Spa Gardens Stabilisation Scheme
Scarborough

Heritage Statement
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1. SPA GARDENS STABILISATION SCHEME

Introduction

1.1 The following Built Heritage Statement has been prepared in relation to slope stabilisation works within Scarborough Spa Gardens. The proposed works relate to a part of the gardens that has been subject to periodic collapses and has been identified as requiring stabilisation measures comprising re-grading, soil nailing and piling.

1.2 The main body of the planning application site takes in the Northern Spa Gardens and part of the Esplanade, which form part of the Grade II Registered Park and Garden of Valley Gardens and South Cliff Gardens. This lies within the Scarborough Conservation Area within which are six Listed Buildings. These include the Grade II* Spa and associated curtilage structures that together form The Spa Complex. Adjacent to the planning application site are a further four listed buildings. In addition to the main body of the planning application site, is an outlying area taking in the car park to the south of Albion Road. This will serve as the contractors’ main compound during the construction phase, with an additional compound area on the Esplanade and a storage area within the gardens. At the end of the construction period, which will last up to 18 months, compound areas will be returned to their baseline condition. As temporary works, the compounds and storage areas have been scoped out of this assessment.

1.3 Within the planning application site, slope stabilisation works will be restricted to the southern part of the Northern Spa Gardens. The area of the works is henceforth referred to as the ‘proposed works area’.

1.4 The proposed scheme will affect both the physical fabric of a designated heritage asset and the setting of heritage assets in the vicinity. This report identifies the assets that may be affected by the proposed scheme, their significance and, where relevant, the contribution of the proposed works area to their significance. It then considers the impact of the proposed scheme upon the significance of these assets. This document also presents a summary of the relevant legislative framework and planning policy at both national and local levels, with particular reference to policies that relate to Statutorily Listed Buildings and their settings.

1.5 Paragraph 128 of the National Planning Policy Framework requires applicants to describe the significance of any heritage assets which may be affected by a proposed development, including any contribution made by their setting. This report fulfils these requirements by providing an assessment of the designated heritage assets which are located in the vicinity of the site and an assessment of the impact of proposed development upon them.

Background to Project

1.6 The South Cliff upon which the proposed works area lies is inherently unstable. This has resulted in major landslides, including in 1737, when the cliff collapsed destroying the spa buildings, and in 1993, approximately 1km to the south of the proposed works area. This destroyed the Holbeck Hotel and removed a substantial part of the Holbeck Gardens. The cliff retreated 70m inland, whilst the mud/debris flow overran the sea wall to project 135m onto the beach. Numerous smaller scale landslides have occurred within the Spa Gardens, resulting in the closure of footpaths. Furthermore, investigations in the 1970s and 1980s found that several locations in The Spa Complex were being adversely affected by earth pressure and soil movements, probably caused by water pressure. Wells were sunk to manage water pressure, but these were found to be no longer effective in the 1990s.
1.7 Ground modelling and stability analyses undertaken previously have found that the slopes are close to failure, with potential for both shallow and deep seated failure. Such failure could result in the loss of parts of the Spa Gardens, damage to the Esplanade and damage to or complete loss of The Spa Complex. There is also clear potential for injury and loss of life.

1.8 Against this background, the current programme of slope stabilisation works has been developed. It is intended to address both the potential for both shallow and deep failures and thereby prevent uncontrolled damage to the Gardens and to safeguard The Spa Complex and Esplanade. The scheme is described in Section 5.
2. LEGISLATION, PLANNING POLICY AND GUIDANCE

Introduction

2.1 In considering any planning application for development, the local planning authority will be guided by the policy framework set by government planning policy, by current Development Plan policy and by other material considerations.

Legislation and Policy

2.2 Where any development may affect designated heritage assets, there is a legislative framework to ensure proposed works are developed and considered with due regard to their impact on the historic environment. This extends from primary legislation under the Planning (Listed Buildings and Conservation Areas) Act 1990. The relevant legislation in this case extends from section 16 of the 1990 Act which states that in considering applications for listed building consent, the LPA shall have special regard to the desirability of preserving the listed building or its setting, or any features of special architectural or historic interest that it possesses.

2.3 Section 66 (1) of the Act further states that special regard must be given by the authority in the exercise of planning functions to the desirability of preserving or enhancing listed buildings and their setting. ‘Preserving’ in this context is taken to mean to keep from harm. Furthermore, Section 72 of the 1990 Act states that in exercising all planning functions, local planning authorities must have special regard to the desirability of preserving or enhancing Conservation Areas.

2.4 The meaning and effect of these duties have been considered by the courts in recent cases, including the Court of Appeal’s decision in relation to Barnwell Manor Wind Energy Ltd v East Northamptonshire District Council [2014] EWCA Civ 137. The Court agreed within the High Court’s judgement that Parliament’s intention in enacting Section 66 (1) was that decision-makers should give ‘considerable importance and weight’ to the desirability of preserving the setting of listed buildings.

National Planning Policy

National Planning Policy Framework (NPPF) published March 2012

2.5 The National Planning Policy Framework (NPPF) is the principal document that sets out the Government’s planning policies for England and how these are expected to be applied. It has been purposefully created to provide a framework within which LPAs and the local populace can produce their own distinctive Local and Neighbourhood Plans respectively. Such Plans consequently reflect the needs and priorities of their communities.

2.6 When determining Planning Applications the NPPF directs LPAs to apply the presumption in favour of sustainable development; the ‘golden thread’ which is expected to run through their plan-making and decision-making. It must be noted however that this is expected to apply except where this conflicts with other policies contained within the NPPF, including those relating to the protection of designated heritage assets. (Paragraph 14)

2.7 Section 7, ‘Requiring Good Design’ reinforces the importance of good design in achieving sustainable development, by ensuring the creation of inclusive and high quality places. This section of the NPPF affirms, in paragraph 58, the need for new design to function well and add to the quality of the area in which it is built; establish a strong sense of place; and respond to local character and history, reflecting the built identity of the surrounding area.
Section 12, ‘Conserving and Enhancing the Historic Environment’, Paragraphs 126-141, relate to developments that have an impact upon the historic environment. These policies provide the framework to which local authorities need to refer when setting out a strategy for the conservation and enjoyment of the historic environment in their Local Plans.

The NPPF advises local authorities to take into account the following points when drawing up strategies for the conservation and enjoyment of the historic environment:

- The desirability of sustaining and enhancing the significance of heritage assets and preserving them in a viable use consistent with their conservation;
- The wider social, cultural, economic and environmental benefits that the conservation of the historic environment can bring;
- The desirability of new development in making a positive contribution to local character and distinctiveness; and
- Opportunities to draw on the contribution made by the historic environment to the character of a place.

These considerations should be taken into account when determining planning applications, and in addition, the positive contribution that conservation of heritage assets can make to sustainable communities, including their economic vitality, should be considered.

Paragraph 128 states that LPAs should require applicants to describe the significance of the heritage assets affected and the contribution made by their setting. The level of detail provided should be proportionate to the significance of the asset and sufficient to understand the impact of the proposal on this significance. According to Paragraph 129, LPAs should also identify and assess the significance of a heritage asset that may be affected by a proposal and should take this assessment into account when considering any impact upon the heritage asset.

Paragraphs 132 to 134 consider the impact of a proposed development upon the significance of a heritage asset. Paragraph 132 emphasises the need for proportionality in decision making, and identifies that when a new development is proposed, the weight given to the conservation of a heritage asset should be proportionate to its importance, with greater weight given to those assets of higher importance.

National Guidance

*National Planning Practice Guidance (NPPG) (Department for Communities and Local Government, March 2014)*

The Planning Practice Guidance (PPG) has been issued in order to aid the application of the NPPF. It reiterates that conservation of heritage assets in a manner appropriate to their significance is a core planning principle.

Key elements of the guidance relate to assessing harm. It states that substantial harm is a high bar that may not arise in many cases and that while the level of harm will be at the discretion of the decision maker, generally the degree of substantial harm will only be at a level where a development seriously affects a key element of an asset’s special interest. It is the degree of harm, rather than the scale of development that is to be assessed.

*Conservation Principles, Policies and Guidance (English Heritage, 2008)*

Conservation Principles outlines Historic England’s (formerly ‘English Heritage’) approach to the sustainable management of the historic environment. While primarily intended to ensure consistency in Historic England’s own advice and guidance through the planning
process, the document is commended to local authorities to ensure that all decisions about change affecting the historic environment are informed and sustainable.

2.16 The guidance describes a range of heritage values which enables the significance of assets to be established systematically, with the four main 'heritage values' being: evidential value; historical value; aesthetic value; and communal value.

**Overview: Historic Environment Good Practice Advice in Planning**

2.17 Historic England has published three separate Good Practice Advice in Planning Notes (GPAs). Historic Environment Good Practice Advice in Planning Note 1 (GPA1): The Historic Environment in Local Plans provides guidance to local planning authorities to help them make well informed and effective local plans. This was published on 25 March 2015. Good Practice Advice in Planning Note 2 (GPA2): Managing Significance in Decision-Making was published on 27 March 2015. This document includes technical advice on the repair and restoration of historic buildings and alterations to heritage assets to guide local planning authorities, owners and practitioners and other interested parties. Published on the 25 March 2015, Good Practice Advice in Planning Note 3 (GPA 3): The Setting of Heritage Assets replaces Historic England's previous guidance which was published in 2011. The Good Practice Advice in Planning Notes are intended to assist councils, owners, applicants and practitioners implement the historic environment policies in the NPPF and the related guidance in the Planning Practice Guidance.

**Historic Environment Good Practice Advice in Planning: Note 1 (GPA1): The Historic Environment in Local Plans**

2.18 This advice note focuses on the importance of identifying heritage policies within Local Plans. The advice echoes the NPPF by stressing the importance of formulating Local Plans based on up-to-date and relevant evidence on economic, social and environmental characteristics and prospects of the area, including the historic environment.

**Historic Environment Good Practice Advice in Planning: Note 2 (GPA2): Managing Significance in Decision-Taking in the Historic Environment**

2.19 This document provides advice on numerous ways in which decision-taking in the historic environment could be undertaken, emphasising that the first step for all applicants is to understand the significance of any affected heritage asset and the contribution of its setting to its significance. In line with the NPPF and PPG, the document states that early engagement and expert advice in considering and assessing the significance of heritage assets is encouraged. The advice suggests a structured staged approach to the assembly and analysis of relevant information and is as follows:

1. Understand the significance of the affected assets;
2. Understand the impact of the proposal on that significance;
3. Avoid, minimise and mitigate impact in a way that meets the objectives of the NPPF;
4. Look for opportunities to better reveal or enhance significance;
5. Justify any harmful impacts in terms of the sustainable development objective of conserving significance and the need for change; and
6. Offset negative impacts on aspects of significance by enhancing others through recording, disseminating and archiving archaeological and historical interest of the important elements of the heritage assets affected.
Historic Environment Good Practice Advice in Planning: Note 3 (GPA3): The Setting of Heritage Assets

2.20 This advice note focuses on the management of change within the setting of heritage assets. This document is an update to guidance previously published by Historic England (The Setting of Heritage Assets 2011) in order to ensure that it is fully compliant with the NPPF and is designed in order to aid practitioners with the implementation of national policies and guidance relating to the historic environment found within the NPPF and PPG.

