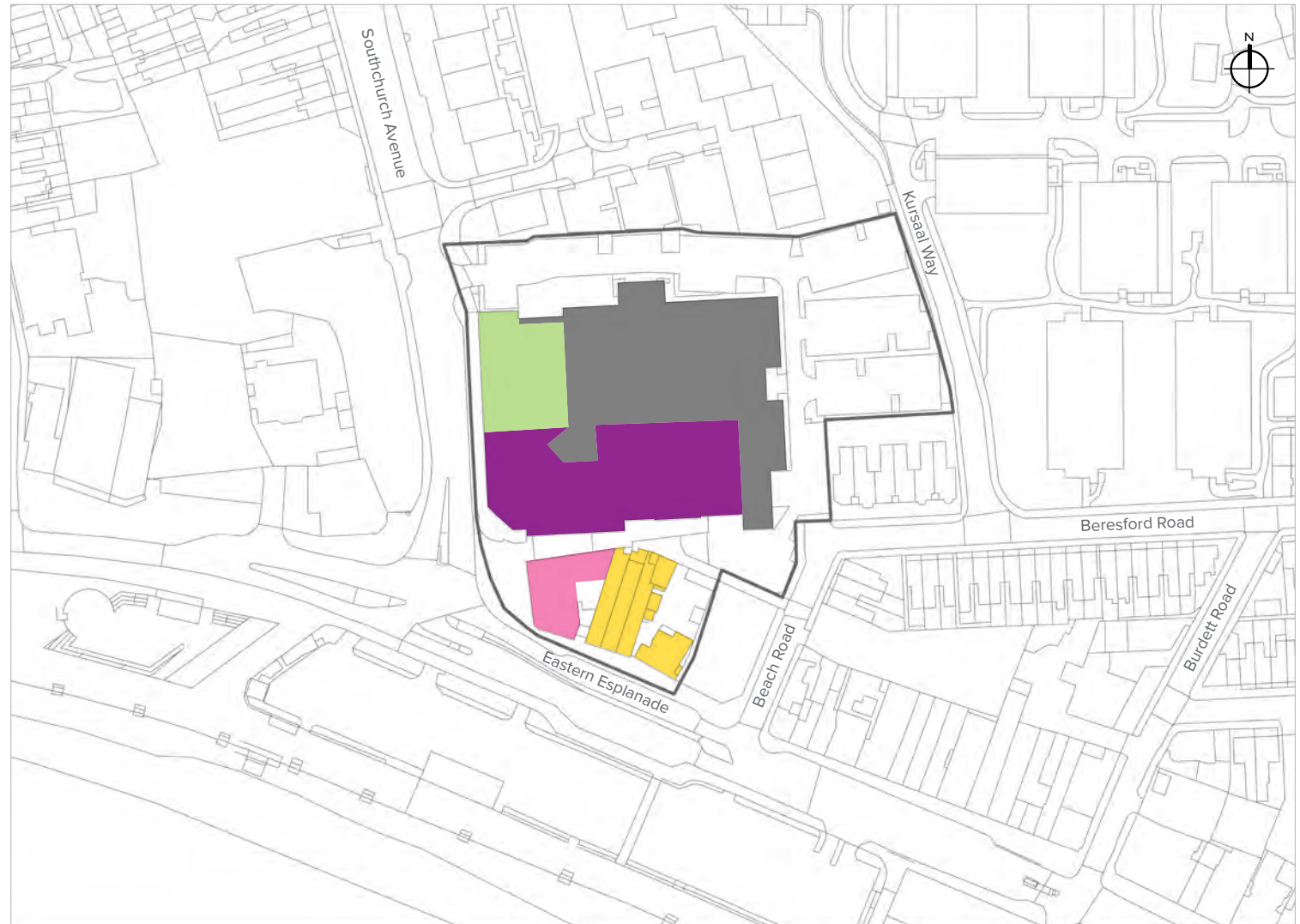
# Character Analysis

## Map I: Building Uses

- Conservation Area Boundary
- Retail
- Commercial
- Commercial with Residential Over
- Vacant (formerly leisure)
- Casino

*This plan is not to scale*

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# Character Analysis

## The Kursaal

5.1.3 The Kursaal is large in scale and massing and forms the focal point of the Conservation Area. Originally an L-shape on plan, it has since been extended to the north-east, replacing the former Arcade and Hippodrome, closing the open 'L' and making a rectangular block. The building is two-storeys high, except at the south-west section which has an attic and tall cuploa.

5.1.4 The front elevation is arranged in two parts: a symmetrical nine-bay range, facing Southchurch Avenue, and a corner range wrapping around to face both Southchurch Avenue and Marine Parade. The elevation is articulated by pilasters with red brick and stone banding. The ground floor of the longer (west) range is fronted by shops, with modern shop fronts, and sheltered by a glazed canopy supported by steel columns, which also serve as streetlamps above the canopy. The corner range also features a projecting canopy (a later addition which is rather overbearing in size) supported on columns over the entrance.



The front elevation of the Kursaal, comprising the corner range and the long east range, and the south range



The corner range of the front elevation



The west range of the front elevation



Covered canopy along the west range



# Character Analysis

5.1.5 The south elevation is made up of two parts: the former bar range, to the east of the corner entrance range; and the former theatre, concert and dancing hall range. The former is less grandiose and less visible than the ranges making up the main elevation. It features a slight projection to the right of the corner entrance, a brick parapet and hipped roof. A bland modern single-storey extension abuts this range. The latter, slightly recessed to the east, was rebuilt on a similar footprint to the theatre range and utilising some architectural references to the original.

5.1.6 The elevations to the rear (north, east and eastern section of the south elevation) are all part of the modern extension; they too feature red brick with stone quoining, string course and cornice, as well as alternating pilaster banding. However, these elevations are plainer than the primary elevations. They featuring large stretches of unarticulated brick wall, though some variety is given by changes in height, recession and projection of bays. They also feature a variety of pitched roofs and gable ends.

These elevations are largely inactive and have unsympathetic and utilitarian services. These include inbuilt and external exhaust flues, ventilation grills, airconditioning units and plant room doors. The north elevation features the casino entrance with an unsympathetic canopy above and smoking shelter adjacent.



The south range comprising the historic bar range on the left and the re-fronted theatre range on the right

# Character Analysis



The north elevation



Ventilation grilles and exhaust flues in the north elevation



The east elevation



North elevation with entrance to Casino and smoking shelter



# Character Analysis

5.1.7 The original part of the building exhibits an exuberant style comprising varied materials and decorative details, especially on the front elevation. Details such as window surrounds and mullions, string courses, moulded cornices, quoins and banding in pilasters are dressed stone, which contrasts with the red brick walls. The corner range features two grandiose Flemish gables containing Diocletian windows encased by moulded keystones and voussoirs. The windows are framed by brick and stone pilasters and crowned with decorative terracotta swags. The west range features a plainer central segmental pediment with a terracotta swag motif. The roofs are slate and the internal structure is concrete and steel.

