

Pavilion Gardens Complex Buxton



Conservation Statement April 2006

Pavilion Gardens Complex, Buxton
Conservation Statement
April 2006

Plann.it Limited

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Summary

The Pavilion Gardens complex Buxton is a late 19th century Winter Gardens, a type of building more usually associated with seaside resorts of the period. Unusual in its inland location, it is also one of the earliest surviving examples. Its continual development throughout the late 19th and early 20th century as a place for public entertainment is a key part of its historic and architectural significance. In accommodating the needs of the people of Buxton and visitors over the last 130 years, the resulting complex is a surviving record reflecting changes in culture and in architectural styles. Its importance both historically and architecturally is recognised by its Grade II listed status. In townscape and landscape terms, along with its associated parkland, the complex is a historically significant component of Buxton town centre.

The Pavilion Gardens complex is not only impressive architecturally, but also notable for its continued public ownership from its inception to the present day. The Winter Gardens was built at a time of early public shareholding and social enterprise, commissioned by the Buxton Improvement Company, which was set up for the purpose. The adjacent Opera House also commissioned by the Company, followed some 30 years later.

Unrealised Potential

The Pavilion Gardens Complex has unrealised potential in its modern day contribution to the cultural life of Buxton. Though there have been phases of refurbishment to upgrade the interior, a significant proportion of the space remains underused.

In 2002, High Peak Borough Council commissioned a Development Study to explore the potential of the complex. This involved a full measured survey, a condition survey and a feasibility study into its development potential. Given the Grade II listed status of the complex and the Grade II* rating of the associated landscaped gardens it was considered that a Conservation Statement should form a critical part of this Development Options exercise, as a necessary pre requisite to properly understanding its historic sensitivity and potential. This Conservation Statement follows from a Statement commissioned at that time¹. The content of the earlier Statement has been incorporated into this document, edited where appropriate.

¹ Purcell Miller Triton 2001

A Vision

Introduction

The Pavilion Gardens complex is a key component of Buxton's spa town heritage. Its development over the centuries reflects the changing dynamics of the original Winter Garden concept as venues for public entertainment and leisure. As one of only a few that survive and a rare 'inland' example of the building type, it is important that its significance is acknowledged.

Following an assessment of its historic significance and its sensitivity to change, this section of the Statement sets out the policies that will guide the future repair, maintenance and development of the complex in a way that will preserve, maintain or enhance its heritage merit.

Statement of Intent

As the present owners of the Pavilion Gardens complex, High Peak Borough Council has a continuing commitment to;

- Repair and improve the complex
- Increase accessibility
- Increase public enjoyment by bringing underused spaces into use
- Realising its potential as a cultural resource for the people of the town and visitors

In undertaking its commitment its policy is one of;

- Minimum intervention and disruption to the historic fabric
- Selective reinstatement and restoration
- Maximising its potential as a public resource by appropriate development
- Maintaining a sensitive approach to the setting of the complex

One of the main keys to the success of the complex in the future will be through bringing positive change to the building on a large scale. By its very size and nature, a business like the Pavilion Gardens does not lend itself to change as readily as some, though it is acknowledged that it needs to evolve and adapt. The plan is to move away from a being a business that mostly responds to external factors (e.g. Fair organisers, weather) to one that is home to permanent 'attractions' and 'unique selling points' with a more diverse and sustainable base of activities.

In pursuing this Vision the following Conservation Principles apply;

- ❖ The overriding purpose of development proposals should be to retain the existing public use of the buildings for the future in a sustainable manner. However, this should be done with the minimum of intervention to the heritage asset.
- ❖ Opportunity should be taken to remove inappropriate alterations and enhance the historic character when considering future development proposals, for example the removal of the false ceiling in the Paxton suite.
- ❖ Alterations to satisfy legal requirements such as the Disability Discrimination Act and the Building Regulations should be carried out in such a way that impact upon the historic fabric and architectural integrity is kept to a minimum and reversibility is kept to a maximum. However, any alterations that promote fully inclusive public access and sustain and enhance the current uses should be encouraged.
- ❖ The opportunity should be taken when maintenance alterations and repair works are carried out to reinstate appropriate materials and construction commensurate with the quality and historic status of the building, and simplify the maintenance required to enhance the heritage value whilst making the building more sustainable.
- ❖ The quality and character of joinery generally should be improved and previous inappropriate changes should be reversed. There is an opportunity to change the approach to decorative finishes in the building, which are not historically sympathetic; and research appropriate historic finishes.
- ❖ The opportunity should be taken to redesign the kitchens and ancillary areas in a more appropriate style.
- ❖ The setting externally should be enhanced (recently implemented proposals relating to surfacing have improved the setting considerably).
- ❖ Modern accretions and changes to the original exterior form, which detract from the historic character, should be reversed. Any new additions should respect the historic form and be constructed in such a way as to cause minimum impact upon the historic fabric and respect the townscape/landscape value, particularly the roofline viewed from the park.
- ❖ The removal of later inserted floors, partition wall and other inappropriate fittings and features should be investigated where possible to reinstate the free flow between the internal spaces.

The Statement

The Site

The Pavilion Gardens is located due west of The Crescent and Spa Complex in the centre of Buxton (Appendix 1: Location Plan). The rear of the building faces north onto St John's Road. The main public access is from the south elevation with a number of entrances opening out onto the associated parkland. There is a porched entrance to the complex adjacent to the Opera House frontage.

The Conservation Statement

This Statement is based on archive and site research to present an overview of the historic context of the development of the complex and an assessment of its historic significance in the modern day. It is intended that the Statement will play an important part in the initial assessment of development proposals as well as the ongoing repair and restoration of the fabric. The Statement was initially prepared as an integral part of the Development Options exercise and should be read as a companion document.

Whilst undertaking the research, relatively little in the way of historic plans or drawings were found for the building. However, information from articles and photographs together with a survey of the building has enabled an understanding of its historical development and the significance of its surviving fabric. As a complex that has experienced successive phases of development, one of the key aims of this Statement is to identify the particular significance of the various component parts.

Having established the historic significance of the complex, an assessment of a range of issues alongside the building's sensitivity also informs the Conservation Policies to be applied in guiding its future development and maintenance. In section 2, 'Historic Context' the numbered references to historic photographs found in the footnotes relate to the original work undertaken by Purcell Miller Tritton. These historic photographs are also included in this document as Appendix 2.

Implementation and Review

This Conservation Statement should be made available to those within the Borough Council who are responsible for the maintenance, management and development of the Pavilion gardens.

Before any specific proposals are put in place, a more detailed assessment of the areas of the complex likely to be affected should be made, identifying each feature of particular historic interest. Measured drawings and photographs should be made of the area in question. All such information should be kept together with a copy of this Statement for future reference.

The Statement must be seen as an evolving document. As such it should be reviewed on a 5 yearly basis to ensure that polices are up to date with any new legislation, national guidance and local planning guidance.

Historic Development

Buxton

Public health and recreation has been a feature of Buxton's development since the mineral waters at Buxton that were known and used during Roman times². In 1460 its warm mineral water springs were described in William Worcester's *Itinerarium*. In the 1570's the natural springs of Buxton were promoted as a health spa by the Earl of Shrewsbury and his wife Bess of Hardwick. Throughout the 17th century, the spa continued to provide an attraction driving the local economy, and throughout the first two thirds of the 18th century it continued to be upgraded. In 1777, the building of the Royal Crescent and the New Assembly Rooms in Bath and the growing medical demand for the Buxton waters prompted the Duke of Devonshire to engage John Carr of York to design new buildings for Buxton. The new Baths and Crescent were eventually completed in 1787. As Buxton became increasingly popular as a resort, many hotels including The Royal Hotel (1849-52) was built to accommodate the still-growing numbers of health tourists.