2.21 As with the NPPF the document defines setting 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’. Setting is also described as being a separate term to curtilage, character and context. The guidance emphasises that setting is neither a heritage asset nor a heritage designation and that its importance lies in what it contributes to the significance of the heritage asset. It also states that elements of setting may make a positive, negative or neutral contribution to the significance of the heritage asset.

2.22 While setting is largely a visual term, with views considered to be an important consideration in any assessment of the contribution that setting makes to the significance of an asset, setting, and thus the way in which an asset is experienced, can also be affected by other environmental factors including noise, vibration and odour, while setting may also incorporate perceptual and associational attributes pertaining to the asset’s surroundings.

2.23 This document provides guidance on practical and proportionate decision making with regards to the management of proposed development and the setting of heritage assets. It is stated that the protection of the setting of a heritage asset need not prevent change and that decisions relating to such issues need to be based on the nature, extent and level of the significance of a heritage asset, further weighing up the potential public benefits associated with the proposals. It is further stated that changes within the setting of a heritage asset may have positive or neutral effects. The contribution made to the significance of heritage assets by their settings will vary depending on the nature of the heritage asset and its setting and that different heritage assets may have different abilities to accommodate change within their settings without harming the significance of the asset and therefore setting should be assessed on a case-by-case basis. Historic England recommend using the “5-step process” in order to assess the potential effects of a proposed development on the setting and significance of a heritage asset:

1. Identification of heritage assets which are likely to be affected by proposals.
2. Assessment of whether and what contribution the setting makes to the significance of a heritage asset.
3. Assessing the effects of proposed development on the significance of a heritage asset.
4. Maximising enhancement and reduction of harm on the setting of heritage assets.
5. The final decision about the acceptability of proposals.

Historic England Advice Notes

Historic England Advice: Note 1 (HEA1) - Conservation Areas (February 2016)

2.24 This document forms revised guidance which sets out the ways to manage change in order to ensure that historic areas are conserved. In particular information is provided relating to conservation area designation, appraisal and management. Whilst this document emphasises that activities to conserve or invest need to be proportionate to
the significance of the heritage assets affected,' it reiterates that the work carried out needs to provide sufficient information in order to understand the issues outlined in Paragraph 192 of the NPPF, relating to the assessment of any heritage assets that may be affected by proposals.

2.25 There are different types of special architectural and historic interest which contribute to the significance and character of a conservation area, leading to its designation. These include:

- Areas with a high number of nationally designated heritage assets and a variety of architectural styles and historic associations;
- Those linked to a particular industry or individual with a particular local interest;
- Where an earlier, historically significant, layout is visible in the modern street pattern;
- Where a particular style of architecture or traditional building materials predominate; and
- Areas designated because of the quality of the public realm or a spatial element, such as a design form or settlement pattern, green spaces which are an essential component of a wider historic area, and historic parks and gardens and other designed landscapes, including those included on the Historic England Register of parks and gardens of special historic interest.

Historic England Advice: Note 2 (HEA2) - Making Changes to Heritage Assets (February 2016)

2.26 The purpose of this document is to provide information in respect of the repair, restoration and alterations to heritage assets.

2.27 The best way to conserve a building is to keep it in use, or to find an appropriate new use. This document states that ‘an unreasonable, inflexible approach will prevent action that could give a building new life…A reasonable proportionate approach to owners’ needs is therefore essential’. Whilst this is the case, the limits imposed by the significance of individual elements are an important consideration, especially when considering an asset’s compatibility with Building Regulations and the Equality Act. As such, it is good practice for LPAs to consider imaginative ways of avoiding such conflict.

2.28 Proposed change to a heritage asset are characterised as:

- Repair;
- Restoration;
- Addition and alteration, either singly or in combination; and
- Works for research alone.

Glossary of Terms

2.29 In Annex 2 of the NPPF Heritage Assets are defined as: a building, monument, site, place, area or landscape positively identified as having a degree of significance merit-
consideration in planning decisions. They include designated heritage assets (as defined in the NPPF) and assets identified by the local planning authority (including local listing). Notable examples of a designated heritage asset include: a World Heritage Site,
Scheduled Monument, Listed Building, Protected Wreck Site, Registered Park and Garden, Registered Battlefield or Conservation Area.

2.30 A heritage asset not only has value to the current generation but to future generations too. An aspect of this value (or significance) is therefore conveyed as heritage interest, which may be categorised into an aesthetic, evidential, communal and/or historic interest. It is worth noting that the significance of a heritage asset derives not only from its physical presence, but also from its setting.

2.31 Architectural interest is defined as a building considered to be important for its architectural design, decoration and/or craftsmanship.

2.32 Historic interest is defined as a building considered to illustrate important aspects of social, economic, cultural or military history have close historical associations with nationally important people normally have some quality of interest in its physical fabric.

2.33 When making a listing decision, the Secretary of State may take into account the extent to which the heritage significance is allocated to a group of buildings principally defined as having Group Value.

Local Planning Policy and Guidance

2.34 Many local planning policies (not only those for design and conservation) can affect development with regard to heritage assets. For instance polices on sustainable development, meeting housing needs, affordable housing, landscape, biodiversity, energy efficiency, transport, people with disabilities, employment and town centres can all have an influence on development and the quality of the environment. As stated above, these policies, along with other matters, will feature in the on-going management of development in the given area.

Scarborough Borough Local Plan (adopted 1999)

2.35 The relevant Development Plan framework is currently provided by the Scarborough Borough Local Plan, which was adopted in 1999. This contains the following relevant saved policies:

Policy E23: Detailing in Conservation Areas

Applications for the replacement of or alteration to windows and doors which would harm the character of a conservation area will not be permitted.

On period properties in the conservation areas built prior to 1914 the replacement of the authentic style of windows and doors by modern units in inauthentic materials or design will be unacceptable other than in exceptional circumstances.

On other properties in the conservation area the replacement of the authentic style of windows and doors by modern units with inauthentic materials, design and details will be unacceptable where:-

a) The building is of architectural interest;

b) The building makes a contribution to the character or appear-ance of the area;

c) The change would interrupt the integrity of a terrace or a unified design group;

d) The design already incorporates sliding sash windows.

On buildings within a conservation area, the removal of period ironwork such as railings, balconies and other decorative iron features will not be permitted.
On period properties in a conservation area where the ironwork, particularly railings, have been removed, and where the property is subject to proposals for conversion or alteration, reinstatement of the ironwork will be required through the imposition of planning conditions.

On new development in conservation areas where ironwork is a common traditional feature, the incorporation of architectural ironwork will be sought.

**Policy E27: The Protection of Significant Views**

Subject to compliance with other plan policies development will be permitted provided that views of and from the area’s important landscape and townscape features will not be adversely affected.

Special scrutiny will be applied to proposals affecting views of and from the North York Moors fringe, the Wolds, the coastal zone, Oliver’s Mount and the designated Conservation Areas.
3. HISTORICAL DEVELOPMENT

Introduction

3.1 The following section provides the historical framework for the development of Scarborough Spa. It draws upon a number of sources including:

- Heritage List for England;
- Scarborough Local Studies Library;
- National Library of Scotland Map Library; and
- Postcard images provided by the client.

Early History

3.2 There is scattered evidence of activity in Scarborough from the Neolithic onwards, including a Neolithic mace (HER MNY9598) found during the construction of what is now the Grand Hotel approximately 450m to the north of the proposed works area. However, recorded evidence of substantial settlement is focussed on the headland now occupied by Scarborough Castle, where excavations have recovered evidence of intensive activity dating to the Late Bronze Age and Iron Age. The headland was subsequently occupied by a Roman signal station and then a chapel built c. AD 1000 to serve the Anglo-Scandinavian settlement, which documentary evidence indicates was established by two Viking brothers, Thorgils and Kormac. It is thought that the settlement was also located on the headland. From c. 1135 the headland was occupied by a castle and the settlement developed to its west.

17th Century Origins

3.3 In 1626 a mineral spring was discovered at the foot of the South Cliff. Medicinal properties were attributed to the spring paving the way for the development of Scarborough as a spa town. Initially, the spa’s appeal was local, but following the Restoration Dr Robert Wittie of Hull noted that it was attracting national attention, stating that ‘severall persons of quality in the Nation, who upon large commendations of such as knew its operation, have made trial of it’ (quoted in Walton 2016, 20). The Doctor himself was one of the spa’s most enthusiastic promotors, claiming the water could cure a huge range of conditions.

3.4 In 1698, the Corporation built cisterns to store the water and then leased the site of the spring to the first ‘governor’, Dicky Dickinson, who developed it further, building a house and ‘conveniences’ on a specially built ‘staithe’ or wharf at the foot of the cliffs.

18th Century Development

3.5 The town developed as a seaside resort in the 18th century, offering horseracing on the beach, boating and sea bathing, in addition to the health-giving waters. Sea-bathing was seen as complementary to the waters in terms of its health benefits, the combination of plentiful cold sea water and spa water being something of a unique selling point for the resort.

3.6 The town's location made it difficult to get to; Daniel Dafoe, writing in the 1720s, noted that the clientele came from the north of England and ‘even from Scotland.’
During the 1730s the staithe was washed away and rebuilt, but in 1737 a landslide swept the new buildings away and covered the spring. The spring was quickly uncovered and in 1739 a new ‘saloon’ was opened. Although no landslides of comparable scale occurred, the 18th century saw continued problems with the unstable, poorly drained cliffs.

19th Century—Henry Wyatt and George Knowles

In 1826 the Scarborough Cliff Bridge Company was established to fully exploit the commercial opportunities presented by the spa. The cliffs between the Ramsdale Valley and the present location of the Cliff Railway were leased by the Company for an initial period of 99 years, later extended to 200 years. The Company opened the Cliff Bridge and connecting road in 1827 to ease access to the spa from the town. Tolls were levied upon those using the bridge to finance the development of the spa and gardens.

In 1836 the spa buildings were once again destroyed, this time by a storm. The Company engaged Henry Wyatt (1811-99) to design a new saloon. Wyatt’s design was in an early Gothic Revival style. Contemporary illustrations show it to have been a single storey castellated building with octagonal towers at the corners. It opened in 1839 and rapidly proved to be too small. A Wyatt-designed extension was added to the rear in 1844-5.