## *Materials and Details Palette*





# Character Analysis

- 5.1.8 The square-based tower and dome is distinctive for its height and style and adds unique character to the Kursaal Conservation Area, as well as being prominent in the setting. Each elevation of the tower has three glazed sections divided by stone Corinthian columns. The corners are emphasised by projecting coupled columns. A dentilled cornice sits above. The dome has eight oculae set in decorative cartochue surrounds, a lantern supported on scroll piers, an onion dome and a tall finial.
- 5.1.9 The principle entrance is at a canted corner, visible from Southchurch Avenue, Marine Parade and Eastern Esplanade. The four sets of timber double doors are modern replacements which are relatively sympathetic. An unsympathetic double door, with mirrored glass and arched side windows in a glazed screen, is situated to the east of the main entrance. The west elevation also has a central entrance incorporated into the modern shopfront. The fascia over the door is overly large. The doors in the rear modern extension are large utilitarian service or fire exit doors in non-traditional materials. The doors to the casino (north elevation) are also modern with an unsubtle porch above.



The square-based tower and dome

# Character Analysis

*Examples of door types at the Kursaal*



Modern window in extension



Modern windows inserted into the arcade on the west elevation



# Character Analysis

5.1.10 The building has a variety of windows. The west range ground floor windows are modern shopfront windows with traditional style stall-risers and large sheets of glazing without mullions or transoms. This traditional design is relatively sympathetic, though modern shop signage stickers in the windows, and the dark colour of much of the joinery are sympathetic. They have a somewhat-out-of-proportion, wide, stained timber fascia with multi-pane glazing below. The window designs are inconsistent with the rest of the building. Mirrored glazing to the vacant units is out of keeping and replacement with clear glazing would be preferable.

5.1.11 Original windows are painted timber. There are tripartite windows at first floor level, articulated by Doric mullions. The building has several Diocletian windows either set in Dutch gables, like those in the corner range, or set beneath a triangular pediment, like that at the northern end of the west range. The corner and south range also feature single windows at first floor level. The modern extension elevations have fewer windows, which include both Diocletian and rectangular, unsympathetic, uPVC casement windows. The windows' stone detailing looks out of place in the plain, inactive elevations.

*Examples of original windows at the Kursaal*





# Character Analysis

## Nos.1-6 Eastern Esplanade

5.1.12 Nos.1 to 6 Eastern Esplanade comprise a terrace of three 19th century houses framed by two larger, former dwellings. These buildings, which face Eastern Esplanade and Southchurch Avenue, are smaller in scale and massing than the Kursaal, Nos.3 to 5 Eastern Esplanade are particularly small, at one bay wide and two stories high. No.6 is three bays wide and two stories high, with an additional attic level. While No.1 occupies a large corner site with four bays facing Eastern Esplanade and seven bays facing Southchurch Avenue and a corner bay, all two storeys high. A further single-storey bay nearest the Kursaal is only one storey high.

5.1.13 There is very little variety in materiality across Nos.1 to 6 Eastern Esplanade; the buildings' front elevations are generally painted render over brick, with slate roof tiles. Rear and side elevations are a mix of brick, painted brick and render. Rear elevations, especially those to the Victorian terrace, have a mix of additions, alterations and window styles with no consistent appearance.

5.1.14 The buildings have simple or sparse decorative and architectural features. The Victorian terrace features first floor bay windows with brick or render pilasters and ball finials articulating each building. The terrace also exhibits delicate dentilling beneath the eaves. The bay windows have lost their original sash windows and have been replaced by inappropriate uPVC units; the ground floor windows have also been replaced by unsympathetic modern shopfront glazing. The ground floor also has inappropriate signage, oversized fascia boards and satellite dishes. The side elevation of No.3 is cluttered with exhaust pipes and vents serving the restaurants.



Nos.3-5 Eastern Esplanade

# Character Analysis

5.1.15 No.1, the former Minerva Hotel, features a curved corner with a blind window and a contrasting dark paint colour picking out window and door architraves, string coursing, frieze and parapet, cornice and ball finials. The windows are fixed or casement with their transoms and mullions also articulated in the same dark paint colour.

5.1.16 No.6, the former Britannia public house, has recently (in 2019) been the subject of a façade retention scheme to redevelop the building, due to poor structural condition of the building behind. It has two ground floor bay windows, three first floor windows and three attic dormers, all modern timber sashes. The roof is modern red tiles with a bronze coloured cladding to a surrounding parapet. The central front door is covered with an unsympathetic metal roller shutter and the fascia above is rather garish. However, the façade retention scheme has enabled the symmetrical design of the façade and key elements such as the bay windows to be retained and refurbished.

5.1.17 The roofs are generally pitched, although No.1's roof is concealed behind a parapet and is divided into four ridges with several chimney stacks. The Victorian terrace features one shared chimney stack between Nos.4 and 5 and a smaller stack serving No.3. No.6 has no chimney stack.

5.1.18 Nos.1 to 6 Eastern Esplanade all feature modern doors. No.6 was mid-development at the time of survey in 2019. Nos.3 to 5 have modern doors set within unsympathetic shopfronts and No.1 has sympathetic modern timber doors with glazed upper panels. Shop signage, including fascia boards, are all large and garish and would benefit from more subtle approaches that reflect the area's Conservation Area status..



The former Minerva Hotel



The Britannia

# Character Analysis

*Nos.1-6 Materials and Details*



*Good examples of windows*





# Character Analysis

*Examples of inappropriate windows, satellite dishes and shop fronts*



# Character Analysis

## 5.2 Townscape

5.2.1 Features discussed in this section are shown on Map J: Townscape.

5.2.2 The Kursaal is situated on low-lying ground at the edge of the northern shoreline of the Thames Estuary. The beach and sea lie to the south separated from the Conservation Area by the busy Eastern Esplanade road and a large car park. To the north, notably along Southchurch Avenue, the land gradually slopes upwards.