At the same time there was also a complete rebuilding of the hot and natural baths. It is possible that Joseph Paxton³ had a role, or influence, in the design of the new bathhouses, since they made use of the 'ridge and furrow' glazed roofing, which had been invented by him in the 1830s for use in conservatories⁴. Paxton is also thought to have designed the glasshouse of the Duke's agent Philip Heacock, who lived at No 1, The Square⁵.

This historic precedent of glassed, conservatory-like buildings, and arcaded promenades in the area around the river, gardens and baths, suggests that we ought not to be surprised to find JC Bates in 1857 proposing the idea that 'what is needed is a large building, where music, exercise and social converse can be easily enjoyed. It should be about 300 ft long and 100ft wide⁶. A site may be found between The Stables (now the Devonshire Hospital) and Manchester Road, where it would be out of the way of anything⁷':

² The Romans came to Buxton about AD 79, and settled the area, as the discovery of caches of coins and the survival of their roads and milestones shows.

³ Joseph Paxton, the designer of the Crystal Palace, was a confidant of the 6th Duke, and had a high reputation in the wake of the Exhibition of 1851.

⁴ The ridge and furrow roof and glazed sides in the Hot Bath were 'descendants of the Lily House' which Paxton had designed for Chatsworth in 1849. The Hot Bath roofs were modified again in 1868 by removing the glass roof and replacing it with slates and skylights

⁵ Langham and Wells, *The Architect of Victorian Buxton. A biography of Robert Rippon Duke, 'The Duke of Buxton'* (Matlock, 1996), p 63. (Hereafter, RRD, p 63)

⁶ A size similar to the Palm House at Kew (1844-48) (see Fig 1) which was 363 x 100, and 66 feet high. In fact the original Winter Garden at Buxton was 400 feet long. *Illustrated London News*, 30 Sept 1871, P 323. Cited in Dawson Taylor Landscape and Park lands Consortium. *Pavilion Gardens, Buxton. Survey. Grounds development Plan*, I, p 16. (Hereafter, Dawson Taylor, I, p 16)

⁷ S Barker, Bates' Baby. The story of Buxton's Pavilion Gardens ([Buxton?] 1998), p 4, Cjuting JC Bates, in *The Buxton Advertiser*, 1857. (Hereafter, Barker, p 4.)

The Pavilion Gardens Complex

In November 1867 the 7th Duke of Devonshire proposed the building of a Winter Gardens; a large summerhouse for the recreation of visitors during cold or wet weather. He offered to give the town 12 acres, and to give £5000 toward it if the town could come up with the other half of the money. There would be a charge for entrance to the gardens, which would finance the Band, which had hitherto been paid for by the Duke. It took almost two years before the town was able to agree to set up the Buxton Improvement Company. Its trustees comprised the 'great and the good' of the town. In January 1870 the Company proposed to the Duke that another 3 acres and a further £1000 ought to be given to the project, to which all assented.

1871

The original **Winter Garden** (1870-71) appears to be earlier than comparable Winter Gardens of the time. It was fundamentally a classical English country house, in plan and elevation, with a central block, arcades and wings (Appendix 3: Historical Plans) but constructed with glazing over iron frames, built on a stone base. The Central Hall was initially designed to house the orchestra and an organ - which was situated on the north wall on a platform⁸. When it quickly became apparent that promenading visitors would disrupt the afternoon concerts, the decision was taken that this central concert space would have to be moved elsewhere, requiring an addition to the initial building.

The use of a long, narrow plan is an echo of the style of an earlier era, when the fashion was for very wide fronts and long internal vistas. The style is perhaps the most extreme example of this, but the vista within the nearby, baroque era Chatsworth is undoubtedly relevant. The 'great vista along the interior of the buildings from east to west' in the Winter Garden⁹ of 400 feet according to the *Illustrated London News*, was 'universally admired' at the time, according to the architect of the rotunda R R Duke¹⁰. The country-house effect was reinforced by setting the south elevation on a slope overlooking a **landscaped park** with lakes and waterfalls and a stream running west to east, parallel to the south elevation, and dotted with bridges and 'temples'¹¹.

The Winter Garden was designed to be the starting point for all the other riches of the park. There was a great emphasis on long views and vistas, both inside and outside, across the park, from within the building with the terrace along the south front of the building providing parallel vistas. In his designs Milner was probably responding to Edouard Andre, who had defeated Milner in competition for the design of Sefton Park, Liverpool. Andre, who had been one of the designers working with Baron Haussmann in Paris in the 1860s, aimed to create 'vistas between the greatest number of attractive points'¹². Milner's style was by this time subtle, 'demonstrating a considerable interplay between numerous formal focal points and more irregular, flowing elements of the design.'

⁸ Figs 6, 10 and 12

⁹ See Fig 3

¹⁰ RR Duke to Directors of Buxton Improvements Co., 3 Dec 1872. *RRD*, P 82. 16 See Figs 2 and 5

¹¹ Dawson Taylor, I, p 17.

¹² Dawson Taylor, I, p 17.

In his landscape design there is no part of the park from which the Winter Garden was not visible, its placement on the hill-slope providing a vantage from which to survey the landscape from a number of focal points within the building, as well as the creation of parterres and terraced promenades¹³.

The glassed, indoor Winter Garden was to be a significant improvement on the covered but outdoor promenades of the Crescent's arcades. With the Winter Garden the views were better too. It was such a success that by October of 1871 the directors instructed R R Duke to draw up plans to extend and enlarge the building; specifically to widen the corridors and enlarge the central hall.

Duke thought it would cost too much, and that it would 'detract from the harmony of the present extensions'¹⁴. He proposed that certain 'extensions which may become a necessity before long such as a smoking room, reading room, committee room, band room and increased accommodation for gentlemen, etc. can all be ascertained by adding to the present buildings at the back of the central hall and thus again avoid the necessity of altering the line of frontage, or the elevation of the present buildings'¹⁵.

1875

The decision to build the **Octagonal Concert Hall** was taken in 1874. It was erected in 1875 and opened in early 1876. Its 100 feet diameter added considerably to the already lengthy vista of the Winter Garden. The original stage at the west end had a minimal presence, providing a platform for the band. A small organ in the Central Hall of the original Winter Garden was initially moved to the new Concert Hall, later replaced with a large organ and a new stage to accommodate both the larger organ and a band.

The plan of the building shown in the Ordnance Survey of 1877 is simple enough to make it possible to identify additional changes that were also made at that time north of the Central Hall¹⁶. The small villa-style building facing onto St John's Road, west of a group of glass houses was undoubtedly the house provided for Adam Hogg, the Head Gardener; the glass buildings were the greenhouses in which he bred and grew new plants for the gardens¹⁷.

¹³ Later changes to the Pavilion complex have restricted the variety of views, as have the changes in the garden landscape, though restoration work in the gardens has improved the potential for the return of the original concept.

¹⁴ Letter of 3 Dec 1872. Cited in *RRD*, p 82.

¹⁵ Letter of 3 Dec 1872. Cited in *RRD*, p 82. The added rooms are visible in Figs 15 and 17.

¹⁶ See Map OS 1879.

¹⁷ The gardener's house was built by 1878. But the fact that it was thought to be too expensive to build a house of the resident gardener at the AGM of the Buxton Improvements Co in March 1872 raises questions about when it was built. (*RRD*, p 78) It was under consideration in 1872, and built by 1878. Was it built at the same time as the extensions to the central hall (1875), or with the Concert Hall (1876)? The proximity of some small, and apparently related, buildings, abutting the Central Hall extension suggests that they might have been later.