At the same time that the spa buildings were being developed, the gardens were laid out on the cliff to their rear. These were designed by George Knowles (1776-1856), an engineer and architect, who had recently moved to Scarborough from Dublin. His design comprised a series of serpentine paths following the contours of the cliff to the north-west of the saloon. The Ordnance Survey map dated 1850 (Figure 4) shows these in detail and they can be seen to form the basis of the current arrangement of paths, though the pathways on the upper slopes did not extend so far south at this time. The network of paths is depicted as lying within a wooded area while the area to the south is free of trees. There appears to have been only one upper entrance to the Spa Gardens at this time, opposite the Crown Hotel. Also present are two arbours to the north-west of the Spa. The distinctive oval pathway runs round the top of the 1737 landslide, which was at this time wooded. The same map shows the recent expansion of Scarborough: The Crown Hotel (List 1258434), Villa Esplanade Hotel (List 1258436, annotated Alga House), 20-29 The Esplanade and The Prince of Wales Hotel (List 1273230) were all built in the 1840s.

A full time gardener was appointed by the Company in 1853. One of his regular duties was to lop the trees at the top of the cliff, so that they would not obstruct the views from the houses on the Esplanade.

In 1858, the view from the Esplanade over the Gardens was described thus:

a great slope descends to the beach, all embowered with trees and shrubs, through which here and there you get a glimpse of a gravelled path or the domed roof of a summerhouse. And there, two hundred feet below, is the Spa – a castellated building protected by a sea-wall. (White 1858, 70)

Contemporary images suggest that embowered should not be taken to mean that the slopes were covered in trees; there appear to be large open areas (Plate 33).

19th Century—Sir Joseph Paxton

The Spa was increasingly successful and the Company came to see its facilities as inadequate. In January 1857 the Company met Sir Joseph Paxton (1803-65) to discuss the future development of The Spa. The choice of Paxton reflects the ambition of the Company; Paxton had designed numerous parks, the Crystal Palace for the Great Exhibition of 1851 and, at this time, was the Head Gardener at Chatsworth.
In May the same year, two of Paxton’s assistants, his son in law, architect George Henry Stokes (1827-74) and landscape gardener Edward Milner (1819-84) presented their plans. These comprised:

- A Music Hall capable of holding 2000 people, with colonnades, a vestibule and alterations to the existing buildings;
- A new carriage drive from the north;
- The extension of the Spa Promenade south; and
- The improvement and extension of the gardens.

The plans were agreed and instruction to proceed was issued in June. The Company accepted Paxton’s stipulation that the plans must be implemented as a whole and in their entirety.

The new Music Hall was built in 1858 to the south of Wyatt’s Gothic Saloon, now stripped of its turrets and castellations. It was of Classical design with two storeys and Italianate corner towers. An iron veranda (the Colonnade) extended north to the earlier building, masking its now unfashionable façade. A circular bandstand was built on the new terrace to the south.

The project was regarded as a success and Paxton was commissioned to submit further designs. This commission resulted in the addition of a three-storey Prospect Tower to the south of the hall, served by the extended colonnade, and the Italian Stairs linking this area to the gardens. A stone toll house was added at the northern end of the colonnade and lodges were constructed to control entry to the gardens. At the same time, Milner’s design for the gardens was implemented; in 1858 the work on their lower part was undertaken and in the following year the upper parts were landscaped. Three circular shelters replaced Knowles’ rectangular arbours. Of these, one survives (Shelter 2).

There then followed a period of continuous investment. Gas lighting was introduced to the gardens and Promenade, paved surfaces were covered in asphalt and new walls and fencing were erected. The Spa Chalet was built in 1860 as a caretaker’s house and a new upper walk was laid out in 1865. A second bandstand was built over the steps to the spa well in 1875.

In 1865 the Valley Bridge was opened, improving access to the South Cliff and providing a stimulus to further development. The Company were concerned to control development and competition around the gardens and purchased eight acres of cliff to the south of the gardens in 1871. Various plans were proposed for this area, but the only substantial outcome was the construction of the Cliff Tramway linking the Esplanade to The Spa (Error! Reference source not found.). The tramway was owned by the Scarborough South Cliff Tramway Company Ltd, upon the board of which sat Richard Hunt, the proprietor of the Prince of Wales Hotel and the driving force behind the development. The water-powered funicular railway opened in 1875 and was the first in Britain.

19th Century—Verity & Hunt

Measures to stabilise the cliff were not entirely successful and land slippage continued to be a problem, resulting in a constant drain upon the Company’s finances. However, these problems paled into insignificance on the night of 8th September 1876 when Paxton’s Music Hall was devastated by fire.

A competition was launched to find an architect in January 1877. The successful bid came from the London-based firm of Verity and Hunt. It would appear that Thomas Verity was largely responsible for the design. Verity specialised in theatres and had previously assisted in the building of the Royal Albert Hall and had designed the Criterion and other theatres. In 1878 he was appointed consulting architect to the Lord Chamberlain’s office.
Building began in October 1877; and the new hall opened officially in August 1880. The new Grand Hall was built on the site of Paxton's Music Hall, incorporating its surviving frontage and southern wall, but extended westwards. Wyatt's Saloon had survived but was demolished and replaced by a mirror image of Paxton's Music Hall, the Floral Hall, housing a theatre and buffet bar. The two blocks were joined by a three storey staircase and entrance block. The construction works necessitated the cutting back of the cliff to the west; approximately 30,000 tons of material was removed.

The Colonnade was extended northwards and shops were inserted into it. The new more symmetrical theme was carried through to the gardens, with a new flight of steps being built behind the northern colonnade that echoed the Italian Stairs to the south. From 1881, the gardens were lit by electric light. Maps from 1890 onwards show trees throughout the Spa Gardens, but contemporary images cast some doubt on the degree to which the slopes were wooded (e.g. Plate 34 & Plate 35).

**Early 20th Century Developments and Harry Smith**

In 1912 a deal was agreed between the Company and Scarborough Corporation that saw the Company exchange the upper part of their land to the south of the railway for that part of the beach in front of The Spa Promenade. The Corporation also bought the remainder of the southern part of the Spa Gardens from the company and the privately held Belvedere Gardens bringing the entire area to the south of the railway, subsequently named South Cliff Gardens, into public ownership.

The Corporation's land holding grew over the following years. Major acquisitions comprised Alfred Shuttleworth's gift of his detached garden to the Corporation in 1917 and the purchase of the Prince of Wales Gardens in 1926. These acquisitions, the development of features such as the Rosary, Italian Gardens and Putting Green and the unification of the disparate elements were overseen by Harry Smith, Borough Engineer from 1897 to 1933.

The 1912 deal allowed the Company to make further investments, including the replacement of Paxton's bandstand with a larger version at the apex of the Sun Court to the south of the hall and the extension of the first floor of the spa building onto the terrace above the Sun Court to create an alfresco café, now known as the Vita Dome. The architect for these works was Thomas Edwin Cooper (1874-1942) and they were completed in 1914.

The war brought something of a decline to the Company's fortunes and in 1920 it was incorporated, becoming The Spa (Scarborough) Ltd. The new board appointed Frank Tugwell (1862-1940) to develop various designs, only one of which came to fruition. This saw the demolition of Paxton's Prospect Tower to make way for the Ocean Ballroom.

**Post-War Developments**

In 1951, in the first move towards public ownership of The Spa, the Corporation acquired the Cliff Bridge. Tolls were duly suspended.

In 1954 glass walls were built flanking the bandstand in 1954 to shelter the Sun Court and the Vita Dome was glazed.

In 1957 The Spa and its grounds were purchased by the Corporation bringing all of the Gardens in to public ownership. The last of the toll houses were removed and a programme of repair and uncertainty was undertaken between 1958 and 1963. Further restoration and repair took place in the late 1970s/early 1980s; the Grand Hall reopened in 1981 and the refurbished and extended Ocean Room in 1984. The latter has been substantially altered.
Managed change to the Gardens since the 1950s has been small scale. In the current context, only the loss of the flower beds around The Spa Complex is relevant. However, unmanaged events have brought more substantial changes to the Gardens. The most dramatic of these was the Wheatcroft Cliff collapse in 1993, which removed a large part of the Holbeck Gardens and destroyed the Holbeck Hotel. There have been minor landslides within the proposed works area, resulting in the closure of two paths. More insidious has been the unmanaged growth and spread of sycamores in the Spa Gardens in the latter part of the 20th century and early 21st, resulting in their current thickly wooded appearance.
4. DESIGNATIONS

Proposed works area

4.1 The proposed works area lies in the southern part of the Spa Gardens which form a part of the more extensive Valley Gardens and South Cliff Gardens, a Grade II registered park and garden (Figure 1). This forms a part of the Scarborough Conservation Area.

Adjacent to the proposed works area

4.2 Immediately to the east of the proposed works area (Figure 1) is The Spa (List 1259818), which is Grade II* listed, and immediately to the south is the Grade II listed South Cliff Railway (List 1400166).

4.3 Across the Esplanade from the proposed works area are the Crown Hotel, 4-19 The Esplanade and Wessex Court (List 1258434), The Villa Esplanade Hotel (List 1258436), 20-29 The Esplanade (List 1258437) and The Prince of Wales Hotel (List 1273230). All of which are Grade II listed except for the Prince of Wales Hotel, which is Grade II*. 
5. PROPOSALS

Introduction

5.1 The proposed development is intended to stabilise the cliffs in order to prevent further landslides, which may result in injury or loss of life and/or loss or damage to heritage assets in or adjacent to the proposed works area. The proposed slope stabilisation works involve the implementation of low level piled retaining walls, soil nailing to address shallow seated slope instabilities, retention and reinstatement of existing masonry walls, and associated drainage works. The works also include regrading of slopes at key sections on the upper reaches of the southern and western sections of the gardens, and path improvement works following soil nailing and regrading. Tree and scrub clearance will also be undertaken prior to commencement of works. Following the completion of the slope stabilisation works a scheme of landscape reinstatement would be implemented. A full project description of the proposed works is presented in the Design and Access Statement, but details relevant to the current assessment are presented below.

5.2 The contractor’s compounds and storage areas will lie outside the proposed works area and at the end of the construction period, which is to last up to 18 months, will be returned to their baseline condition. Given the temporary nature of these elements, they are not considered further.

Design Iterations and Embedded Mitigation

5.3 Details of the design iterations and embedded design mitigation are provided in the Design and Access Statement. In addition, during all works historic features that are retained in situ, such as shelters, will be protected from accidental damage by fences or similar measures.