5.2.3 The buildings in this Conservation Area are located along the main strip of seafront development in Southend. They do not have gardens as they are hard up against the pavement. The immediate townscape is largely defined by the traffic lights, street lamps, bollards, signage, metal fencing and speed cameras at the busy intersection between Marine Parade, Eastern Esplanade and Southchurch Avenue. Southchurch Avenue also has bike racks and bins of different design. The path connecting the seafront to Marine Parade, on a north-east to south-west axis, also has street furniture such as bins, bike racks and streetlamps. This high concentration of utilitarian street furniture detracts from views of the Conservation Area from the seafront or the town centre. The streetlamps topped with flagpoles built into the canopy of the Kursaal along Southchurch Avenue are a positive element of street furniture.

5.2.4 The road, pavement and pathway at the intersection of Marine Parade, Eastern Esplanade and Southchurch Avenue are tarmacked. The brick pavement on Southchurch Avenue is in good condition. However, the tarmac pavement in front of Eastern Esplanade is cracked in places and in need of maintenance.

### Townscape



# Character Analysis

5.2.5 There are a few trees and planting areas which help to soften the area somewhat. They are located at the boundary of the car park to the south, in the car park to the rear of the Kursaal, and to the north on Southchurch Avenue. The townscape of this rear area is minimal and is limited to tarmac surfacing. This side of the Conservation Area is bounded by high timber fencing and brick wall in places. The former back gardens to the Victorian terrace, Nos.3 to 5 Eastern Esplanade, have been largely filled by 20th century extensions. No.6 retains a yard bounded by timber fencing.

*Townscape*





# Character Analysis

5.2.6 There are good views of the Conservation Area from the footpath to the south-west (linking the seafront to Marine Parade); from the opposite side of Eastern Esplanade looking north-west and from the promenade; and looking south along Southchurch Avenue. The cupola of the Kursaal is a key landmark in Southend, which can be seen from streets in the surrounding area. Views of the cupola include glimpses of the rear in context with the modern extensions from Beach Road, to the particularly important view of the cupola when traveling eastward along Marine Parade. The new building beside the Kursaal does not have a significant impact on the key views towards the cupola from the south and west.

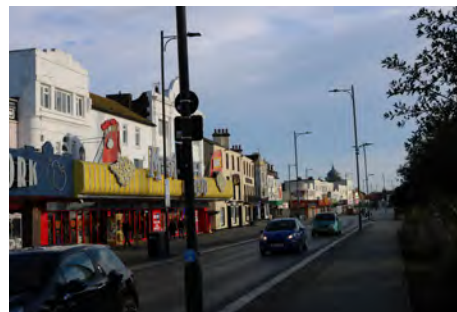
## Views



View looking north-east across Marine Parade



View of the cupola of the Kursaal from further east on Eastern Esplanade



The cupola from further west on Marine Parade



View looking north-west across Eastern Esplanade



The cupola from the west on Marine Parade



View looking south along Southchurch Avenue



The cupola from Beach Road

# Character Analysis

## Map J: Townscape

- Conservation Area Boundary
- Green Verge/Planting
- Good Quality Hard Landscaping
- Trees
- ★ Landmark Building
- Views
- Negative Feature\*

- A Frontages with negative alterations
- B Poor condition
- C Busy traffic junction and clutter of traffic lights
- D Vacant unit
- E Bland modern extension
- F Vacant plot
- G Garish amusement arcade

\*See also Building-by-Building map in Appendix B for positive, negative and neutral buildings.

*This map is not to scale*

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# Character Analysis

## 5.3 Setting

- 5.3.1 The setting of the Conservation Area also affects its townscape and character. From Eastern Esplanade, views of the Thames estuary are largely obstructed by the car park on the south side of Eastern Esplanade and the built-up seafront defences; the setting is therefore somewhat dislocated from the sea, which is exacerbated by the clutter of street furniture and signage at the junction. However, views of the sea from first floor windows are unimpeded. Views of the Conservation Area from the seawall and promenade, from the east and west, are important owing to the prominent Kursaal dome and, therefore, the area south of the Conservation Area plays a significant role in its setting.
- 5.3.2 When descending Southchurch Avenue looking south, to the west of the Conservation Area, the sea is visible owing to the slope of the road and the flat nature of the car park in front of the sea.
- 5.3.3 The opposite side of Southchurch Avenue to the Kursaal is characterised by vacant buildings, an unoccupied hard-surfaced area, and a large tract of overgrown land surrounded by metal fencing. This unoccupied and unmaintained area is obtrusive in the immediate setting of the Conservation Area, though it has planning permission for residential flats. It has been identified in the SCAAP as an opportunity site and any development on this site has the potential to impact on the setting of the Conservation Area and Listed Kursaal.
- 5.3.4 Further to the west, the commercial/leisure buildings facing Marine Parade and the seafront have a variety of styles and materials. Residential accommodation is located to the north of the Conservation Area. A recent landscaping scheme for the promenade along the south side of Marine Parade has created a good quality public area with new paving, lighting and interesting features including fountains.
- 5.3.5 Tall, modern, residential unit blocks are located to the north and east of the Conservation Area are only visible from the the car park behind the Kursaal, and have little impact on the setting. Many of the commercial/leisure buildings to the east are vacant and their condition is degraded. Many of the occupied buildings require maintenance, repair and removal of cluttered or unsympathetic signage. The Fantasia Amusements arcade immediately east of No.6 has garish colouring and oversized signage, and bland brick façades to the rear. This area also detracts from the Conservation Area's setting.
- 5.3.6 Several busy roads (Marine Parade, Eastern Esplanade, Southchurch Avenue) form the west and south sides of the Conservation Area. The noise and pollution caused by traffic at their intersection impacts the Conservation Area's setting.



# Character Analysis



Vacant plot opposite the Kursaal, allocated as an opportunity site in the SCAAP



High quality landscaping on Marine Parade to the east of the Conservation Area



The Kursaal seen across the high quality landscaping on Marine Parade and with the opportunity site opposite (behind the green hoarding)



Amusement arcades on Marine Parade to the west of the Conservation Area

# Section 6.0

## Management Plan

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6.2	Conservation Vision	53
6.3	Issues, Opportunities and Recommendations	54
6.4	Guidance on Alteration and Repair	61



# Management Plan

## 6.1 Introduction

6.1.1 This section highlights issues and threats within the Kursaal Conservation Area, as well as opportunities to enhance its special historic and architectural interest. It begins with a Conservation Vision, summarising the aims for the future of the Conservation Area. Issues and opportunities are described, and recommendations made for the reduction or removal of threats to the Area's special interest. The section concludes with guidance on how to go about the sensitive repair and alteration of materials, details and features characteristic of the Conservation Area. Alterations, repairs or new development should follow this guidance to help conserve the special interest of individual properties and the Conservation Area.