Despite the reservations on the part of the designer, the addition of the Octagonal Concert Hall was not out of keeping with the early Victorian fashion for adding a glazed, iron framed conservatory to the west wing of a country house¹⁸ though in this case its size rather dwarfed the main building. The placement of the utility buildings - greenhouses, gardener's house, and sheds - to the north of the main building at around the same time was also in keeping with the conventions of country house building.

1889

The next major addition was a **theatre** (now Paxton Suite) designed by WR Bryden; added in 1889. At the time the eminent Buxton figure, Dr Robertson, author of the well-known survey of Buxton's medicinal waters and chairman of the Buxton Improvements Company, which financed the building, thought the word theatre was inappropriate to describe a place of entertainment for the well heeled. It was called The Entertainment Stage in its early years, though this longwinded name soon changed to the New Theatre or the Pavilion Theatre. The erection of the theatre was not without precedent in the town. A theatre in the Spring Gardens, though not salubrious, offered a programme of plays in the season' in the 1770s¹⁹ and an earlier theatre opposite the Old Hall was demolished in 1854²⁰.

The stage appears to have been a somewhat scruffy affair in the 1890s, to judge from a photograph of a string and wind octet of the time²¹, and there seems to have been an orchestra pit. The painted baroque background scenery, whether owned, borrowed, or painted for an event (it is impossible to tell), gives some flavour of the early theatre building. It was with the addition of the theatre that the complex departed from the country house form on which the original plan had been modelled.

1903

At the turn of the century the whole complex underwent significant remodelling. The expansion of entertainment venues on the site from the late 1880s to 1903 was an expression of the wider growth of the same kinds of facilities at resorts around the country, typically the addition of theatres and opera houses to winter gardens. The transformation of Blackpool, nearby, during this period is a notable parallel. The **Buxton Opera House** of 1903 was one of 150 such venues built by Frank Matcham, who designed theatres in many of the resort towns across the country between 1875-1913.

With the building of the Opera House the **south and east elevations** of the complex were changed dramatically. To create space for the west wall of the Opera House the east wing was demolished up to the fourth pillar, and rebuilt along a line south of its original position. The bay was closed off, and a doorway into a new conservatory opened on the south side of the wing, between the second and fourth pillars. This alteration fully broke up the coherence of the elevation. As part of the remodeling a single storey porch in the style of the new Opera House, was added to the front of the remaining conservatory.

¹⁸ Fig 9

¹⁹ Langham and Wells, *History of the Baths at Buxton* (Leek, Staffs, 1997), p 38.

²⁰ R McCoola, *Theatre in the Hills* (1984)- cited in *RRD*, p 35).

²¹ Fig 18.

As well as impacting on the architecture of the complex, the new Opera House supplanted the role of the Pavilion Theatre (now Paxton Suite) which was renamed the **Hippodrome**, and was used as a cinema until 1932. A photo of 1931 shows the extraordinary Moorish-Byzantine interior decoration of the Hippodrome²² with oriental images framed by Byzantine pilastered arches and faux clerestory. It is possible that the decor dated from its revamped use in 1903. It is a point of interest that the Peak Hydropathic Hotel (1878-1928) had a similar oriental/ Byzantine decoration in one of the main lounges, until the Borough bought the hotel in 1928 (now the Art Gallery and Museum)²³.

At this time the **south front of the surviving west wing and Octagon** was also substantially remodelled. The first significant change was the expansion of the entrance hall to the Octagon, with the addition of a glazed area to the east, both north and south of the Octagon, running along to the west edge of the block at the west end of the original promenade. This seems to have been built in 1903²⁴ and initially not to have extended further²⁵. The aim of these additions was probably to facilitate better movement into and out of the Octagon, and to enable them to decant during intermissions at concerts.

Apart from the practical need to expand the space available within this part of the building, the changes attest to changing aesthetic sensibilities. Iron-framed glass houses were immensely popular during the period c1860-1890s, but the fashion for showing off the new engineering techniques, and for creating the impression of being outside, while protected from the weather, faded. It simply felt too much like industrial architecture. So eventually the iron frames were disguised behind brick or stone facades, the use of which were more in line with architectural traditions, and looked less like engineering - that middle class profession. Such remodellings were common to many Winter Gardens around the country. Equally significant, it also helped to create an impression of architectural continuity with the new Opera House²⁶.

1920's

The first extensive redesigning of the interior of the **Central Hall** took place sometime between 1925 and 1928. The preservation of the windows to the east, though no longer admitting light, maintained the arched colonnade effect. The walls and doorways were traced with art deco lines and colour (somewhat Rennie-Mackintosh in appearance), with stained glass screens to break the draught from the east entrance. On the west side the stage and clock was cleared away, and a stairway inserted against the west wall, and

²² Fig 29

²³ Information kindly supplied by Ros Westwood of the Buxton Museum & Gallery.

²⁴ The evidence of photo Figs 19,20 and Fig 9.

²⁵ The 1919 *OIS* map shows this addition has only come up to the west edge of the block. 49 Fig 28, which dates to about 1930, shows this addition.

²⁶ See Fig 26, a postcard of the Pavilion east entrance and elevation of the Opera House.

a beverage counter on the north wall²⁷. Curtains were added to the entrances east and west. The hanging lamps, again in the Mackintosh style, made a suitable accompaniment to the linear designs in the otherwise bower-like room. By this point, the original design and shape of the Hall was as far departed from the original concept that it would have been difficult to recognise. Between 1919 and 1935 at the West Wing and Octagon a sun lounge was added to the south front of the west block.

1930's

1935 saw a substantial redesign of the complex which resulted, with due deference to the original design, in its most elegant interior before or since, recorded in a series of photographs of all four directions²⁸. In the Octagon the arcaded windows remained on the south and southeast and southwest fronts, but the interior was otherwise made smooth, and a seven-foot high polychrome dado created surrounding the walls to the north, northeast and northwest. The polychrome styling was carried through the bar, behind which a recess was created, making use of the cast iron pillars by the north wall to form a new wall to screen off the old glass and framing. The draught screens in front of the east door were made solid and painted white, and the curtains were replaced with a lighter shade.

Most dramatically, the freestanding iron pillars of the Octagon were encased to form squares with upward turned flute-shapes rising from the dado, within which were lights. A narrow frieze was run along the line of the older string-course several feet below the ceiling. All of this framed three delicately rendered landscapes, with figures, painted directly onto the upper walls in a style reminiscent of woodcuts and steel engravings of the interwar era. There was one over each of the doors to the east and west and one behind the bar, in the recess. To the east was an autumn shooting scene; to the west, a winter scene of skiing and sledding; behind the bar was an image of the east range of the Crescent, with a fountain, in the mid-ground and a carriage and bath chair in the foreground. The design can be seen to have been carried right through the building, but survives today most noticeably in the Octagon (especially the stage) and in the North Entrance Hall staircase²⁹.

As part of this remodeling the organ in the Octagon was removed and the stage erected in its present form³⁰. The new stage had moulded shells above small pilastered columns along the rear wall, surmounted by a niche-canopy style arch. The backstage rooms off the west end of the Octagon were also built at this time, replacing the demolished withdrawing rooms and board rooms, which were no longer needed as the Buxton Improvement Company had sold up and the Borough Council had taken over ownership of the building. The west range of rooms extending from the Hall was also replaced.