5.4 At the time of writing, a bid for funding for a scheme to rejuvenate the Cliff Gardens had been lodged with the Heritage Lottery Fund (HLF). This is intended to secure the future of the gardens by developing them as a visitor attraction in their own right. The proposals relating to the Northern Spa Gardens have been developed with reference to the current slope stabilisation proposals and as such there is no conflict between the two. In particular, the current scheme will preserve the paths that are key to the HLF bid’s vision of ‘horizontal movement’ through the Gardens, will reinstate lost views of The Spa and will address various safety concerns.

Stabilisation Measures

5.5 Soil nailing will be adopted across almost the entire proposed works area, in line with recently completed study and recommendations made on slope stability. Soil nail design will be in accordance with CIRIA C637, BS 8006 and EC7. In two areas it is proposed to regrade the slope before soil nailing. In all areas where soil nailing is proposed it will be necessary to remove all trees and vegetation ahead of the works.

5.6 The soil nail system will include the following elements:

- Soil nails – to sufficient length to extend past the active slip plane and provide shear resistance to increase the Factor of Safety (FOS) against shallow failures.
- Nail Heads – to fix the head of the nail in place and promote soil nail arching and hence reduce local surface instability between nails. Nail heads will be of sufficient size and thickness to ensure adequate load transfer to the nails.
- Mesh throughout area – laid beneath the nail heads to help with erosion control and establishment of vegetation on the slope.
- Top soil retention – A Geocell system (or similar approved) will be used over the top of the mesh to retain topsoil in place and hide the soil nails and head plates. The system for top soil and vegetation is extremely important in this area where the gardens and landscaping are an important part of the solution.

5.7 There will be an array of piles installed towards the foot of the slope but behind the line of the existing Spa buildings. The piles will be small diameter steel tubular piles so that they can be installed by less powerful rigs. This will minimise noise and vibration associated with piling and minimise the temporary works required for access and for installation.

5.8 Existing masonry walls will be retained if at all possible. In locations where they are not damaged and there is not considered to be a long term risk associated with keeping them it is considered that they should be preserved. Where new masonry facing is required replacement masonry will be of sympathetic design, in keeping with existing walls and utilising appropriate sandstone. Where possible stone salvaged from the Gardens will be reused.

Post-Stabilisation Landscaping

5.9 Soil stabilisation will remove existing trees and vegetation. It is proposed to ‘green-up’ the stabilised areas using hydroseeding and direct planting of small trees, shrubs and bedding plants. The trees will be planted in a series of groups running down the slope. Depending on timetabling, planting may occur the year following the main stabilisation works.

5.10 The main components of the landscape reinstatement scheme include;

- Tree and shrub planting strategically placed to create visual diversity whilst allowing views out of the gardens and to The Spa Complex
- Grassland with wild flora to stabilise the soil cliff face and rapidly provide a green finish.
- Metal railings salvaged from the existing scheme, replaced to retain historic details, where possible.
- Timber barriers of rustic poles beside footpaths.
- Rationalised network of resurfaced macadam footpaths.

5.11 Figures illustrating the proposed landscape plan are presented in the Landscape and Townscape and Visual Impact Assessment.
6.  ASSESSMENT OF SIGNIFICANCE AND IMPACT

Introduction

6.1  In accordance with the NPPF and supporting guidance, the following heritage assets have been identified as having potential to be affected by the proposed scheme. The statement assesses their significance of those assets, including the contribution of setting to that significance. The statement then assesses the impact of the proposed scheme upon the identified the assets’ significance and identifies where the scheme is able to mitigate impacts to heritage assets.

Identification of heritage assets which are likely to be affected by proposals

6.2  The proposed scheme lies within the Valley Gardens and South Cliff Gardens and will affect elements of its physical fabric. This lies within Scarborough Conservation Area.

6.3  The proposed scheme will affect the setting of the following listed buildings:

- The Spa (List 1259818);
- South Cliff Railway (List 1400166);
- Crown Hotel (List 1258434);
- The Villa Esplanade Hotel (List 1258436);
- 20-29 The Esplanade (List 1258437); and
- The Prince of Wales Hotel (List 1273230).

6.4  The proposed works area is visible from a number of other designated heritage assets across South Bay, most notably the scheduled monument of Scarborough Castle (List 1011374), approximately 1km to the north. Whilst a degree of visual change will occur as a result of the proposed scheme, this will constitute a slight change in a very small part of a general views, insufficient to affect the asset’s significance.

6.5  To avoid repetition, the Crown Hotel, Villa Esplanade Hotel, 20-29 The Esplanade and The Prince of Wales Hotel have been considered alongside Scarborough Conservation Area.

Valley Gardens and South Cliff Gardens (Grade II Registered)

Description

6.6  Valley Gardens and South Cliff Gardens were entered in the Register of Parks and Gardens in 2001. They are registered Grade II. They lie within the Scarborough Conservation Area and within them are six listed buildings. These comprise:

- The Spa (List 1259818);
- The Spa Chalet (List 1242899);
- Gates to cliff opposite Crown Hotel (List 1258435);
- George V Coronation Memorial Clock Tower (List 1273420);
- Beach huts and café (List 1392577); and
- Scarborough South Cliff Railway (List 1400166).

All are Grade II, save for The Spa, which is Grade II*.
6.7 The Gardens appear on the Heritage at Risk Register. This notes that the condition is ‘generally satisfactory but with significant localised problems’ and that the trend is one of decline: 'Deterioration of the wider park combined with cliff erosion is resulting in the loss of sections of the path systems and park integrity.'

6.8 The historical background relating to the development of The Spa Complex and Gardens is presented in Section 3 above, whilst those elements of the Gardens within the proposed works area are described below. The complete description taken from the Heritage List for England is provided in Appendix 1. Broadly, the Valley and South Cliff Gardens comprise a series of gardens that developed separately during the 19th century along Scarborough’s South Cliffs and in the Ramsdale Valley, before being unified by the Corporation in the first half of the 20th century. Working from the north these comprise:

- Valley Gardens;
- Northern Spa Gardens;
- Southern Spa Gardens;
- Belvedere Gardens;
- Holbeck Gardens;
- Esplanade; and
- Undercliff.

6.9 They include formal areas, such as the Rosary, Italianate Gardens and Prince of Wales Gardens, and less formal areas with meandering paths. The proposed works area lies within the Northern Spa Gardens, located to the rear of The Spa between the Valley Gardens in Ramsdale Valley and the Cliff Railway. It is a largely informal area, for the most part wooded and served by meandering paths. The proposed works area is described below.

**Location and Situation**

6.10 The proposed works area occupies a steep east-facing slope (Plate 1-Plate 3) at the foot of which is the Undercliff, where sits The Spa Complex, and South Bay Sands. At the top is the Esplanade. The proposed works area’s southern limit is formed by the Cliff Railway, its western by the Esplanade and its eastern by the Undercliff and Spa Complex. Its northern limit lies to the south of Shelters 2 and 12.

**Access, Paths and Fencing**

6.11 Access to the proposed works area is by way of:

- Footpath from the Esplanade, adjacent to the Cliff Railway. The descent is steep and the path zig-zags to ease the gradient;
- Footpaths following the contours from the Valley Gardens;
- Roadway leading from the Valley Bridge, in contrast to the paths this cuts across contours to lead directly to The Spa;
- Stairs from the terrace to the north of The Spa;
- The Italian Stairs; and
- Stairs at the southern end of the Ocean Ballroom.

6.12 These approaches feed into a network of paths that follow the contours of the cliff. These are tarmacked and in a variable state of repair, with patching and different phases of
surfacing frequently evident (Plate 4). Two sections of path have been closed and are now quite overgrown.

6.13 Two types of fencing are utilised in the Spa Gardens and both are present within the proposed works area: a simple iron design and a rustic wooden design (Plate 5). The cast iron fencing appears on postcards dating to the 1890s and is considered original. Rustic wooden fencing was in use in the wider gardens in the 19th century, but it is out of place in the Spa Gardens.

6.14 Paths are frequently edged with roughly hewn rockwork, a trademark Paxton detail. In places this rockwork forms low retaining walls (Plate 5).

**Shelters and Seating**

6.15 Scattered around the Spa Gardens North are eight small shelters, referred to by the numbers allocated to them by the Scarborough Civic Society. The design of these varies as they range in date from the late 19th century to the early 20th. They have been fairly recently renovated and are uniformly painted. Only in a few instances are they associated with particular architects. This is the case for two in the Spa Gardens:

- Shelter 2: attributed to Frank Tugwell, 1897; and
- Shelter 3: attributed to Sir Joseph Paxton, thought to date to 1862;

6.16 The latter (Plate 6) lies within the proposed works area, above the Italian Stairs. It is of ornate design, topped by a wrought iron finial. It has been recently restored having served as an electricity sub-station from 1969 to 2012.

6.17 Shelters 9, 10 and 11 are located on the top path, below the Esplanade. Shelter 9 is a modest structure housing two benches (Plate 9). The concave lines of its hipped roof have a slightly Oriental appearance. To its north is Shelter 10 (Plate 11). A similarly modest structure, this houses a single bench and has a pent roof. A photograph taken in 1968 shows the sides formed of latticework of faintly Chinois-style, but it now has solid sides. Shelter 11 is again a small structure of simple design housing a single bench (Plate 14). It is sometimes referred to as the Punch and Judy shelter. All three shelters are located to the west of the path in bays cut into the slope. They first appear on the Ordnance Survey map dated to 1928. None of the ‘Arbours’ associated with Knowles survive. A shelter that once spanned the path in the northern part of the proposed works area has been lost, but its location is marked by a widening in the path (Plate 16). The rockwork edging this widening is consistent with its having been erected by Milner and Paxton. Adjacent are three bays edged in similar rockwork, presumably for benches.

6.18 Also present are a number of bays for benches; with one exception those within the proposed works area are empty. The bays are edged with rough-hewn rock and some have paved bases and others concrete, the condition of which is variable. Most of the bays are located along the top path, and it appears likely that they were placed to enjoy open views. The bays located on the lower slopes are more likely to have been placed to enjoy more enclosed settings, though views may have been available.

6.19 Benches are also present to the south-west of the Italian Stairs (Plate 18) and on the terraces to the north of The Spa (Plate 19).

**Trees and Vegetation**

6.20 Trees within the proposed works area and indeed the rest of the Spa Gardens are dominated by sycamore. Many of these appear to be self-seeded, but sycamores were almost certainly present in the 19th century. The Arboricultural Assessment (RPS 2016) noted that the prolific and fast growth of the sycamores has resulted in trees of poor form becoming dominant in the more densely tree-populated areas. The unmanaged growth
of trees is causing structural damage to various bench bays, retaining walls and path edging.

6.21 Amongst the sycamores a number of more ornamental species that are likely to have been planted deliberately, eg horse chestnut, weeping ash, laburnum, Lombardy poplar, Canadian poplar, weeping wych elm, Turkey oak and holm oak. However, the large numbers of sycamore present tend to obscure the other varieties.