## 6.2 Conservation Vision

- 6.2.1 The Kursaal will be given an appropriate and viable new leisure use which will bring vitality back into the building and contribute to life and atmosphere of the seafront.
- 6.2.2 The historic character and special interest of the Kursaal Conservation Area will be conserved and enhanced, making it an appealing place for people to live, work and spend leisure time.
- 6.2.3 Views of the Kursaal will be retained within and from outside the Conservation Area and the building will retain its landmark character as an important historical landmark on the seafront.
- 6.2.4 Insensitive modern shopfronts and inappropriate fascia boards will be removed and replaced with shop fronts with more traditional designs and materials.
- 6.2.5 The buildings will be in good condition, with inappropriate alterations reversed, and traditional materials and details used for features such as walls, windows, roofs and doors.
- 6.2.6 New and redeveloped buildings within the setting of the Conservation Area and Listed and Locally Listed Buildings, particularly to the west, will be of high quality design and considered in their form and scale, respecting views of the Kursaal as a local landmark.
- 6.2.7 Street furniture, including traffic lights, fences and lampposts, at the junction adjacent will be reduced to the minimum necessary for safety and will be high quality, preferably of bespoke design. Landscaping will be improved and could form a continuation of the high quality public realm scheme on Marine Parade.



# Management Plan

## 6.3 Issues, Opportunities and Recommendations

### Condition

---

6.3.1 The aesthetic and character of the Conservation Area is diluted by the poor condition of many of the buildings. The Victorian terrace is particularly rundown; the render to the front elevations is cracked and peeling in places and the roofs, particularly to No.3, in poor condition. The rear elevations are in a poorer condition owing to neglected and poorly maintained extensions and alterations. The Kursaal itself would benefit from repair and upgrade; the paintwork to certain window surrounds and cills has deteriorated, sections of terracotta swags are missing and stone details have been damaged by water and vegetation growth. Nos.1 and 6 are in much better condition with signs of recent repair or refurbishment noted during the 2019 survey.

### Recommendations

- 6.3.2 Keeping buildings in good condition will ensure the area is an attractive and desirable place to spend leisure time, live and work.
- 6.3.3 Find a viable new use for the Kursaal, which will enable repair and upgrade.
- 6.3.4 Undertake regular maintenance checks to prevent problems from occurring and protect original features. This will also ensure small problems do not come bigger, more costly issues to fix.
- 6.3.5 Follow guidance in Section 6.4 to ensure repairs and alterations are carried out in the appropriate manner, with an appropriate use of materials and attention to detail.

# Management Plan

## Use

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- 6.3.6 The Kursaal is partly vacant. Vacancy can potentially lead to issues with condition as, without regular inspections of the building, small problems go unnoticed and can turn into larger issues. Vacant buildings can also be a target of vandalism.
- 6.3.7 The best use for an historic building is usually that which is was originally designed for. A long-term viable new use or uses for the Kursaal would be a significant improvement for the Conservation Area and seafront setting.

## Recommendations

- 6.3.8 An appropriate new use(s) for the Kursaal should be found that provides opportunities for active day time and evening uses.
- 6.3.9 Where considered acceptable in principle, any change of use should be appropriate to the Kursaal and its status as a Listed Building, conserving the special character and appearance of the Conservation Area, retaining active frontages and original features, and should not result in inappropriate alterations.

## What is a Heritage Impact Assessment?

**Heritage Impact Assessment (HIA)** is a process used when proposals are put forward for change to the historic environment. It is usually a requirement of listed building consent or planning consent for proposals within a Conservation Area. It identifies what is historically and architecturally important about a heritage asset, in order to be able to assess whether proposed changes will have a positive, negative or no impact on the heritage values of the place. Advice is usually given by a specialist heritage consultant and the resulting conclusions presented in a report, which should include:

- Identification and description of the proposals site and its setting;
- Identification of any designations, such as listing, which the site is subject to or which are within the setting of the site;
- Description of the history of the property;
- Identification of the 'significance' of the site, i.e. its historic and architectural interest;
- Assessment of the impact the proposals will have on the significance of the site, as well as recommendations for any changes to the scheme that will reduce any negative impacts that are identified.

# Management Plan

## Inappropriate alterations

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6.3.10 Modern alterations detract from the appearance of individual buildings and harm the aesthetic and character of the Conservation Area. Replacing these features with designs and materials which reflect the historic form of the buildings would enhance their appearance. Examples include:

- The historic ground floor shopfronts in the Victorian terrace have been inappropriately replaced by modern shopfronts, and historic sash windows in the first floor bays, with uPVC ones. As well as detracting visually from the Conservation Area, the use of uPVC windows reduces the breathability of traditionally constructed buildings by preventing moisture from egressing the building. Original materials are more permeable modern materials. There are opportunities to improve the appearance and condition of the building fabric of the Conservation Area through the replacement of UPVC windows with traditional timber units.
- The same terrace has also been impacted by the application of render over original brickwork, the addition of various exhaust flues and vents in association with the ground floor restaurants and fast food shops, as well as satellite dishes, signage, security alarms and surface wiring on the upper floor.
- Other than the modern extension to the Kursaal, this building has not seen much external alteration. The modern extension to the Kursaal is a significant addition to the rear of the building. However it is not wholly obtrusive owing to its design which references the style and

materials of the original building, and its location behind the historic frontage and not visible from the street.

- The Kursaal's nine-bay range facing Southchurch Avenue features modern shopfronts. However, these are relatively sensitive with their historic style stall risers, fascia boards, and retention of the pilasters, although the building would benefit from the replacement of the reflective glass at the south end of the range with an active frontage.
- The glazed fence demarcating the outdoor seating area to No.1 Eastern Esplanade is out of character with the historic buildings. Replacing the tinted glass with clear glass would be positive.
- The renovation of No.6 has included appropriate sash windows and lime render, as well as retaining the historic proportions of the building. However, the metal roller shutter and garish signage are inappropriate and should be removed or a more appropriate replacement installed.
- Modern shop fronts and signage to Nos.1-6 are poorly designed, with oversized and garish plastic fascia boards, inappropriate metal roller shutters, and basic metal framed shop windows with large plate glass panes.
- The late-20th century canopy over the main entrance to the Kursaal is overbearing and should be removed and, if required, a more sympathetic canopy installed.



# Management Plan

## Recommendations

6.3.11 Take opportunities to enhance properties when considering alterations, for example by restoring any features, such as historic shopfronts or windows, and improving poorly designed past alterations.

6.3.12 Follow the guidance in Section 6.4 to ensure repairs and alterations are carried out in an appropriate manner, with appropriate use of materials.

6.3.13 The Council will not approve applications for alterations which detract from the special interest of the Conservation Area.