To complement the changes made to the cast iron pillars, with their abstract geometric 'capitals' for uplighting,³¹ a larger circular lamp frame, with a pendent tassle fringe, replaced the candelabra light that had been suspended from the centre of the Octagon

²⁷ Fig 25

²⁸ Figs 32- 35

²⁹ Fig 36

³⁰ Fig 37

³¹ Visible in most photos hereafter - but eg Fig 44.

dome since 1880. Eight lanterns of a related design were also suspended from the framework between the iron columns. The Venetian clerestory windows in the dome, visible in a photograph of the mid 1930s³² are painted out in white in a photo of the late 1940's, now there was no longer a need for the light from the windows with the advent of electric lighting.

As part of the remodelling the sun lounge was extended along the whole front of the south range up to the Central Hall, and a pitched roof replaced the flat roof with the removal of the roundels and arches in the windows (visible in later photographs)³³. The addition of the rusticated cladding to the south front is not clearly visible until a photo of the early 1930s,³⁴ but it was carried through to the Central Hall when the rest of the south face was added³⁵. The extension of the promenade to the south meant that there was only a limited amount remaining of the west wing, despite the fact that it was not demolished like the east wing. Only the faintest impression of the original appearance of this space is now possible, despite the survival of the iron pillars in situ.

In 1935 the Hippodrome (now Paxton Suite) reverted to its use as a theatre and was renamed the **Playhouse**³⁶. The Byzantine decoration was painted over and the refit saw the stage remodelled in art deco style, in keeping with the new stage in the Octagon, and new seating was inserted, with a single aisle down the centre³⁷. The pediments were removed from the three interior doorways, though a photograph of the south wall of the theatre shows that the pediments on the outside were retained at this time (the two western openings have since been blocked in)³⁸.

1940's

The visual evidence suggests that the building was refitted, perhaps in the late 1940s³⁹. The wall murals over the east and west entrances were certainly replaced at this time, with rather stiff-looking picturesque eighteenth-century style garden scenes. Though not altogether out of keeping with the ethos of the site, they did not sit well with the rest of the 1930s interior. Though mostly unchanged the glass on the front was dramatically altered, though it remained at the same height, with the removal of the arched ironwork, and its replacement with a bland course of straight lined framing.

³² Fig 28 - the faint outline of the window is just visible to the right hand side on the dome in the photo.

³³ Compare the Central Hall interior Figs 32, 34 and 35 (earlier) with Figs 39, 40 (later).

³⁴ Fig 28 (compare with the earlier Fig 21)

³⁵ Fig 45

³⁶ Buxton, from the Board Collection, M Bentley, M Langham and C Wells (eds), (Stround, Gloucs, 1999), p 58 caption.

³⁷ Fig 38

³⁸ Fig 22

³⁹ Figs 39, 40

1950's

The removal of the Venetian windows in the dome was probably undertaken in **1956**, during a 'not entirely satisfactory' overhaul⁴⁰. The suspended ceiling was installed some time later than the renovations of the 1930s, most likely during the 1956 renovation of the dome.

1960's

Around **1965** the Octagon was subjected to an abusive remodelling⁴¹, in which the ceiling was dropped, the lower part of the fluted up lighting removed⁴², and the square encasing was replaced, with slightly broadened square based columns, to place drinks on. Garish wallpaper was placed on the north wall, along with slatted wood panelling, and the bar, now a fully fledged cocktail bar with cushioned leather facing panels, was moved to the east, between the column and the east wall. A wooden dance-floor was created in the square space between the four central columns. Dim, mood lighting was inserted in various spots on the ceiling. Modern wood-framed leather chairs and coffee tables populated the room. It was modern, but unlike the cool surfaces of the 1930s, or even 1903, it lacked style.

It was noted in **1967** that there might have been local subsidence in the Playhouse (now Paxton Suite) since 'movement was observed some years ago in the main wall adjoining the Cafeteria. This was probably responsible for the movement in the roof, causing the king posts to leave the tie-beams of the post trusses.' By then, however, the wall had been strengthened and 'no further movement has been observed.' The Borough Surveyor thought the original footings might have been inadequate⁴³. The dressing room walls were badly damaged by frost and re-rendered around 1967⁴⁴. The west range of rooms extending from the Hall was also stuccoed over at this time.

1980's

The lounge in the Central Hall, the 'smart bar refurbished only 18 months ago' at a cost of £20,000, was gutted by fire in 1982. The fire began in the kitchen, behind the lounge, and was so hot as to melt the aluminum pans, although leaving chicken pieces and "the most expensive baked potatoes in the world" virtually untouched.⁴⁵ The Hall was rebuilt in 1984. The fortunate survival of the frame made it possible to restore some of the brightness and height, if not some of the earlier beauty of this part of the building.

⁴⁰ Buxton Museum & Gallery/ Borough of Buxton, Pavilion Gardens, undertaking (Feb 1967), Appendix C - Summary of Report of Borough Engineer and Surveyor, p 1.

⁴¹ Figs 46, 47

⁴² Figs 48, 49. This photograph appears to be an article from the *Buxton Advertiser*, June 1983 (ie. the issue after the fire). The news clipping is in the 'Pavilion clippings book, 1982-3', and shows the encased south east pillar in the Hall, with its flute shaped capital, and no lower cover for the uplighting.

⁴³ Buxton MGI Borough of Buxton, Pavilion Gardens, undertaking (Feb 1967), Appendix C Summary of Report of Borough Engineer and Surveyor, p 3.

⁴⁴ See Figs 15, 30, 31, 43 Buxton Museum & Gallery/ Borough of Buxton, Pavilion Gardens, undertaking (Feb 1967), Appendix C - Summary of Report of Borough Engineer and Surveyor, p 1.

⁴⁵ Article *Buxton Advertiser*(?), June 1983.

In the 1980s the white walls of the former theatre were painted over with a coat of black paint, when it was turned into a café/conference hall. A dropped ceiling was inserted⁴⁶ which did not wholly conceal the balcony, but concealed the town coat of arms, painted above the stage in 1935⁴⁷. It is likely that the north windows were filled in at this time too.

1990's

Renovation works were undertaken in 1993. Cast aluminium replicas of the windows were inserted in the former Octagon theatre, but as yet they offer no light to the hall below, since the suspended ceiling remains. The renovations revealed the 1876 sunlight burner at the internal apex of the dome⁴⁸. Light in the complex as a whole had become increasingly artificial over time, as less and less natural light could pass into the space through the ever-decreasing glass walls.

Community Value

The social significance of the Pavilion Gardens complex lies in its origins as an early community enterprise initiative and in its response as a building to the increasing importance and change in fashions of recreational pursuits during the 20th century.

Built by the Community...

The building of the original Winter Gardens is an important example of the social relationship between the local landowner and the local community in the late 19th century.

The Duke of Devonshire owned the land and traditionally financed the town band. The potential for development that came with the railway provided the opportunity for an interesting partnership to develop in that the Duke provided the land and half the cost of building and 'the town' provided the other half of the cost.

The Buxton Improvement Company was consequently founded with public shareholding to develop the site, the money raised by entrance to the site being used to fund the band. The initial foundation of this arrangement took some time to agree but once the initial building was complete, success was immediate and further expansion followed. The role of the public and latterly of the local authority in ownership and operation of the site throughout its history and subsequent phases of development has ensured that its original purpose as a place owned by the public for the public has been retained.

...for the Community

⁴⁶ Fig 42.

⁴⁷ Fig 41

⁴⁸ *RRD*, P 96.

The continued development of the site since its first construction creates an important living document of the social and cultural changes in the community between 1875 and the present day. The recreational role of the building has been continuous throughout. The buildings and their historic uses are an important physical record of the architectural and social trends in the town and nationally.