6.22 The ground below the trees is generally covered by unkempt grass, with areas of brambles and ivy. The slopes behind The Spa (Plate 17), the Italian Stairs (Plate 7) and the stairs to the north of the spa (Plate 20) are covered by unkempt grass. There is no trace of the formal flower beds that once occupied the slopes behind the Italian Stairs (Plate 36 & Plate 37) or the banks of flowers and shrubs that covered the 'acclivitous bank' behind The Spa Complex; both areas are now covered by unkempt grass.

6.23 The area around Shelter 2 has been recently replanted with formal bedding plants.

Retaining Walls

6.24 Away from the formal areas adjacent to The Spa, where they are in fine ashlar, retaining walls are largely in rough tooled ashlar masonry (Plate 27), with occasional examples of precast concrete panels.

Other Features

6.25 Lighting is provided by modern lights, albeit of a broadly sympathetic design in most cases. There are occasional stumps of earlier standards.

Setting

6.26 The proposed works area’s general situation creates the potential for views to The Spa Complex, beach, bay and Castle Hill on the headland beyond (Plate 21). However, such views are rarely available owing to the numerous trees present in The Spa Gardens. From almost all locations these completely obscure outward views or filter them, resulting in the Spa Gardens having a rather enclosed character.

6.27 From the paths immediately adjacent to The Spa, there are more opportunities for views of The Spa Complex and across the bay (Plate 22). These take in the ornate roofscape of The Spa, the Sun Court and bandstand in the foreground, the bay in the middle distance and the harbour and headland beyond.

6.28 To the south of the proposed works area, there is more scope for views to the sea from viewpoints most notably from just to the north of the Rose Gardens, the Star Map Viewpoint and the Holbeck Gardens. These do not take in the proposed works area.

6.29 From points along the Esplanade there are views across the bay to the headland. From the area next to the proposed works area these are frequently obscured by trees. However, framed views are available from the area around the top of the Cliff Railway (Plate 23). This view appeared in a 1935 railway poster by W Smithson Broadhead, which shows a clear view to The Spa and Sun Court.

6.30 From the beach to the north of the Spa Gardens, there are views along the length of the Gardens that take in the proposed works area (Plates 1 & 2). In the foreground are the Cliff Bridge (List 1242898) and Spa Chalet (List 124899), the curving façade of the Esplanade Hotel (List 1259741) visible on the skyline, whilst in the middle distance The Spa Complex is seen against the backdrop of the cliffs. For the most part the cliffs appear as wooded, but areas of grass are visible adjacent to The Spa and the area of Holbeck Gardens. The Prince of Wales Hotel is clearly visible standing on the skyline behind The Spa, as are the corner turrets of the Weston Hotel.
Significance

6.31 The Gardens as a whole are a heritage asset of high significance, reflected in their designation. This significance derives primarily from their architectural and historic interest and their overall aesthetic value. However, as set out below current conditions, particularly within the proposed works area, detract from their significance and the appreciation thereof.

6.32 The Gardens’ architectural or design interest is limited to specific areas. In the Northern Spa Gardens, this interest relates principally to the area around The Spa Complex, where the stairs flanking The Spa tie the Gardens into the Spa Promenade, uniting the formal architecture of The Spa Complex and the softer, less formal backdrop of the Spa Gardens. The current condition of the banks adjacent to the stairs detracts from this design interest, and hence aesthetic value, as the overgrown slopes contrast unfavourably with the terraces and stairs. There is no trace of the original formal flower beds.

6.33 Above the Italian Stairs is Shelter 3. This is the most ornate of the shelters in the Gardens and its presence helps unite the Gardens and The Spa Complex by blurring the edges of the two distinct areas and inviting visitors to look over the Italian Stairs, Sun Court and the rear of The Spa from a detached position. Under current conditions the intended open views are cluttered by rustic fencing and unmanaged trees, the latter substantially obscuring the rear of The Spa.

6.34 There is less design interest in the upper part of the Spa Gardens. Here the paths are primarily a response to topography, but design features such as the rough-hewn rockwork edging the paths are present. It is not possible to discern any design in the trees in this area and indeed many are self-seeded. The random distribution of the trees and the lack of management further erodes any sense of design as it has resulted in the loss of views from the paths and the seating bays and shelters on the top path, which have clearly been placed to enjoy open views.

6.35 The patchwork of various garden styles unified by the Esplanade, path network and promenade reflect the piecemeal development of the Cliffs and, by extension, the resort of Scarborough in the 19th century and the ultimate acquisition of the cliffs and the unification of the gardens by the Corporation. Consequently, the Gardens illustrate the growth and importance of Scarborough as a spa town, the fashion for spa and seaside resorts in the 19th century, their continuing appeal into the 20th century and the role of both private entrepreneurship and private and public philanthropy in bringing about Scarborough’s growth.

6.36 Surviving within the Gardens are elements relating to every phase from the 1830s onwards. Within the proposed works area these include Knowles’ original network of footpaths and Milner’s additions and the associated railings/fences, bench bays, shelters (one of which is associated with Paxton) and rockwork. Immediately adjacent is The Spa Complex (discussed below), which incorporates elements of Paxton’s Music Hall, Paxton’s Italian Stairs and Verity and Hunt’s later design. Consequently, the Gardens’ close historical association with a number of regionally and nationally important architects and engineers and illustrate aspects of their practice’s work.

6.37 Overall, the Gardens have a high degree of aesthetic value. However, within the proposed works area this is somewhat limited by the unmanaged trees, which render the paths rather gloomy and obscure views to Spa Complex and across the bay, and the unkempt undergrowth.

6.38 The Gardens have group value owing to their historic relationship with the Esplanade and other elements of the resort of Scarborough. However, as discussed below, the condition of the proposed works area detracts somewhat from this aspect.
**Contribution to significance of setting**

6.39 The setting of the Gardens makes a notable contribution to their significance. Views of The Spa Complex, beach, bay and adjacent hotels are important to an appreciation of the Gardens’ historic place at the core of the resort of Scarborough. From within the proposed works area, such views have for the most part been lost as a result of unmanaged tree growth.

6.40 Views of the Gardens from the beach similarly contribute, again placing them in the heart of Scarborough’s Victorian resort. However, in such views the Gardens primarily act as a passive backdrop to buildings, their designed character being masked by unmanaged tree growth. This is particularly the case in relation to the proposed works area, which appears to be an area of unmanaged woodland. Features such as paths and shelters are not visible. Consequently, whilst these views contribute to the historic interest of the Gardens, they do not contribute to their design interest or aesthetic value.

6.41 The hotels along the Esplanade developed in parallel with the Gardens and their history is intertwined. Over time, the Spa Gardens came to mediate between the hotels at the top of the cliff and The Spa at the foot; the snaking paths allowing guests to descend to The Spa and beach, presenting opportunities for framed views to the roofscape of The Spa, the beach and headland or out to sea. Their proximity therefore contributes greatly to the Gardens’ historic interest and group value and in places there is a strong aesthetic relationship. However, in the case of the proposed works area, there is little in the way of an aesthetic relationship; the Spa Gardens, with the exception of tree tops, are hidden from view from the Esplanade and the unkempt condition of the proposed works area contrasts unfavourably with the bright, well-kept frontages of the Esplanade. This contrast detracts from the appreciation of the group value of the Gardens as it introduces a rather sharp break when moving between the formal areas of the Esplanade and The Spa.

**Assessment of impact**

6.42 The proposed scheme will affect the fabric of the Gardens by removing trees and paths.

6.43 The affected trees are predominantly self-seeded sycamore that do not contribute to the significance of the Gardens. Some trees, however, have clearly been planted and may therefore be considered to form part of the historic fabric of the Gardens. No trees classed as Category A by the Arboricultural Assessment (RPS 2016) will be removed, these are trees considered to be of ‘high quality and value’. Of the 121 trees to be removed, 11 are Category U and are likely to die or become dangerous in the next 10 years. The removal of such trees is a matter of good husbandry. Of the remaining trees to be removed, 16 are classed as Category B, trees of moderate quality. The remainder are Category C, of low value. The potential for retaining six trees has been identified, of which three are Category B. This will be confirmed following removal of other trees.

6.44 Although parts of the Spa Gardens have been wooded since at least the 1850s, they have never been noted for their arboricultural quality and the trees do not contribute to the architectural or design interest of the Gardens; the Spa Gardens’ current wooded appearance does not now appear to be the result of structured landscape planting and the unmanaged trees tend to mask the Gardens’ special interest. The loss of the trees will change the appearance of the Northern Spa Gardens, rendering their southern part substantially more open in character, effectively returning the slope to its open condition of the 1890s, albeit extending the open area northwards. Seaward views from the shelters and now empty bench bays on the top path will be restored. Shelter 3 will be more exposed but this will be a neutral/beneficial change in its setting. The more open views from the area of the shelter are illustrated in the visualisation contained within the LTVIA (REFERENCE).
Slope stabilisation will result in the loss of approximately 330m of paths and associated edging stones and railings, of which approximately 160m are already closed owing to landslips. The paths that will be lost date to the Paxton and Milner redesign of the 1850s and 1860s. The paths themselves are purely a response to the topography and have little historical interest. Furthermore, the layout has already been compromised to some degree as sections of path have had to be closed owing to landslides. The essential flow through the Gardens will be preserved as paths running along the contours will be preserved at the top and bottom of the slope the route from Espalande to Spa will remain sinuous. Both access points from the Esplanade will remain. Nevertheless, the loss of the paths and associated furniture will result in harm to the significance of gardens.

The shelters will all be preserved in situ, but four bench bays will be lost, as will the bay for a now lost shelter that once spanned the path in the northern part of the proposed works area. The lost shelter and group of bays adjacent, formed by large boulders, appear to have been placed by Paxton and Milner as something of a social focus; bays elsewhere in the proposed works area are more isolated. The loss of the bays consequently will harm the significance of the Gardens.

The stabilised slopes will be reseeded and planted with shrubs and trees. The latter will be planted as small transplants or feathered standards, allowing them to rapid establish rapidly, with full establishment within 10 years of planting. This will improve the appearance of the currently unkempt slopes. The effect will be particularly beneficial in the vicinity of the northern stairs, where the proposed sympathetic planting will be more in keeping with the stairs’ classical architecture and will ease future maintenance.

The proposed scheme will result in some loss of the Gardens’ historic fabric and hence harm their significance. However, the Northern Spa Garden’s condition is not stable and uncontrolled loss of similar or greater scale is likely to occur in the absence of the scheme. Hence the managed loss of elements of the Gardens must be balanced against the preservation of others when considering the overall level of harm. Given that the scheme will actively preserve and safeguard the greater part of the Spa Gardens, it is considered that the scheme will result in less than substantial harm.