6.3.14 The Council will use enforcement powers where necessary to prevent or reverse inappropriate alterations.



Inappropriate uPVC windows, burglar alarms, satellite dish and shop signage



Appropriate traditional stall risers but dark brown joinery is out of character and mirrored glass would benefit from replacement with clear glass to create an active frontage



Unsightly ducts and modern entrance porch

# Management Plan

## Public Realm

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6.3.15 The concentration of street furniture at the intersection between Marine Parade, Eastern Esplanade and Southchurch Avenue is overly dominant, cluttered, and obstructs views into the Conservation Area, particularly of the landmark Listed Building, Kursaal. There is also a lack of planting in and around the Conservation Area. A minor benefit is the reasonably good quality of surface treatment to the road and pavement. The tarmac pavement in front of Eastern Esplanade is less well maintained and would benefit from an upgrade. The design of the bins along Southchurch Avenue is inconsistent and a more coordinated scheme should be developed. The public realm in and around the Conservation area would be greatly enhanced by the implementation of a co-ordinated and high quality landscaping scheme.

## Recommendations

- 6.3.16 Improve the pavement surfaces and public realm features of the Eastern Esplanade and the junction with Southchurch Avenue. Continue the public realm enhancement works that have taken place to the west, which provide an attractive seafront promenade that contributes positively to the setting of the Conservation Area.
- 6.3.17 Improve the street furniture at the road intersection, retaining the minimum necessary for safety and using bespoke design wherever possible. This should include conservation style lighting, paving, bins and other appropriate street furniture, and merging uses where possible. Road markings should be the minimum necessary for safety and yellow lines should be 50mm wide in primrose.

## Setting of the Conservation Area

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- 6.3.18 The vacant opportunity site on the opposite side of Southchurch Avenue detracts from the Conservation Area's setting on its west side. Any development on this site should be sensitive to the character and appearance of the Conservation Area and its setting. Many of the commercial/leisure buildings to the east of the Conservation Area are vacant and their condition has therefore degraded. Many of the occupied buildings also require maintenance, repair and removal of cluttered, insensitive signage.
- 6.3.19 The Conservation Area's location on the edge of the commercial seafront results in some of the seafront activities spilling out into this area causing some nuisance to residents, particularly at night.

## Recommendations

- 6.3.20 Take opportunities to improve the setting of the Conservation Area through adaptive reuse of vacant buildings and plots of land.
- 6.3.21 New or redeveloped buildings within or in the setting of the Conservation Area should be sympathetic for its setting, particularly the landmark status of the Kursaal dome. This should be complemented by an attractive, co-ordinated public realm and landscaping scheme that is sympathetic to the character of the Conservation Area.

# Management Plan



Vacant site to the west of the Conservation Area



Vacant site to the west of the Conservation Area



Setting immediately to the east of the Conservation Area



Cluttered street furniture blocks views of the Kursaal



# Management Plan

## Flood Risk

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6.3.22 The Conservation Area is within a flood risk zone and property has been damaged due to flooding in the past. This is likely to lead to pressure to install flood prevention measures, such as barriers, which could harm the character and appearance of the area. Any flood prevention measures will need to be designed carefully so that they are as visually unobtrusive as possible and involve as little alteration of historic fabric as possible.

## Recommendations

6.3.23 Flood prevention measures within the Conservation Area should be sensitively designed to minimise harm to its character.

## Boundary Proposals

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6.3.24 Councils have a duty to review the boundaries of Conservation Areas every so often to ensure that the special interest is not devalued by the inclusion of areas which are not of special interest. The interest can change over time as negative alterations take place or as more understanding is gained of the importance of areas adjacent to the boundary that were not previously recognised as having special interest.

6.3.25 The Kursaal, which is a large building that takes up much of the Conservation Area, is a listed building and therefore has additional protection under the planning system. The other buildings within the Conservation Area are quite different in character to the Kursaal. However, this group contains two Locally Listed Buildings which represent the earlier 18th century history of Southend and these warrant protection. In the future, the car park at the rear of the Kursaal, and the extension (which is not of special interest), could be subject to development proposals. These will need to be sensitive to the Listed Building and its setting.

6.3.26 No adjacent buildings or areas of land have particular special interest. No changes are proposed to the Kursaal Conservation Area boundary.

# Management Plan

## 6.4 Guidance on Alteration and Repair

6.4.1 The following advice applies to the features of particular importance to the character of the Kursaal Conservation Area, where they are visible to the public. Those with properties in the Conservation Area should follow this guidance when considering changes to help keep individual properties and the area special.

### Key Principles for Guiding Change

- 6.4.2 **Maintenance:** regular maintenance is needed to protect original features. But if more extensive work is found necessary, repair rather than replacement should be the first option and will often be better value.
- 6.4.3 **Materials and Designs:** when considering alterations or repairs to the property, original materials and designs should be respected.
- 6.4.4 **Enhancement:** take the opportunity to enhance properties when considering alterations, by restoring any missing features and improving poorly designed alterations of the past.

# Management Plan

## Windows

6.4.5 Traditional windows, especially timber sliding sashes, are vital for the character of Conservation Areas. Original windows can be given a new lease of life by overhauling them and installing draught proofing brushes in the sash rebates. Secondary glazing may also be acceptable if it is unobtrusive. Advice should be sought from the Council's Planning Department. Where found on Nos.2-6 Eastern Esplanade, traditional ground floor and first floor bay windows should be retained in order to retain the character of the Conservation Area.

6.4.6 If replacement or reinstatement is necessary, purpose-made windows to match the original materials and external appearance should normally be installed and advice sought from the Council's Planning Department before undertaking any works, should planning permission be required. For most buildings, double glazing within timber frames is acceptable if the external appearance is unaltered and the metal frames and seals are not visible. This will need to be demonstrated in planning application drawings including existing and proposed large scale sections of key elements. Non-traditional materials, especially plastic, cannot match traditional timber windows and are normally not acceptable.

6.4.7 To safeguard the building's character, new windows should normally:

- Be of good quality softwood;
- Be painted (not stained);
- Copy the original pattern of glazing bars and horns, if any;

- Glazing bars should be built into the sash and not stuck on to the glass;
- Use the original method of opening;
- Retain or restore the dimensions of the original window opening and the position of the frame within the opening. Most openings are well-proportioned and most frames in older brick buildings are well set back from the face of the wall to give weather-protection, shadow and character;
- Give adequate ventilation which is not visible (e.g. trickle vents); and
- Retain decorative surrounds.

6.4.8 For good quality softwood, Historic England's recommendation of slow grown Scots Pine or Douglas Fir should be followed. This has greater durability than other softwoods. However, Chemically modified and stabilised softwood can also offer the same durability.