The buildings in their present configuration provide vital facilities for the local community in recreational and social terms as well as in the wider tourism context. The community value of the buildings in their current use is therefore high and the continual use and development of the recreational facilities is highly significant in cultural and heritage terms. The complex provides a critical focal point in terms of cultural activity.

Historic Significance

The Pavilion is a complex of buildings, the larger part of which was constructed between 1870 and 1903. It was built at a time of widespread Winter Garden⁴⁹ construction in the provincial watering holes⁵⁰. The Buxton Winter Garden seems to have been the earliest of this new fashion⁵¹ and is a rare surviving example of its type. Its contemporaries were; Southport (1874, gradually demolished), Eastbourne (1874, built by the Devonshire Park and Baths Company), Bournemouth (1875-6), Torbay (1875, demolished 1935), Blackpool (1876), Sunderland (1879, destroyed by enemy action, 1940) and Glasgow (1898). None of these buildings bear much resemblance to the Buxton pavilion, apart from the Torbay Winter Garden (1889). The south elevation and central block of the Torbay building suggests that, unlike many others, it was designed with little reference to the curvaceous Palm House at Kew, though it is hard to say whether the Buxton design was an influence.

Indeed, few such groups of buildings have survived the twentieth century, although many were built in the later nineteenth century. The fact that Buxton is inland rather than a seaside resort adds to the significance of the group. It is both a curiosity, and an important indication of the relationship between the different kinds of sites the health-and-leisure industry, with which we are now so familiar, was emerging. The character of development in Buxton was remarkably like the seaside, with the development of the Winter Garden concept to incorporate a theatre and concert hall as well as the later reuse of the theatre as a cinema. The fact that there was such a close architectural and cultural relationship between the seaside and a mountain spa town is as interesting as the different ways in which each later decayed

The proximity of the Opera House, built by a noted builder of such venues at seaside resorts, adds to the interest in cultural terms - though the fact that this building was several years later than many might indicate that Buxton was already losing its edge by the turn of the century. Much of the early impetus in the growth of Buxton in the period 1770-1880 was due to the business and cultural interests of the dukes of Devonshire. The fact that the initial Winter Garden at Buxton was several years ahead of the majority of the seaside Winter Gardens makes it a particularly important place, despite the significant degrading of the fabric, which has taken place.

⁴⁹ The capitalisation of Winter Gardens is intended to distinguish between this type of building and the idea of gardening to achieve an attractive landscape in the winter.

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⁵⁰ The Palm House at Kew (1844-48, Decimus Burton and Richard Turner, architects) was a spectacle of the new glass and iron style but unlike the Buxton Winter Gardens it was not for winter plants or promenading.

⁵¹ The Torbay Hotel and Winter Garden Company, a London-based venture incorporated 1864, was the first joint stock company to plan a seaside Winter Garden, but it took several years before they did so, by which time the Buxton Winter Garden had itself been built.

Townscape Significance

The contribution of the Pavilion Gardens complex to the character of the townscape is substantial. Situated in the core of the historic centre of Buxton, the area around Water Street, the Square and the Crescent, the complex as a whole provides a critical focal point in terms of the townscape. There is a real sense of arrival and interest when the Pavilion Gardens are reached.

The complex provides an important reinforced boundary edge between the townscape of the road and the landscape of the gardens. It anchors and addresses the landscape in which it is set, and despite the considerable changes to the fabric it maintains its promenade front character as a group of buildings. The proximity of the Opera House, by a noted architect of such venues, also adds to townscape interest.

Architectural Significance

Introduction

The original concept of the Winter Garden is critical to the understanding of the complex. The primary architectural significance of the site is the original form of the 1871 pavilion that remains partially intact in the central section of the complex and in the slightly later 1875 Octagon Concert Hall. Its adaptation and extension over time has resulted in a complex occupying an area that is significantly larger than the original narrow single-storey glazed symmetrical promenade and a structure much more complex in its form and usage. Notwithstanding the many physical changes to the original form and concept the different phases of development in the 130 years since its construction each contribute to its architectural significance.

The Pavilion Gardens complex has undergone 6 key development phases (see plan Appendix 4). All phases were significant in respect of their impact on the fabric as each involved either a major new addition or its large-scale refurbishment, though the cumulative impact of the successive changes has been to dilute the original concept (Impact of Modifications: Appendix 5). The photographs to accompany the following assessment can be found in Appendix 6.

Areas of Significance: Early Surviving Structure

Across the whole complex the key periods are; **1871 and 1875** that comprise what remains of the original Winter Gardens and Octagon Concert Hall. The significance from this period is in what remains of the early surviving structure, both for its own sake and as representative of the original detail and to a lesser extent (given later alterations) the original concept.

The Octagon

Exterior

The Octagon is the most complete building in terms of the surviving external fabric, however many additions to the north, west and part of the south elevations have dramatically altered the appearance of the building (fig.1). The building has eight sides and two gabled entrance fronts on the north and south. Many original features have survived such as the welsh slate roof with dormer tripartite windows that were restored in 1993 and the dome with cast iron crown. There is extensive cast iron decoration in the form of ornate lamps on the corners of the building and the fronts of the building are topped with ornate railings. The square cast iron columns with moulded bases and capitals have survived throughout the building and are clearly visible on the gabled entrance to the south elevation. The original fenestration has also survived but is

obscured on the north elevation (St John's Road), due to later additions and alterations (fig.45).

Viewed from the gardens the Octagon is the tallest of the buildings and it dominates the group. It is an iconic building within the Pavilion Gardens and contributes positively to the townscape being visible from without the gardens. The swimming baths linked to the west elevation sit uncomfortably. Mature planting and the disused extensions on the north elevation obscure the view from St Johns Road as does the Paxton Suite.

Significance

Most of the original fabric has survived but is obscured by later additions particularly on the north elevation.

Interior

On the face of it, the Octagonal Concert Hall retains more of its original appearance than any other part of the building, and the reinstatement of the windows in the dome in 1993 has added to this impression. But in fact, it is primarily the shell and south elevation, which have survived. The addition of buildings to the north, the demolition and rebuilding of rooms to the west, the building of the swimming pool to the west, and the extension of the south front of the conservatory, have all been dramatic interventions which have altered the appearance of the original Concert Hall. The interior has been altered even more dramatically. The original interior of 1879-80 was sparsely furnished but glassy and bright, giving concert-goers the impression of being in a huge outdoor bandstand⁵².

The entrance to the Octagon reception was originally glazed but this area has been boarded over in recent times. Inside the reception area it is evident that the original iron columns and ceiling structure have survived from 1875 (fig.29). The areas to the north and south of the columns were added in 1903, to the south a glazed lobby was constructed of the same date (fig.30). Although lessening the impact of the octagonal shape of the building from the exterior, the lobby area is constructed of sympathetic materials and of a style compatible with the Octagon building. A store to the south elevation of the Octagon was added in the 1920's (figs.1, 24). Although constructed in the same materials as the other extensions on the south elevation, from the exterior view, this store sits uncomfortably next to the vertical lines of the Octagon's glazing. The area extended to the north of the reception includes a range of catering rooms and a bar area, although constructed in the 1930s it has been much altered since then and a suspended ceiling has been constructed near the bar area which is not in keeping with the high ceilings in the rest of this building (fig.28). Later extensions to the kitchens were added to the north side of the octagon in the 1980's, these buildings are no longer in use and create a cluttered feel in terms of the architecture of this area.