Acceptability of Proposed Scheme

Following NPPF paragraph 134, where a proposal will result in less than substantial harm to a designated heritage asset this should be weighed against the public benefits of the proposal. In this instance the proposed scheme will prevent small scale and major landslips that threaten the fabric of the Gardens, the Grade II* listed Spa and listed buildings on the Esplanade, including the Grade II* Crown Hotel. Major landslips may result in injury or loss of life. The public benefits therefore include preservation of designated heritage assets and the prevention of injury and death. The harm to the Gardens is therefore considered to be acceptable in terms of national planning policy.

Scarborough Conservation Area, Crown Hotel and associated buildings (List 1258434), The Villa Esplanade Hotel (List 1258436), 20-29 The Esplanade (List 1258437) and The Prince of Wales Hotel (List 1273230)

Description

The Scarborough Conservation Area takes in a very extensive area that stretches from Peasholm Gap in the north to Sea Cliff Road in the south. It comprises the historic core of the town, the headland upon which the castle stands, and the Victorian resort, seafront and gardens. The following focuses on the Conservation Area in the vicinity of the proposed works area and concentrates on those aspects not already covered above in relation to the Valley and South Cliff Gardens.

The land in the vicinity of the proposed works area was developed in two principal phases. The buildings fronting onto the Esplanade represent the first phase, built in the
1840s, whilst the area to their west was developed, primarily as housing, in the period 1860-90. The buildings adjacent to the proposed works area comprise the Grade II*-listed Crown Hotel (List 1258434, Plate 24, Plate 24) and the Grade II-listed Villa Esplanade Hotel (List 1258436), 20-29 The Esplanade (List 1258437) and the former Prince of Wales Hotel (List 1273230, Plate 25). The latter was originally built as houses, but served as a hotel from 1861 and has latterly been converted to flats. These are grand, classically styled buildings of up to four storeys, with bright well-maintained stucco frontages. All except the Gothicised Villa Esplanade Hotel are Classically-styled. Immediately to the south of the Prince of Wales Hotel, are the Prince of Wales Gardens. This formal garden, with its pond and colonnade, has been recently restored. At the eastern limit of the Conservation Area is The Spa Complex.

Setting

6.52 Generally, views from within this part of the Conservation Area are curtailed by the buildings within it and consequently there are few views to the surrounding area. However, from the Esplanade there are occasional views across the bay, taking in the seafront and beach, or out to sea. From the area adjacent to the proposed works area, these tend to be obscured by the trees in the proposed works area (Plate 26).

6.53 Likewise, views into this part of the Conservation Area are generally limited by the adjacent built form. However, as discussed above in relation to the Gardens, views are available from the beach. In the foreground of these are the Cliff Bridge (List 1242898) and Spa Chalet (List 124899), and the curving façade of the Esplanade Hotel on the skyline. In the middle distance The Spa Complex is seen against the backdrop of the cliffs. For the most part, the cliffs appear as wooded with grassy slopes visible adjacent to The Spa and the area of Holbeck Gardens. The Prince of Wales Hotel is clearly visible standing on the skyline behind The Spa, as are the corner turrets of the Weston Hotel. The Crown and Villa Esplanade Hotels are set further back from the cliff edge and hence are generally not visible in these views.

Significance

6.54 Scarborough Conservation Area's significance and special interest derive from the buildings within it, which date from the Medieval period onwards and range widely in style, and its open areas, in particular the formal open spaces and gardens that were laid out in the 19th century. The buildings illustrate Scarborough's successive phases of development culminating in its transformation into a spa resort and associated growth from the 18th century onwards. Many parts of the Conservation Area have high aesthetic value owing to the variety of buildings and their interplay with open areas and views to the bay.

6.55 The proposed works area lies within the core of the Victorian resort. The significance of this area and the listed buildings present derives from the buildings’ architectural interest and the interrelationship between them the broad Esplanade and the associated open spaces, in particular the Prince of Wales Gardens. The various buildings, although varying in design specifics, are for the most part Classically-styled, are uniformly stuccoed and well-matched in terms of scale and massing. These combine with the Esplanade, open spaces and views across the bay to create a harmonious whole with a distinctive 'resort' character and high aesthetic value.

6.56 The Spa Gardens and proposed works area occupy the space between the Esplanade and The Spa Complex and, since their redesign by Paxton and Milner, have acted to link the hotels on the Esplanade with The Spa, initially by snaking paths and later by the South Cliff Railway. Consequently, whilst the proposed works area is largely hidden from within the Conservation Area, it remains an important element mediating between the key areas of the Esplanade and The Spa Complex, beach and promenade. Its contribution is limited in its current condition. Whilst the The Spa Gardens appear to have always been informal in character, the rockwork and bench bays are suggested of a managed,
picturesque informality that would link the more formal areas at the top and bottom. Unfortunately, the current overgrown appearance of the proposed works area results in a distinct break between the Esplanade and Spa Complex and hence detracts from the integrity of this part of the Conservation Area.

**Contribution to significance of setting**

6.57 Scarborough Conservation Area’s significance is inextricably linked to the sea, and views across the bay and out to sea contribute to an appreciation of its historical development, first as a fishing port and then as a seaside spa resort. Views over the bay are particularly important to the development of the Esplanade as the hotels that thrived here were built to enjoy these open views and the open bright character of this area draws heavily upon the seascape. Furthermore these views contribute to the aesthetic value of the Conservation Area.

6.58 From that part of the Esplanade opposite the Crown Hotel, there would once have been open views to the bay and views down to the roofscape of The Spa. However, trees within the proposed works area now generally block or filter these views, depending on the season. This localised effect detracts slightly from the historic interest and aesthetic value of the Conservation Area.

**Impact Assessment**

6.59 The proposed scheme will facilitate the management and maintenance of the Spa Gardens resulting in their appearance being largely altered where the trees are removed, but will overall represent an improved landscape setting for The Spa buildings. The current unmanaged appearance of the proposed works area detracts from this part of Conservation Area’s character and appearance; consequently the scheme represents an enhancement of the Conservation Area’s character and appearance.

6.60 The proposed scheme will remove the trees that currently filter or curtail views to the bay and Spa Complex from the Esplanade from the area opposite the Crown Hotel. This would be beneficial as the restored views contribute to the historic interest and aesthetic value of the Conservation Area.

6.61 The fabric of the listed buildings will be unaffected. Their setting will be visually improved with views that tie them into The Spa complex being restored by the removal of trees, thereby allowing an experience of their group value.

6.62 It is concluded that the proposed scheme will not harm the significance of the Conservation Area or the listed buildings on the Esplanade. Furthermore, the proposed development will safeguard the buildings from potential damage as a result of a major landslip.

**Acceptability of Proposed Scheme**

6.63 The proposed scheme will restore lost views, thereby better revealing the significance of the Conservation Area and Listed Buildings on the Esplanade. The scheme will also safeguard the Listed Buildings from damage as a result of landslip. It is considered that the proposed scheme will preserve the special interest of the buildings and conservation area and is therefore in keeping with relevant legislation and planning policy.

**The Spa (Grade II* Listed, List 1259818)**

**Description**

6.64 The Spa is Grade II* listed. It was first listed in 1973.
As described above, The Spa was designed by Verity and Hunt to replace Wyatt’s Saloon and Paxton’s Music Hall following the 1877 fire. It incorporated the corner towers and southern and eastern walls of the Music Hall, but substantially increased its area by adding a second hall, known as the Floral Hall, to the north. The eastern frontage mirrors Paxton’s Music Hall, which became known as the Grand Hall. The two halls are separated by a three-storey projection with deep entrance niche. Surmounting this centre feature is a set back belvedere storey with truncated pyramid leaved roof with cresting. Verity and Hunt’s north wing balances that to south with similar corner towers; the new architects added leaf-domed open belvederes to all the towers. At ground level the cast iron veranda, known as the Colonnade, was extended across Floral Hall and extended as a gallery to a single storey range along the promenade to north. Protruding from the southern wall is the Vita Dome. To the west of the Floral Hall is the Manager’s House, located on the footings of the extension to Wyatt’s Saloon. The roof level terrace of the Grand Hall is now glazed, an addition that took place in the 1920s to form a winter garden.

The rear of The Spa occupies a terrace cut into the cliff and bounded by a retaining wall (Plate 27). A bridge, flanked by ornate lights on standards, springs from the roof terrace of the Grand Hall to give direct access to the Spa Gardens (Plate 28). This appears on the 1890 map and is presumably an original feature.

Also at the rear of the building is a modern full height extension and various ancillary features such as air-conditioning units (Plate 29). The extension uses a wide variety of modern materials and little attempt has been made to incorporate it into the original design.

To the south of The Spa is the Sun Court, an open space defined by a curved glass wall at its seaward side (Plate 30). At the apex of this wall is an elliptical bandstand. Its landward side is formed by the infill to the Colonnade. This was the work of Sir Thomas Edwin Cooper, added in 1912. The glass wall, although part of his original design, was only erected in 1954.

Paxton’s Italian Steps lead from the top of the Colonnade to the Spa Gardens behind The Spa. These are matched by steps to the north of The Spa, added by Verity and Hunt.

To the south of the Sun Court lies the 1920s Ocean Ballroom (Plate 31). The modern concrete and glass architecture of its frontage is somewhat incongruous in the context of the ashlar used in The Spa and associated steps.

Setting

The Spa and adjacent area command panoramic views out to sea and over the bay to the headland and Scarborough Castle. In its current configuration, these views are principally experienced from the top of the Colonnade to the north of The Spa and the Italian Steps to the south, where there are benches.

The principal views of The Spa are from the beach immediately to the west, from where it is seen against the wooded backdrop of the Spa Gardens, and from the beach to the north where more oblique views are available of The Spa again against the backdrop of the Spa Gardens, but with the Esplanade Hotel and Prince of Wales Hotel appearing on the skyline. From the beach and promenade to its south, The Spa can be seen but it is far less prominent and tends to merge in to the buildings to its south.

More partial views are available from the paths in the Spa Gardens. These include short range views of the rear of The Spa, in which a substantial amount of architectural detailing is visible and more distant general views, most frequently of the building’s roof. Such views are relatively rare owing to the numerous trees within the Spa Gardens. When approaching The Spa from the north, it is generally concealed from view by shrubbery in the foreground, until one is relatively close to it.
Glimpses of the roof of The Spa are occasionally available from the Esplanade, though these are generally very partial (Plate 32).

**Significance**

The Spa's significance derives principally from its architectural and historic interest and resides primarily in its fabric. Although the building has changed internally over the years, losing almost all its internal decoration and details, the external fabric of Verity and Hunt's building survives essentially intact, incorporating elements of Paxton's earlier building. Paxton's original design provided the starting point for that of Verity and Hunt, their design consciously followed that of Paxton. Such was their success in expanding Paxton's work that it is difficult to distinguish between 1850s' elements and those dating to the 1870s. This is also testimony to the skill of the stone masons involved.