6.4.9 Where uPVC replacement windows already exist, the Council may consider replacement with uPVC provided that there is an enhancement to the character and appearance of the Conservation Area, for example an improved design which better reflects the original detailing.

6.4.10 For further guidance, see Historic England's guidance on the maintenance and repair of historic windows: Traditional Windows, Their Care, Repair and Upgrading, <https://historicengland.org.uk/images-books/publications/traditional-windows-care-repair-upgrading/>



# Management Plan

## Doors

6.4.11 No original doors remain in the Kursaal Conservation Area. Original front doors of these Georgian and Victorian buildings would have been well proportioned with good detailing. They would have been larger than standardised modern doors, built in timber and the residential buildings may have had fanlights, which would have helped to give a property distinction. New doors should be timber and similar in design, finish and dimensions to historical precedents (historic photographs and illustrations can be useful sources) and should not have an over emphasis on glass. The doors to the Kursaal originally comprised two recessed double doors with glazed upper panels leading into an entrance vestibule. Although the present entrance features four sets of double doors, which serve the building well and are of sensitive design, future replacement of these doors should consider the original entrance form and layout.

## Outside Walls and Decoration

6.4.12 Yellow stock brick and soft red brick are typical local materials used for the construction of buildings in this Conservation Area. However, the buildings facing Eastern Esplanade have been faced in render and only the odd side, rear elevations, or individual architectural details, remain un-rendered. It is unlikely that this render can be removed without damage to the brickwork beneath. Render and paintwork should be well maintained and kept in good condition.

6.4.13 The Kursaal comprises red brick with stone dressings; their combination gives a grandiose and decorative effect and should not be rendered or painted. If it suffers from damp dirt or deterioration, alternatives should be sought, such as cleaning with an appropriate cleaning product. Render and cement-based masonry paints might increase problems of damp by trapping moisture within the brickwork. Repointing also needs care. It should match the colour and style of the original and not extend over the face of bricks or make joints appear wider. To achieve this it may need to be slightly recessed. The mortar mix needs to include lime and be the right strength for the bricks - too strong a mix will force damp into the bricks and damage their surface. Where the stone has deteriorated owing to water ingress or weathering, it should be repaired and maintained.

6.4.14 Decorative features such as window surrounds, terracotta swags, dentilled ornament and ball finials, which add to the interest of the buildings, should be retained or reinstated.

## Roofs and Chimneys

6.4.15 In this Conservation Area, slate is widely used for the buildings' roofs.

# Management Plan

This is a natural material, which weathers well to produce attractive roof surfaces. It also gives unity and helps establish the character of the Area. Ball finials are also important features of some of the buildings along Eastern Esplanade. Lead is used for the dome of the Kursaal.

- 6.4.16 Re-roofing should put back the original materials and designs. For slate roofs, it may be possible to re-use some of the existing slates to help keep costs down. Spanish slate may be a cheaper alternative to Welsh slate. Stacks and pots usually emphasise the roofline and are an important part of the character of the buildings and should be retained.

## Shopfronts

- 6.4.17 Shop fronts are an integral part of traditional retail buildings and play an important role in creating a sense of place, particularly at the pedestrian scale. The nature and style of buildings may vary from one property to another and as a consequence each shop front may need to be designed individually.
- 6.4.18 Shop fronts are composed of a number of elements; all of which have important practical and visual functions. Details on historic shop front terminology and how each element should be treated are provided below.

## Shop Front Terminology



# Management Plan

## A Fascias

6.4.19 Fascias are often the predominant element of a shop front, utilised to promote the name of the shop. The size of the fascia should be in proportion to the rest of the shopfront and the whole building, so that it is not too dominant. The top of a fascia should be positioned below the cill of the first floor windows and should not obscure any existing architectural features or decoration. The fascia should form an integral part of the design of the shop front surround, rather than be a separate board superimposed upon the building. They should not extend across two or more individual shops or beyond the shop front surround (demarcated by the pilasters or uprights at the outer edges of the shop front). This applies even where a single retail store extends across two or more shop fronts. Signs should be timber, with a frame around them and lettering should preferably be hand-painted. Paints used should usually be low-sheen to avoid an unnecessary plastic appearance.

## B Cornice

6.4.20 The cornice, which was often elaborate and decorative in traditional shop fronts, projects out above the fascia to throw rainwater away from the shop. It also provides a horizontal divide between the shop front and the upper floors.

## C Console/Corbel

6.4.21 Located immediately above pilasters, corbels (curved brackets) support the cornice flashing and protect the end of the fascia. Corbels often contained and protected the ends of blinds and shutters, which were located above the shop front.

## D Sill

6.4.22 Traditional shop front sills were usually significantly deeper and more substantial than domestic ones, often incorporating decorative moulding and occasionally they were metal coated. They were designed to throw water away from the stall-riser which it sits atop.

## E Stall-Riser

6.4.23 The stall-riser, below the shop 'stall', helps to protect against the damp and raises the goods display to eye level. It also forms a solid base to the shop front, providing it with balanced proportions. Often prone to being damaged or becoming dirty, it is generally constructed of durable materials.

## F G Plinths and Pilasters

6.4.24 Pilasters, or half-columns, provide vertical framing to the shop front and provide visual support to the fascia and upper floors. Traditional pilasters were often ornately designed in order to enhance the elegance of the shop front and were designed with a base (plinth) and capital (corbel).



# Management Plan

## **H** Windows

6.4.25 Windows, glazing bars, mullion bars, transoms should be designed to be in proportion with the shop of the shop front and the rest of the building. They should reflect the design and architectural style of the building. The number of windows and division of the shop front should relate well to the upper floors of the property. Large plate glass windows are rarely appropriate and should usually be subdivided with mullions.

## **I** Recessed Doorways

6.4.26 Recessed doors were common within historic shop fronts as they allowed for an increased window area and a larger display. Again, the location, size and style of the door and doorway should reflect the proportion and character of a building. More ornate buildings may require appropriate doorways and entrances that may need to include additional features such as recessed doorways and transom windows.

## **Awnings and Canopies**

6.4.27 In order to protect goods on display in the shop window from sunlight and offer protection to window shoppers from inclement weather, some shop fronts incorporated an awning or canopy. These usually consisted of a blind box with a sprung roller that housed a retractable canvas awning. The Dutch canopy was commonly seen since the 1950s. Unlike the traditional retractable awning, these canopies are not fully hidden when not in use as they only fold back flat against the shop front. A glossy plastic finish is often used for modern awnings which is unsympathetic.