The Octagon hall retains much of its original appearance, derived mainly from the iron columns and the outer walls of the structure (fig.31). A suspended ceiling (fig.34), was installed in the 1950s during 'refurbishments', before this, light from the Venetian

⁵² Figs 4, 19 and 20

windows in the dome would have aided the lighting of the space. The false ceiling still exists. The stage was constructed in the 1930's and is relatively intact (fig.31). There is a classical influence to the decoration rather than the geometric Art Deco style of the foyers. This can be seen in the pilasters either side of the stage curtain and to the rear stage itself, where moulded shells and a niche-canopy are displayed (figs.32, 37,38). The classical influence can also be seen with the backstage door surrounds and panelled doors (fig.36). The stairs that lead to the backstage are also from this period (fig.35). The backstage area also dates from the 1930's and typically is free from elaborate decoration but has panelled doors to all rooms (fig.39).

Significance

The framework of the Octagon is the most important element; it retains more original features than most of the complex. The stage was installed during the 1930's refurbishment of the building and continues a theme found in other areas of the buildings, notably the Paxton Suite foyer areas. It is complete and reflects an important change in design and social ideas. The colour scheme is discordant and the staircases on either side of the stage are not in good repair. The curtains and false ceiling of the Concert Hall detract from the original concept.

Central Hall

Exterior

This building was rebuilt in 1983 after the original building was destroyed by fire (fig.6). The original cast iron frame survived and it was rebuilt using the original structure and to the design prior to the fire. The fenestration had been changed in the 1940's from the original arched sections to the square sections seen today. Originally this building was fully glazed but not long after its completion private rooms were required, so various extensions were built on the rear (St John's Road elevation). These have since been replaced with more substantial extensions. In the 1930's rusticated cladding was added to the base of the central hall and this was rebuilt after the fire. The north elevation on St John's Road has been obscured by later extensions that consist of solid masonry walls and small window openings along with refuse amenity space.

Viewing the hall from the gardens it is still evident that this was the central building of the glasshouse although the later additions of the two theatres dominate the wings on either side and lessen the original impact of the light and transparent structures. The view from St John's Road has been impaired by later unsympathetic additions.

Significance

Although the original building was destroyed by fire in 1983, the cast iron columns survived and these are the most important features of this building.

Interior

The entrance/partition leading from the conservatory into the central hall (fig.16) dates from the early 20th century, whilst the automatic doors are recent additions. There are

various elements that were added to the hall in the 1983 refurbishment after the fire. These include a toilet area and kitchen and storerooms, to the rear on the ground floor and a kitchen and toilets to the north side of the upper floor of the central hall. A lobby leading to the kitchen and a bar were also added to the northern side of the hall. An upper floor was added at this time with a central void (fig.17); a large spiral stairs leads up to this area from the ground floor near to the conservatory entrance.

The fire in 1982 destroyed most of the central hall, apart from the iron columns and framework of the original building. These were retained in the refurbishment and new glazing matched that before the fire. This dated back to the late 1940's when the original arched glazing was replaced with square sections. Sections of the 1870's arched glazing have survived on the upper floor of the hall (fig.18) along with arcade glazing above the pitch of the conservatory entrance (fig.20).

Significance

The most important parts of the central hall are the original iron framework and the original sections of arched glazing on the upper floors. The current glazing replicates that from before the fire and is therefore an important feature in terms of the overall design. The inserted upper floor detracts from the open and light nature of the original hall and creates dark areas on the ground floor.

West Wing/Café

Exterior

This section of the conservatory has only fragments of the original building surviving; these are the cast iron columns, (which are not visible from the exterior) and the cast iron parapet with crown finials (fig.4). This wing was extended forward in the 1920's and 1930's to bring it into line with the central hall. Originally the two side wings were set back from the central hall and the tall storey sections on each end. Rusticated cladding was added to the front wall of the wing when it was extended in the 1930's, the roof was also altered, creating a flat roof to the original wing and a pitched glazed roof to the extension/sun lounge area. The tall storey at the end of the west wing also had a single storey extension to the front in the 1920's, this lined up with the extension made to the Octagon entrance and side extension to the Octagon. These extensions were also clad in rusticated stone, which give a solid appearance to the buildings. Only the front elevation and hipped roof of the tall storey building retain their glazing, its other elevations have been filled in. The original columns are visible to the front elevation along with the cast iron parapet to the Octagon entrance wing.

When viewed from the gardens the west wing is dominated by the theatre built behind, along with the rusticated cladding to the front wall it no longer resembles a glasshouse but appears as a solid structure. However the height of the wing remains consistent with the east wing. The tall storey section and attached Octagon entrance wing appear as one build with the west wing due to the addition of the rusticated cladding in the 1930's.

Significance

The ornate cast iron parapets with crown finials and cast iron columns are original details that have survived from the 1871 building phase.

Interior

The partition/entrance from the central hall to the café/west wing was added in the 1920's in order to cut down on draughts and to increase the flexibility of the building. Extensions were also added to this area, firstly an extension to the south wall of the foyer (fig.3) to bring this in line with the octagon reception (now used as a gift shop and ice cream shop). The second extension was a sun lounge that filled the gap left between the central hall and the foyer extensions, built in the 1930's it created a glasshouse "feel" that had been lost in this area (fig.4). It originally had tables and chairs laid out so visitors could enjoy refreshments, it continues this use today. The area had retractable glazed doors between the café area and the sun lounge but they have not survived. It retains the original iron framework of columns throughout this area. Behind the current servery area of the café are two blocked exit doors from the theatre behind, they are not visible but are mentioned on site plans. One exit door is visible to the side of the servery area (fig.21).

Significance

Only fragments of the original glasshouse remain in the form of iron columns, these are important features. The exit door to the side of the servery area is similarly an important feature. Later partitions from the early 20th century are important as they show the development of the building from being an open glasshouse to accommodating various entertainment and social spaces.

Conservatory East Wing

Exterior

The wing of the conservatory that links with the north entrance is not in its original position as it was realigned to allow space for the Opera House. Most of the original materials were reused when it was rebuilt apart from the roof materials. The conservatory was fully glazed when it was constructed in 1870/1871. The tall storey behind the north entrance retains its glazed hipped roof but the single storey wing had a welsh slate hipped roof installed in 1903 when it was rebuilt, along with a section in the centre that is flat roofed. The many alterations and additions over the years have resulted in a disconnection between the buildings. However most of the original elements of this section have survived, such as the cast iron frame and the ornate iron parapet with crown finials running along the length of the single storey section. The cast iron lamp is later (Fig. 40). The various emergency exit doors are not original to the building.

Viewed from the gardens it is evident that the Opera House dominates the conservatory wing, with all the decoration and architectural detailing saved for the main front elevation, blank stone walls rise up from behind the conservatory.

Significance

Although this section of the conservatory is not in its original site and it is no longer fully glazed, it does retain many original elements such as the cast iron frame and decorative parapet detail.

Interior

The area that leads from the entrance has a glazed roof (fig.11) and incorporates cast iron structural columns from the original 1870 build (fig.12). Originally these columns would have held glazed panels on both north and south elevations before the east wing of the pavilion was demolished and relocated. The floor material dates from the refurbishments in the 1980's and leads through into the rest of the conservatory. It has a municipal/precinct feel and detracts from the quality of the space.

The narrower area of the conservatory has a tiled roof but still incorporates the original cast iron roof structure and columns of the 1870 construction (figs.13 & 14). Three emergency exits were inserted from the Opera House into the conservatory upon construction. These were large six panel doors with pediments over on both sides of the wall, only one of these doors survives (fig.15) but without its pediments. This is an important door and should be retained. It appears that the other doors were removed and replaced with a pair of double exit doors (fig.23) with double exit doors opposite in the conservatory, probably to conform to fire regulations, in the mid 20th century.