The quality of the design is also apparent in the integration of The Spa and Spa Gardens through the device of the Colonnade and the steps that flank The Spa. These not only allow access to the first floor of The Spa but also seamlessly link the building into the landscape beyond. This integration is also achieved by the bridge at the rear of the Grand Hall. Unfortunately, this appears forgotten and Verity's deft linking of roof top terrace and Gardens has the appearance of a service entrance.

As well as being of high quality in terms of its design and craftsmanship, The Spa used the latest technologies available; Verity and Hunt's design was made possible by the use of a cast iron frame with a proprietary fireproof flooring system that had first been used in mills. This allowed the creation of the large uncluttered spaces within the building. The frame is expressed in the lanterns above the halls which, with the domed corner towers, create The Spa's distinctive roofscape. The 1920s winter garden obscures the original roofscape to some extent and hence may be considered a detracting feature.

Cooper's Sun Court is a very original and striking feature that creates an attractive outdoor performance space that successfully incorporates the surrounding architecture and seascape.

The Ocean Ballroom is of no architectural interest, its original fabric having suffered badly as a result of successive refurbishments and remodelling. Its concrete frontage may be considered to actively detract from The Spa Complex's architectural interest.

The Spa's appearance is therefore defined by the work of Sir Joseph Paxton, an architect of at least national importance, with elements by the noted architects Thomas Verity and Sir Thomas Cooper.

The quality of The Spa's design leads to it having a substantial degree of aesthetic value.

As part of an extensive historic landscape, The Spa may be considered to have a degree of group value and historic interest as it illustrates the development of Scarborough’s visitor attractions and its grand appearance demonstrates the importance of the town as a resort.

As a prominent and distinctive building with a long history as an entertainment venue, The Spa may be regarded as an iconic building with a degree of communal value.

**Contribution to significance of setting**

The design of The Spa Complex has been shaped substantially by its surroundings. The roof terrace walkways, which are no longer open to the public, and the terraces that flank The Spa afford panoramic views across the bay and out to sea. Consequently, the views to the bay and sea contribute to an appreciation of the intended function of the building.
Views of The Spa from the beach to the west and north contribute substantially to an appreciation of its design, in particular its balanced frontage. These views also tie The Spa Complex into the Spa Gardens and to some extent the Esplanade beyond. The slopes have been largely wooded since at least the mid 19th century and the trees, when in leaf, provide a near uniform dark backdrop that contrasts with the light stonework of The Spa. However, it must be noted that under current conditions, there is little sense of there being a designed landscape to the rear of The Spa Complex; the trees exhibit little variety, there is no evidence of structure in their planting and they obscure the network of paths. Furthermore, where grassy slopes are present they are unkempt. This gives an air of neglect and detracts from the aesthetic appreciation of The Spa.

The flanking steps and the bridge to its rear tie The Spa into the Spa Gardens and views of The Spa should contribute substantively to the appreciation of its design. However, views from short range of the rear of The Spa are cluttered by trees rendering it difficult to gain clear views of the rear of The Spa, the design quality of which has been compromised by unsympathetic additions, and views from the within the Spa Gardens are rarely achievable. Similarly, views from the Esplanade of the roofscape should allow an appreciation of its complex design. However, these are likewise obscured or filtered through trees within the proposed works area. Consequently, the Spa Gardens in their current condition do not contribute as greatly to the significance of The Spa as they might, but instead actively prevent the appreciation of aspects of The Spa’s design. Nevertheless, the Spa Gardens are inextricably linked to The Spa, both physically and historically, and hence contribute to The Spa’s historic interest.

Impact Assessment

The proposed scheme will not directly affect the physical fabric of The Spa. However, as outlined above, slope stabilisation is necessary as detailed ground modelling and stability analysis undertaken for previous studies have indicated that the slope behind The Spa is close to failure and current conditions are damaging The Spa Complex. The risk relates to both shallow and deep seated failures. Such a failure may damage or destroy The Spa Complex. The proposed scheme will therefore safeguard and hence preserve the fabric architectural interest of The Spa Complex.

The proposed scheme will affect the setting of the The Spa Complex, resulting in the loss of the trees that clothe the slope behind it. This slope forms the backdrop to numerous views of The Spa. The extent of the woodland behind the spa has varied over time and it does not appear that it has been planted in an attempt to create a backdrop of any particular character. Its loss would not in itself result in harm. Following planting, the backdrop to The Spa will remain green and will be scattered with trees and shrubs and The Spa will remain the focus of views from the north. Before the planting takes hold The Spa will be seen against the background of the bare slopes with areas of geocell exposed. This is likely to detract from the aesthetic appreciation of The Spa, potentially distracting from it. However, hydroseeding results in the rapid ‘greening up’ of ground and the open area will be broken up by the newly planted trees and shrubs and this adverse impact will rapidly diminish.

The removal of trees will restore views of The Spa from the Spa Gardens and Esplanade, better revealing its ornate roofscape and hence architectural interest. Unfortunately, this will also better reveal unsympathetic modern additions to the rear of The Spa, when viewed from short range. The buildings fronting the Esplanade are currently largely obscured from the vicinity of The Spa Complex, removal of the trees within the proposed works area will render these buildings more visible, better revealing the relationship between The Spa and the grand buildings of the Esplanade. Visualisation contained in the LTVIA illustrates the predicted view from the area of the stair to the north of The Spa.

Under current conditions the unmanaged slopes behind the west and south-west of the Italian Stairs and to the west of the northern stairs contrast unfavourably with the stairs’ clean Classical design, the clearance of these areas and structured planting will hence
improve the setting of the stairs. More generally, the more managed appearance of the proposed works area following landscaping will improve the experience of moving from Esplanade to Spa, resulting in a smoother transition between the different areas.

6.91 Overall, the proposed scheme will result in and aggregate moderate to low impacts within the spectrum of less than substantial harm to the significance identified heritage assets. As the scheme’s planting takes hold and continues to matures, this level of harm will drop.

Acceptability of Proposed Scheme

6.92 Following NPPF paragraph 134, where a proposal will result in less than substantial harm to a designated heritage asset this should be weighed against the public benefits of the proposal. In this instance the proposed scheme will prevent small scale and major landslips that threaten The Spa Complex, the fabric of the Gardens, and listed buildings on the Esplanade, including the Grade II* Crown Hotel. Major landslips may result in injury or loss of life. The public benefits therefore include preservation of designated heritage assets and the prevention of injury and death. The harm to the setting of The Spa is therefore considered to be acceptable in terms of national planning policy.

South Cliff Railway (List 1400166)

Description

6.93 The South Cliff Railway is a Grade II listed funicular railway. Built in 1875 it is thought to be the earliest such railway in England designed for passengers. It comprises twin tracks with counterbalanced utilitarian cars. At the bottom of the track there is a small glazed station building with a ticket booth, at the top is a simple operator’s booth.

6.94 Originally the counter-balanced cars were moved up and down by pumping seawater into a tank in the upper car, whilst emptying the tank in the lower car. This system was replaced by electrical winding gear in 1934.

Setting

6.95 The railway runs down the wooded slope of the South Cliff, splitting the Spa Gardens in two. The station building lies to the south of the Ocean Ballroom, between it and a range of semi-derelict buildings. The top of the railway lies opposite the Prince of Wales Hotel and Gardens.

6.96 Under current conditions views from the cars are limited by the adjacent trees. It may be assumed that in the absence of trees The Spa would be visible from them. Similarly, the railway is not generally visible from the surrounding area.

Significance

6.97 The railway’s significance derives from its historical interest as the first funicular railway in England for passengers; its innovative design set the pattern for the installation of funiculars in other resorts. It also illustrates the pioneering spirit of Scarborough’s businessmen in the 19th century.

6.98 The railway has a degree of group value, linking the Esplanade and Spa.

Contribution to significance of setting

6.99 The proximity of the railway to The Spa and Esplanade is important to an understanding of its historical function and the relationship between them and the railway. This does not relate to views under current conditions.
Impact Assessment

The physical fabric of the railway will be unaffected by the slope stabilisation works.

The clearing of trees will open up views from the railway cars to the north, potentially allowing views of The Spa and Scarborough beyond. This would improve the amenity of the railway, but would not affect its significance substantively.

It is considered that whilst the proposed scheme will introduce some changes to the setting of the railway it will not result in harm to the railway’s significance.

Acceptability of Proposed Scheme

6.100 The proposed scheme will result in no harm to the railway and will conserve its special interest. It is considered therefore to comply with relevant legislation and planning policy.
7. CONCLUSIONS

7.1 In line with relevant planning policy and guidance, this heritage statement has identified those heritage assets potentially affected by the proposed development scheme. The statement describes their significance, including the level of contribution to that significance by their settings. Furthermore, the statement assesses the scheme’s impacts on the significance of the affected heritage assets.

7.2 The proposed scheme will remove and alter some elements of the Spa Gardens. This is formed of a series of linked gardens which together are designated as a grade II registered park and garden. The elements of the Gardens that will be affected by the scheme include some trees, paths and associated edging, and bench bays. Substantial sections of the paths to be removed have already been closed as a result of landslips. The impacts to the Gardens will include low to moderate levels of harm within the spectrum of less than substantial harm, but will also provide benefits by protecting the Gardens from further damage by landslips.

7.3 The proposed scheme will affect the setting of Grade II* listed Spa, affecting views of The Spa Complex from the beach and across the bay, replacing the heavily wooded backdrop to The Spa with a grassed backdrop broken by planting of shrubs and trees. Initially the newly completed scheme will present bare slopes and geocell material visible to varying degrees, thereby affecting the aesthetic appreciation of The Spa. This represents a low to moderate degree of harm in the spectrum of less than substantial harm to The Spa’s significance, but this will be temporary in nature and will reduce as the new planting matures.

7.4 In respect to views from the esplanade and Spa gardens, the proposed scheme will restore views that have been lost as a result of unmanaged tree growth. As a result The Spa’s roofscape will be better revealed, thereby improving the experience of its significance.

7.5 The proposed scheme will stabilise the slope above The Spa thereby preventing landslips from adversely affecting the significance of The Spa. The proposed scheme can therefore be seen to protect The Spa from potentially substantial damage from landslips that could go so far as to destroy the heritage asset.

7.6 It is concluded that the proposal will have no impacts to any other heritage assets.

7.7 In line with paragraph 134 of the NPPF, the identified less than substantial harm must be weighed by the decision maker with the scheme’s public benefits. The scheme’s likely harms have been set out above. The scheme’s public benefits include the protection of the Gardens and The Spa from further damage from landslips. The latter could result in the prevention of substantial harm and even completely destructive damage to The Spa.