## **Security Features**

6.4.28 It is recognised that many shopkeepers and businesses wish to install security measures to protect both their premise and stock. Features should not detract from the vibrancy of the street scene. Roller shutters, for example, can appear very off-putting. Alternative options which cause less harm would help to enhance the street scene, such as shatterproof, toughened laminated glass, internal shutters and grilles or decorative external grilles. Grilles and shutters should only cover the glazed elements of the shop front and the shutter box should not protrude from the fascia or beyond other architectural features.

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D/DS 206/358, Postcard of the Kursaal, 1910

D/DS 229/26, Photograph of the beach near the Kursaal, 1900

D/DS 292/6, Photograph showing Eastern Esplanade with revolving tower behind the Britannia public house, early-20th century

D/DS 80/1, Aerial View of the Kursaal, c.1935

D/DS 80/1, Typescript of the Kursaal, 1961

## Newspaper Articles

Pall Mall Gazette - Thursday 19 July 1923

Bexhill-on-Sea Observer - Saturday 11 October 1913

Bexhill-on-Sea Observer - Saturday 05 September 1914

# Appendices

A: List Descriptions

B: Building-by-Building Descriptions





# Appendix A

## List Descriptions

### The Kursaal

#### Grade II

**List Entry Number: 1236532**

**Date first listed: 8 April 1994**

**Statutory Address: The Kursaal, Southchurch Avenue**

SOUTHEND-ON-SEA SOUTHCHURCH AVENUE TQ88NE 2/10018 The Kursaal II Amusement park building. 1898-9, by George Sherrin. Red brick, stone dressings, concrete and steel structure. Slate roofs, partly glazed. L-plan with domed central hall and canted corner entrance, 2-storey range of shops to left of entrance with former dining hall to rear, 2-storey former bar to right with former dance hall to rear. Principal elevation arranged in two parts: to the left a symmetrical range of 9 bays with central entrance under open segmental pediment flanked by shops, banded brick and stone pilasters and quoins, moulded cornice, tripartite first floor windows with Doric column mullions; to the right two tripartite façades of 2 storeys and attic, the corner range canted with later doors, each with a Flemish gable with open segmental pediment, Diocletian attic window with moulded keystone and voussoirs, cornice and pilasters as before, terracotta swags. Bar range projects slightly to right of entrance, hipped roof, brick parapet, single later first floor window. The whole ground floor of this elevation is fronted by a canopy with cast iron columns, the roof obscured by later boarding. N Elevation has, to the right, a tripartite range of two storeys and

attic under pediment, details as before; to the left a plain recessed range with two gables, close inspection not possible. Square base of dome has Corinthian order, each elevation distyle in antis, coupled columns projecting at corners, glazed between columns, dentilled cornice. Dome has 8 oculae in scrolled surrounds and lantern with scrolled supports to each pier, onion dome and tall finial. At the time of inspection, halls to rear gutted and partly demolished, shop fronts boarded. The interior of the central hall retains glass inner dome, wrought iron balustrade to upper gallery and elaborate plasterwork including tunnel vaults, moulded cornice and foliate capitals. Remainder of interior derelict at time of inspection. This building is the principal and most architecturally important part of the former amusement park which originally covered 26 acres and included a menagerie, music hall, funfair, ninety shops and fifty-three houses. The surviving building appears largely unaltered. The Kursaal is Sherrin's major work outside London. He completed the dome of the London Oratory after the death of Gribble and the dome of The Kursaal is the only large dome he designed subsequently. The Kursaal is the principal architectural monument to Southend's Edwardian boom period. It has important townscape value. SOURCES: Buildings of England p.356. Gray, A. Stuart, Edwardian Architecture, p.330.

Listing NGR: TQ8901785402

# Appendix B

## Building-by-Building Description

Descriptions of streets and buildings relate to the situation at the time of survey in August and December 2019. They are intended to guide decisions on conservation area boundaries, on future development control, and on the need for enhancement. They relate to buildings and other structures adjacent or close to the named streets. They are not necessarily comprehensive and other features not mentioned may nevertheless have value for the character of the area.

The List Descriptions for Listed Buildings are included in Appendix A.

Properties are assessed according to their value to the area's character. Values are:

- positive – it contributes to the area's character
- positive\* – the building is potentially positive but needs improvement or restoration. For example, it could be in poor condition or it could have later alterations which are inappropriate to the Conservation Area in terms of materials, design or scale (this list is not exhaustive). Often the rating is given because of the cumulative impact of several inappropriate changes.
- neutral – it neither harms nor contributes to the area
- negative – it harms the area's character.

These values are shown on Map K on the following page.

Buildings can be negative by reasons such as mass, design, materials or siting. Unsympathetic alterations can have the effect of moving a building down a grade. Similarly, reversal of such alterations could restore its original character and move it up a grade.