The last section of conservatory that leads through to the central hall was built in 1903 as a result of the Opera House and the relocation of the conservatory to fit with the new building on the site.

Significance

The conservatory is an important section of the complex. Although it has several phases of rebuilding it retains much of the original iron framework.. The flooring materials detract from the quality of the space.

Areas of Significance: High Quality Interior

The next key period historically is **1935** when extensive internal refurbishment not only coordinated the various components of the complex but also created a high quality interior. There is one area that retains significant fabric from this period and which therefore reflects the style and its impact on the character of the building.

Entrance Foyer/Administration Suite Foyer

The foyer and entrance foyer to the theatre was created in the 1935 refurbishment and various Art Deco elements survive from this period such as the elegant curved stairs leading up to the upper foyer and theatre/Paxton suite (fig.26). The simplicity of the design in this area was cluttered with storerooms, constructed in the corners of the foyer, interfering with the simple lines of the stairs; these probably originate from the

1950's/60's (fig.27) these rooms have recently been removed. Again the original iron columns survive in this area, as does the original cast iron roof structure (fig.25).

Up the stairs to the theatre level is the upper foyer and entrance to the theatre. There are many features indicative of the Art Deco period, the doors to the theatre and their geometric surrounds are both in mahogany veneer and also have incised horizontal lines to the square central window openings (fig.51). There are other geometric features such as the cornice and stairs detailing (fig.49) and the central light well, which is simply detailed with leaded lights and the sides of the void decorated with raised geometric motifs (figs.46-50). The entrance lobby to the theatre/Paxton suite from St John's Road continues the Art Deco style with a strong emphasis on horizontal lines to the door detail, again all in a mahogany veneer (figs.48-49). The ticket booths from the 1935 makeover have also survived (fig.47).

Leaving the theatre/Paxton suite level, a double set of stairs opposite the theatre doors lead to the toilets and workshop area and further sets of stairs leading to the administrative suite. The toilet/workshop area is devoid of decoration and detailing and is of no interest. The upper level can be reached from here by either stairs on the north or south sides of the landing area, accessed through doors. The upper level is now known as the administration suite. At this level the balcony could be accessed through matching Art Deco doors as found on the Paxton suite level but with much simpler surrounds. The same cornice detail survives and the use of horizontal detailing to doors and windows (fig.52). There is a small suite of offices at this level, they have no details of interest and internally have been altered, however there are two Art Deco doors opposite the balcony entrance, that match those used on the entrance doors to the theatre and they still have the 1930's typeface 'private' painted on the front (fig.53).

Significance

This area of the complex is one of the most consistent in terms of surviving features from the same period. This part of the complex retains much of the fabric from the 1930's refurbishment an important period in the history of the complex. The Art Deco influenced entrance on St John's Road and most of the original doors and windows have survived along with staircases and decorative motifs.

Areas of Significance: Completeness

In terms of its individual component parts; the Pavilion Theatre of 1889 and the Conservatory Entrance of 1903 are both significant for their completeness as architectural entities.

The Theatre/Paxton Suite

The theatre/Paxton suite has seen many changes over the last century. It changed from a theatre to a cinema when the Opera House was built and lasted for thirty years until it

changed back to a theatre and then to its current use as a conference/meeting hall. When the theatre was built in 1889, it had seating on the ground floor level and a balcony supported by three cast iron columns (fig.56); the balcony and columns survive today.

During the refurbishment of 1935 the ground floor seating was removed and replaced with seating either side of a central aisle. This survived until the 1980's when all of the seating was removed and a false ceiling was introduced, which all but covered up the balcony (figs.54, 56). Above the suspended ceiling a mural is visible above the proscenium arch of the stage, (fig.60) which possibly dates from the original build date of 1889 and appears to be connected with the Devonshire and Borough coat of arms. The decoration has also changed over the years from the early elaborate scenes painted on the walls to Art Deco geometric lines to the present plain painted walls.

Only the seating in the theatre has been removed, much of the features from the various incarnations of the building have been retained. These include the 19th century balcony, supporting columns and ceiling, the mural may date from this period also. Features from the Art Deco period survive in the form of entrance doors from the 1930's refurbishment on both floor levels. The stage appears to have survived the many makeovers as have the original dressing rooms, which still exist, beneath the back stage area (figs.57-59), along with the stairs leading down to the dressing rooms (fig.59).

The exterior elevation of the theatre on St John's Road shows the elaborate decoration used on the window and door surrounds, it also shows that many of the window openings are blocked (figs.42-43). The entrance to the Paxton Theatre that was created in the 1935 refurbishment still survives (though its original glazed canopy has gone) and the clean horizontal lines are continued in the foyer areas (fig.44). Other areas of the pavilion garden buildings are hidden behind later additions, such as the rear block to the central hall built in the 1980's (fig.41). A brief but important glimpse of the octagon is visible between mature landscaping and the theatre building (fig.45).

Significance

Many original features have survived in the former theatre building. The stage area and the dressing rooms are important to the history of the building along with the original balcony; and although its original seats have been removed it retains the original iron supporting columns on the ground floor. All of these features are significant. The suspended ceiling detracts significantly from the quality of the space. Above it, the survival of the mural and original theatre ceiling is significant. The Art Deco entrance doors have already been noted for their value and significance.

Conservatory East Wing Entrance

Exterior

This entrance to the winter gardens was relocated in 1903 when the Opera House was constructed. It was designed with the same Art Nouveau detailing as the Opera House

(fig.7), with a matching cast iron canopy and stained glass signage⁵³ above the doorway (fig.9). It has a glazed canopy with stained glass lettering⁵⁴ which matches the canopy on the Opera House. It also has two glazed cupolas that relate to the lead covered cupolas on the front elevation of the Opera House. The entrance retains its original windows and detailing and is an impressive elevation. When viewed from across the road, the flat roof of the entrance reveals the glazed hipped roof of the conservatory behind.

Significance

This is an important phase of the building and relates strongly to the architecture of the Opera House. It retains most of its original detailing apart from the entrance doors. This elevation is important and contributes positively to the townscape.

Interior

Inside the entrance area are two ticket booths/information desks that also date from 1903; all of the original joinery has survived, including the doors. The glass in the windows has been painted over (fig.8).

Significance

This entrance area is of high architectural quality and retains its original feel. The booths though no longer in use are important elements from the Edwardian phase.

Areas of Secondary Architectural Significance

Paxton Suite and Theatre St John's Road Elevations

The entrance is a two-storey wing attached to the theatre that was altered in the 1930's to create the streamlined entrance that has survived today (fig.44). The glazing either side of the entrance doors has been painted in black but the horizontal glazing bars is still evident, this is a theme continued in the interior of the Paxton Suite. There is an ashlar stone frame to the entrance, which stands out from the rusticated stonework of the rest of the building. This adds to the streamline effect. The rest of the building is a simple four window wing with a flat roof and 20th century windows.

The Theatre is a single storey stone building that sits close to the footway; it is the most dominant of the garden buildings on this northern elevation (fig,42). It was built in 1889 and its design is classically inspired. It has many decorative features such as rusticated Doric pilasters and parapets surmounted by ball and urn shaped finials. Only one doorway is still in use as a fire exit and the four windows are all blocked, they are all moulded with surrounds and pediments. The basement entrance has spearhead railings protecting it at street level.

⁵³ Reinstated c.2001

⁵⁴ Reinstated c. 2001

The view from St John's Road shows a solid building that has rhythm, with openings facing the footway. This elevation would be more dynamic if the openings were unblocked. The Paxton suite entrance building continues the rhythm with an open entrance and windows. Because of its close proximity to the footway these buildings create dominance on this part of the road and make a positive contribution to the streetscape.