7.8 Even when the decision maker gives due regard to the requirements of sections 66 and 72 of the Planning (Listed Buildings and Conservation Areas) Act 1990 and attendant application of the Act as set out by the Barnwell judgement, the public benefits of the scheme will outweigh the scheme’s harms. The proposed scheme will result in change to the setting of The Spa and the Gardens and to the character and appearance of the Conservation Area, but will provide for the future preservation of The Spa, a grade II* asset, in the face of ongoing threats from landslips. The identified harms to the Gardens and the other assets' setting will lessen as the scheme’s landscape planting matures.
8. REFERENCES

- Fowler, D (2013) Scarborough Snippets
- Latham Architects (2004a) Historic Appraisal of South Cliff Landscape
- Latham Architects (2004b) Historic Appraisal of The Spa Complex
- White, W (1858) A Month in Yorkshire
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Name: THE SPA.

List entry Number: 1259818.

Grade: II*.

Date first listed: 08-Jun-1973.

Description

782/6/192 The Spa 08-JUN-1973

II* The Spa dates back to the C18 when a mineral spring there became a place of fashionable resort. Originally there was just a timber embanked terrace to the shore. Later, in the early C19 a castellated building was raised. In 1858 Paxton designed the new ashlar faced Spa pavilion raised on terrace with arcaded ground and 1st floor articulated by pilaster strips, 7 bays, with projecting pilastered corner towers with balustraded parapets. A cast iron verandah with 1st floor balcony encased the building and extended as covered walk in front of stalls and shops to the north along promenade. To the south was a terrace with bandstand and a free standing 2 storey and basement tower with open 2 bay arcades to upper levels and balustraded parapet. In 1877 a fire gutted the main pavilion. From 1877 to 1880 the pavilion was restored and doubled in length by Verity and Hunt. The south part of the present pavilion incorporates Paxton’s building with the 2 south towers. In the centre is a 3 storey slight projection with deep entrance niche flanked by similar bays to end towers with paired pilasters flanking 1st floor. The 2nd floor above is divided into 9 small windows, round arched, by pilasters. Balustraded parapet, Surmounting this centre feature is a set back belvedere storey with truncated pyramid leafed roof with cresting. The north wing added by Verity and Hunt balances that to south with similar corner towers. The new architects added leaf domed open belvederes to the towers but these have been removed. Across the ground floor the cast iron verandah with side brackets to columns was extended across new part and had elaborate triple branch lamp standards some of which survive, The verandah is continued as gallery to single storey range along promenade to north. The bandstand to south has been rebuilt and Paxton’s Tower replaced by 1920s ballroom. Entrance hall has grand double staircase and blind arcading to walls. The Spa was the most fashionable place of entertainment and rendezvous during the Victorian hey-day of Scarborough, frequented by the Prince of Wales during his visit to Scarborough as guest of the Londesboroughs.

Listing NGR: TA0386288570.
THE VILLA ESPLANADE HOTEL, THE ESPLANADE

Grade: II.

Date first listed: 08-Jun-1973.

Date of most recent amendment: Not applicable to this List entry.

Asset Groupings

This list entry does not comprise part of an Asset Grouping. Asset Groupings are not part of the official record but are added later for information.

List entry Description

2. Circa 1640-50 [this date is erroneous] gothicised stucco villa. Asymmetrical 2 storeys and attics. Gables with bargeboards and finials. Canted and rectangular 2 storey bay windows with mullioned lights, panelled parapets. Gabled dormers. On the south front a square 5 storey tower with pyramid slate roof and circular stair turret on 2nd floor to corner, its 2 light narrow round headed windows divided by colonettes. Some of other windows have dripmoulds. Some later additions. Canted bay on south front has iron 1st floor balcony. Picturesque.

Nos 1 to 19 (consec), the Villa Esplanade Hotel, Nos 20 to 29 (consec) with the Esplanade Hotel, Belmont Road, and the Prince of Wales Hotel, Prince of Wales Terrace, all form a group.

Listing NGR: TA0432087845.
Name: Scarborough South Cliff Railway.

List entry Number: 1400166.

Grade: II.

Date first listed: 29-Aug-2013.

Asset Groupings

This list entry does not comprise part of an Asset Grouping. Asset Groupings are not part of the official record but are added later for information.

List entry Description

Summary of Building

Funicular cliff railway, 1875, thought to be the earliest such railway in England designed for passengers.

Reasons for Designation

The Scarborough South Cliff Railway of 1875 is listed at Grade II for the following principal reasons: * Technological interest: as the first funicular railway designed for passengers in England, setting the pattern for over a dozen funiculars constructed at resorts around the country in subsequent years. The use of horizontal passenger cars set on triangular sub-frames to accommodate the incline being seen as innovative; * Cultural history: as an illustration that Scarborough, being one of the first seaside resorts to develop in the C18, remained a pioneering resort into the C19; * Group value: the funicular lies within the Grade II registered South Cliff Gardens and provides a major access point to The Spa (Grade II* listed) and other seafront facilities such as the Grade II listed beach huts.

History

In 1873 the proprietor of the Prince of Wales Hotel and other local businessmen formed the Scarborough South Cliff Tramway Company Limited, raising £6750 to build and open the country's first passenger cliff railway. This was designed by William Lucas, a London based consulting engineer, and built by Crossley Brothers of Manchester, opening on 6th July 1875, principally used by visitors travelling between the cliff top hotels and the attractions of the seafront promenade, particularly those of the Scarborough Spa. The fare was initially 1d for a single ticket, with 1400 people being carried on the first day, with annual passenger numbers reaching 250,000 by 1888. As originally designed, the railway's two counter-balanced cars were operated using the weight of seawater pumped up the incline into the upper car's tank (which was housed within the triangular sub-frame beneath the passenger accommodation), recycled from emptying the tank of the car at the bottom of the incline. Originally the water was pumped by two Crossley gas engines, however these were replaced by steam pumping in 1879. The cliff railway attracted national attention and prompted the construction of further cliff railways of similar design - typically with horizontal cars rather than stepped or inclined cars as more typical in Europe. In 1934 the railway was refurbished by Hudswell Clarke and Company of Leeds, converting it to electrical winding and also making other alterations including the replacement of the original passenger cars. The cliff railway was a profitable operation with a shop being added to the lower station in 1954 (probably accommodated in the lean-to extension) with the whole enterprise paying up to 25% in annual dividends. The railway was taken over by Scarborough Borough Council in 1993 which carried out a further refurbishment, installing an automatic control system.
Funicular railways (rope hauled, typically counter-balanced on an incline) were first generally developed for industrial use, although the earliest documented example (the circa 1500 incline into Hohensalzburg Castle in Austria) was for transporting supplies. Lyon, France is credited with having had the earliest passenger funicular railway in the world which opened in 1862 but no longer survives. Early surviving funiculars include that in Budapest (opened in 1870 but restored in the 1980s after destruction by bombing in the Second World War) and an underground example in Istanbul, Turkey (opened in January 1875 and still in use). In England there are about 15 surviving cliff railways of which the examples at Saltburn (1884, still operated with water), Lynton/Lynmouth (1890, also water operated), and Bridgnorth (1892, converted to electric winding) are listed, Saltburn at grade II*.

Details

Funicular cliff railway, 1875, designed by William Lucas, built by Crossley Brothers.

GENERAL FORM: Twin tracks of standard gauge, forming a counter-balanced funicular railway incline 86m long on a 33 degree gradient. The two identical railcars are utilitarian in form, being mounted on triangular sub-frames to accommodate the slope. At the bottom of the incline, on the seafront promenade, there is a station building with ticket office; at the top there is a simple operator's booth.

INCLINE: The lower part of the incline is embanked on the slope of the hillside with rockfaced ashlar stonework, incorporating an arched tunnel to accommodate a former footpath underneath the railway lines.

BOTTOM STATION: The lower station building is a tall, hipped roof structure with ornamented iron columns, the walls being glazed screens with timber glazing bars. Facing the sea, there is a lower, lean-to extension which is also highly glazed. Although the main section of the station building is considered to be original, its roof is of modern grey concrete tiles and the decorative eaves valencing is also considered to be the result of modern refurbishment (it is not shown in an early C20 photograph).

TOP STATION: This consists of a simple, utilitarian operator's booth controlling the entrance gates at the head of the incline which is considered to be C20 in date.

Selected Sources

Books and journals


4-19, THE ESPLANADE
CROWN HOTEL, THE ESPLANADE
WESSEX COURT, 1-3, THE ESPLANADE

Grade: II*.
Date first listed: 22-Dec-1953.

Asset Groupings

This list entry does not comprise part of an Asset Grouping. Asset Groupings are not part
of the official record but are added later for information.

List entry Description

Details

1. THE ESPLANADE 1605 Nos 1 to 3 (consec) (Wessex Court) and Nos 4 to 19 (consec)

II* GV

2. Circa 1840-50 grand symmetrical terrace composition stepped down a slope, on curve,
in 3 sections. Stuccoed facades with rusticated ground floors, cast iron 1st floor
balconies. The centre block of the terrace breaks forward slightly and is of 4 storeys, the
wings are of 3 storeys with the end houses projecting slightly as terminal features.
Moulded cornice and parapet panelled (parts removed). Various attics added. The centre
of the 4 storey middle block (The Crown Hotel) has a 2 tiered, Greek Doric and
Corinthian, broad portico with coupled outer columns and 2 exceptionally widely spaced
inner ones. The upper tier Corinthian columns rise through 1st and 2nd floor to main
cornice which breaks forward below top storey, above the latter in line with portico is a
broad pediment. The upper floors of remainder of 4 storey middle block are articulated by
palisters and the terminal houses of terrace also have this treatment. Each house has 3
windows, glazing bars intact, the ground floor windows are round headed. Panelled doors
semi-circular fanlight. No 1 (part of Wessex Court) return front to north has lower ground
floor storey to west end because of sloping site. balcony returned, at west 4 storey end; 2
3 storey prominent bows, rusticated ground floor. NO 19 return front to south is of 3 bays.
Ionic pilasters flanking on upper floors, parapet raised at ends. Central 1st floor tripartite
window with bracketed cornice, balcony returned in front.

Nos 1 to 19 (consec), The villa Esplanade Hotel, Nos 20 to 29 (consec) with the
Esplanade Hotel, Belmont Road, and the Prince of Wales Hotel, Prince of Wales Terrace,
all form a group.

Listing NGR: TA0429387976.
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Plate 32 The Spa, glimpsed from The Esplanade
APPENDIX 3 – HISTORICAL IMAGES
Plate 33 Prince of Wales Hotel, The Spa Saloon and Castle Rock by Packer & Carter

Plate 34 South Cliff Railway (1890)
Plate 35 The Spa Complex seen from Esplanade (1897)

Plate 36 The Italian Stairs (1904-7)
Plate 37 The Italian Stairs (1900-10)