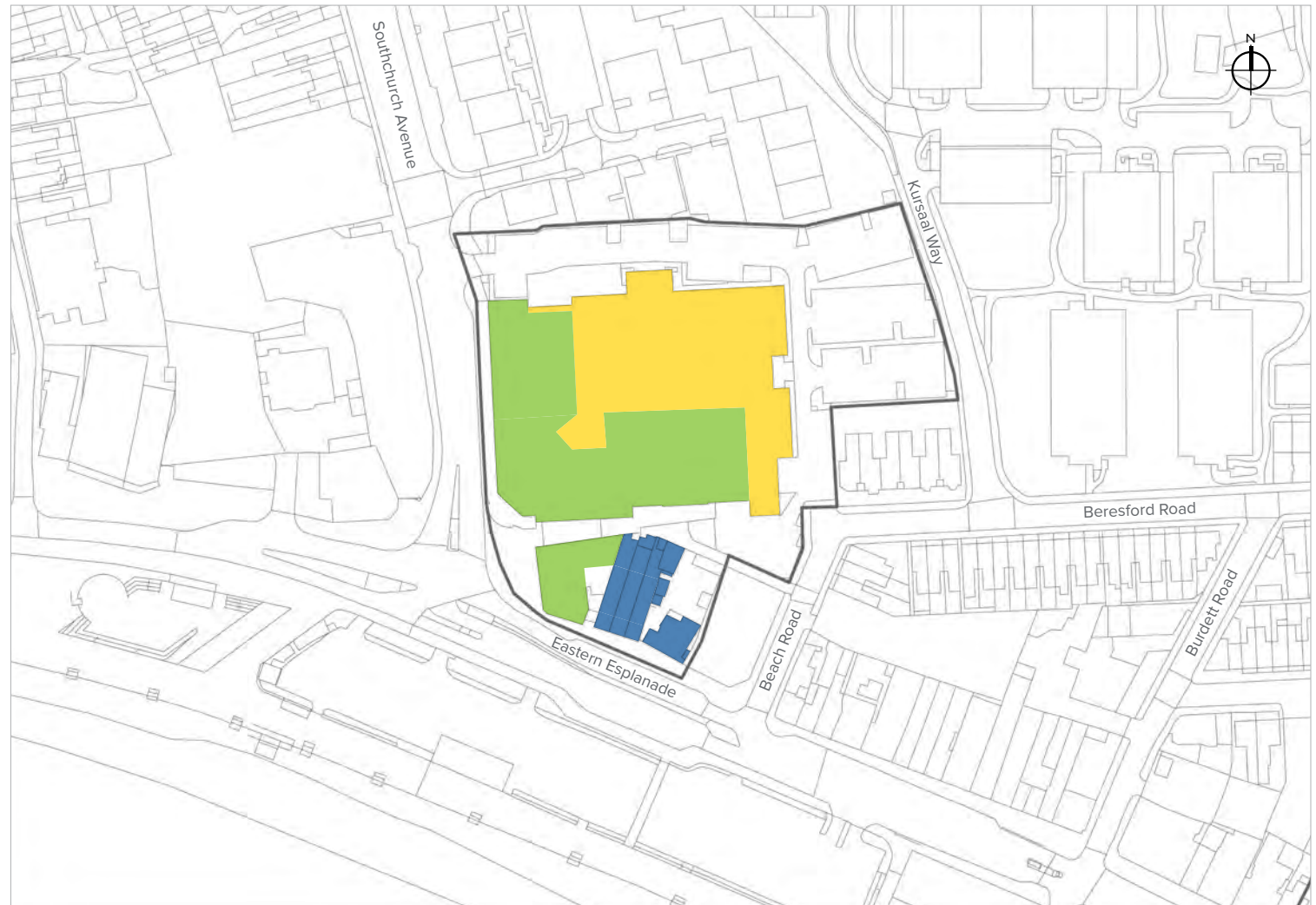
# Building-by-Building Description

## Map K: Building Values

- Conservation Area Boundary
- Positive
- Positive\*
- Neutral
- Negative

*This map is not to scale*

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# Building-by-Building Description

Address	Value	Designation
The Kursaal	Original Building: Positive Modern extension to rear: Neutral	Grade II Listed Building

## Description

Please see listing description for full description. 1898-1899, by George Sherrin. Red brick with stone dressings, concrete and steel structure, slate roofs, partly glazed with prominent corner turret. West and south ranges are original, with extensive modern extensions to the north-east. In prominent location on busy seafront junction. Significant local history, forming part of a larger estate originally and constructed as an amusement park. Large car park to rear and a small Tesco Express in a retail unit to the ground floor which flanks Southchurch Avenue. Surroundings of the building detract from this with the opposite side of the road being derelict and a heavily used road junction passing by the frontage.



# Building-by-Building Description





# Building-by-Building Description

Address	Value	Designation
1 Eastern Esplanade Former Minerva Public House	Positive	Locally Listed Building

## Description

Built c.1790 as a dwelling and used in later years as a public house and hotel, known as the Minerva Hotel. Now trading as Tiffany's Lounge Bar. Prominent position adjoining the Kursaal on the corner of Southchurch Avenue and Eastern Esplanade. Early-19th century façade extended in late-19th/early-20th century with parapet wall to roof topped with stone ball finials. Originally brick, now rendered and painted, all of the original palette of materials has been covered by paintwork in grey colours but the form of the building is largely intact. Originally would have had sash windows though these are now replaced with four by three small panes with top three a top hung casement, with larger versions on ground floor of south elevation. These windows are in timber and are not intrusive. Stone cills with hood moulds above windows. Two windows on west elevation converted to doors and modern door to original entrance, which is too small for the opening so has panels inserted either side. Modern signage and tinted glazed fence to external seating area is out of character. Single-storey extension to north with gable.





# Building-by-Building Description

Address	Value	Designation
3-5 Eastern Esplanade	Positive*	N/A

## Description

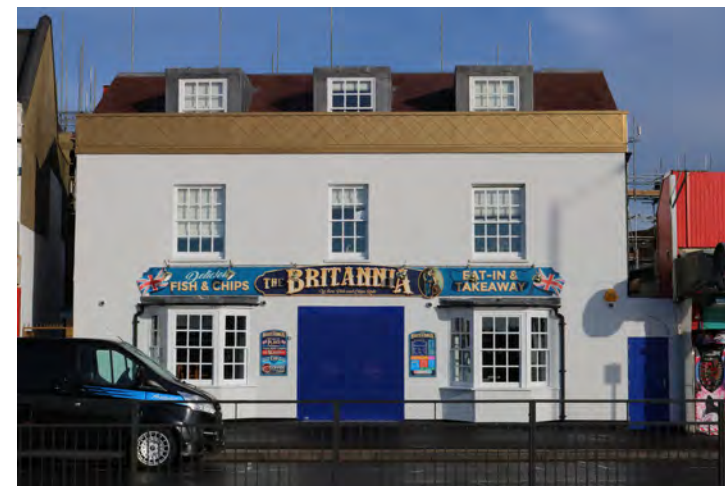
Row of three two-story Victorian terraced properties currently mixed use with retail units to ground floor and residential above. Originally had brick external walls under a slate roof with a canted bay window to first floor. External walls have all been painted or rendered, except for brick pilasters to No.3, and windows replaced with inappropriate uPVC. No.3 still retains some evidence of stone ball finials and corbels either side of the fascia. Roof of No.4 requires attention and those to Nos.3 and 5 may have been replaced with artificial slate. Unsympathetic shop frontages, with overly large and garish plastic signs, as well as basic metal framed shop windows with large plate glass, detract from the properties and street scene. Metal roller shutters, satellite dishes and burglar alarms also detract from the appearance of the terrace. All require modernising and maintenance.



Address	Value	Designation
6 Eastern Esplanade The Britannia	Positive*	Locally Listed Building

## Description

Previously known as The Britannia public house, now a restaurant with residential accommodation above known as The Britannia. Originally a brick façade with parapet wall to the top of the building. New timber six-over-six sash windows. In 2019 the building was undergoing refurbishment in a façade retention scheme, which includes extension to the rear with flats. An extra attic story has been added to the building with insertion of three dormer windows. Externally smooth render has been applied and painted and windows replaced with sympathetic timber units. Door not visible at time of survey as obscured by an unsympathetic metal roller shutter. The parapet has been rebuilt with timber framing and covered with a bronze coloured cladding. The refurbishment (façade retention scheme) has reinstated lost features (including windows and the removal of a porch), although the current signage is garish and inappropriate.



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