Significance

Although the Paxton Suite and Theatre has been altered over the last century its entrance is significant in that it relates to the complete Art Deco interior of the Paxton Suite and its streamlined design should be retained and restored. The theatre building has retained all of its original detail on the exterior. The main areas of interest are the decorative stone carved dressings around the doors, windows and parapet/gable detailing. The building would benefit greatly to the unblocking of the windows along the front elevation.

Areas of Minor Architectural Significance

The main areas of less architectural significance, either due to the lack of historic value or quality of the original architectural form or due to the level of alteration that has occurred, are as follows:

- ❖ the toilets adjacent to the Opera House at the East End,
- ❖ the new kitchens to the North Side of the Central' Hall,
- ❖ the offices to the North West of the foyer,
- ❖ the infill and swimming pool link to the North of the Octagon.
- ❖ the canted addition to the South East side of the Octagon and
- ❖ the much altered extension at the West side of the Octagon.

The areas of significance are identified on a plan in Appendix 7.

General

Evaluation of Proposed Alterations

Buxton Pavilion is a Grade II Listed Building. Listed Building Consent is required for any works of demolition, alteration or extension that would affect the character of the building. Some changes will have greater impact than others. On the one hand will be the particular qualities of the part of the building affected:

- ❖ Its historical or architectural significance
- ❖ The significance of its surroundings
- ❖ Its visual or physical vulnerability
- ❖ Its scale

Weighed against this will be;

- ❖ The relative scale and impact of the proposed alteration
- ❖ The significance of the proposal in relation to the building's future use

Any proposal for change, however insignificant it may seem, should be subjected to the same process of scrutiny, understanding and evaluation. Change should be managed in a way that allows the significant aspects of the existing building to be retained whilst the new is also accommodated, to the mutual benefit of both.

Respecting Historic Evolution

As an historic building of value and significance- which has developed and changed over its life the Pavilion Gardens complex has become itself a multifaceted archaeological artifact.

There is a temptation when carrying out alterations to a building to 'tidy up' by removing redundant installations or structures. If these are of historic significance they should if possible be left unaltered and-in situ, even if they are to be covered over again. If such surviving features are discovered during 'opening up', they should be appropriately recorded irrespective of whether they are to be removed or not.

Design of New Elements

The ability of the complex to accommodate new elements varies according to the significance of the fabric in the area concerned and the contribution of that area to the wider setting of the complex. The surviving earliest phases of the structure should, for instance, remain unaffected by any significant alteration.

Similarly the character of a space and its relationship to neighbouring spaces needs to be

taken into account. For example; a new doorway into a space may best be integrated by giving it a location and details to match the character of the space, but a new staircase or lift within the space might best be introduced in contemporary materials and style. The first approach may confuse the archaeology of the building but it will maintain the 'spirit' of the space; the latter is more 'honest' but may be visually discordant.

The Value of Later Additions

There is currently a fashion for returning historic buildings or spaces to their former or original state by the removal of later accretions. In terms of visual continuity and consistency this may well be a justifiable course of action. There are several examples of relatively recent inappropriate features in the complex that are clearly of little value and could be easily removed to the benefit of and with no damage to the valuable historic fabric.

However, the fact that what exists is more recent and perhaps now considered visually inappropriate is not in itself sufficient justification for its removal. An alteration of quality in a contemporary style may be considered of greater value than a hypothetical recreation of an earlier style. It is certainly more 'honest' in terms of historical interpretation. The 1930's alterations to the Paxton suite foyer are for instance considered to be of equal or greater importance than the original layout of the site.

In such circumstances the two options should be thoroughly evaluated and debated before the decision is taken to remove what exists.

Spaces within a Space

The main spaces of the building retain for the most part their scale and spacial integrity. Any intervention or insertion should respect this and not detract from the historic character of the space by concealing the form of the architecture. Smoke lobbies, lift enclosures or toilets are classic examples of such interventions.

Management

It is a key aim of this Statement to promote the preservation and enhancement of the complex through conservation policies. In formulating effective policies an understanding of the historic and architectural significance of the complex is a primary consideration. Management considerations and future works that could have a potential impact on the architectural and historic significance of the complex also need to be recognised. In this way policies can be formulated to anticipate and thereby ameliorate their impact.

Personnel

Evaluation of Proposals

Any proposals for change should be assessed against the conservation statement and with mitigation proposals put forward where change is unavoidable or considered of greater benefit. Procedures should be established for the scrutiny of any proposal for change however minor.

Staff and Contractor Induction

Awareness and care are keynotes for anyone who will be working in or on the fabric of the building. The special qualities and the significance of the building will be unknown to many who are employed to work in or on it, and the need for understanding stated in these policies needs to be communicated to those into whose care the building is being entrusted.

Recording Historic Features

The recording of historic features is important particularly during future alteration works. Such information acts not only as a record in its own right but also increases the understanding of the significance of the building and how it has changed.

Planning Requirements

Works that significantly alter the external appearance of the building or increase its overall volume will require Planning Permission. Works to the interior do not require Planning Permission.

The complex is listed Grade II under the Planning (Listed Buildings and Conservation Areas) Act 1990. It also forms part of the setting of a grade II* Registered Garden. As a listed building the complex is subject to additional requirements for approval of certain types of alteration. The listing covers the whole complex including 'any object or structure fixed to the building' and 'any object to a structure within the curtilage of the building which, although not fixed to the building, forms part of the land'. Where repairs involve alterations that would affect the character of the listed building, including instances of loss of historic fabric, consent is required.

It is a criminal offence under the Planning Acts if any person executes 'any work for the demolition of a listed building or for its alteration or extension in any manner which would affect its character as a building of special architectural or historic interest unless the works are authorised'.

Building Regulations Approval

The existing building, because of its historic nature, is not built in accordance with current building regulations. As an existing structure there is no general requirement to upgrade the structure to current regulations. However, the replacement of certain service items will require Building Regulation Approval.⁵⁵ Alterations to the building will be subject to requirement to obtain Building Regulation Approval, particularly in the case of reordering sanitary fittings or changes to structural walls or fire compartments.

Since April 2002 maintenance works to windows and roofs are subject to Building Regulation Approval where a substantial replacement of windows or roof covering is required. As a listed building there is some discretion available in the application of the new building regulations to windows and roofs.

Salvage

Storage

The aim should be to retain as much as possible of its early fabric in its original form in situ. There will however be situations in which representative, rare or otherwise, significant artifacts are removed, either because they are worn out or as a result of approved alterations. These should be deposited in an on site store in a form in which they will remain accessible for research and reference, each duly labeled, with provenance, date of removal and significance, and catalogued for reference.

⁵⁵ Much of the existing service installation has been in position for a long time. It should be noted that certain service fittings, including central heating boilers, flues, water storage facilities, powered ventilation and light fittings, are now “controlled fittings” in terms of the building regulations and replacement of these fittings requires building regulations approval and must comply with current building regulations.

Maintenance

Introduction

All building materials ultimately have a limited life, which will depend upon various factors such as the quality of the materials, the degree of wear, the regularity of maintenance, or the exposure to the elements. There is normally a range of choices available in such cases from complete renewal on the one hand to strengthening or patching on the other. In the case of historic materials there should be a presumption against total or blanket renewal if at least some of the material is of acceptable standard. Examples would include:

- ❖ Structural framework
- ❖ Sand stone or carved building stone, mortar pointing
- ❖ Plasterwork
- ❖ Doors, windows and paneling and other joinery
- ❖ Door and window ironwork and ironmongery

In cases such as these it would be expected that any sound material was retained and only damaged material replaced by jointing, scarfing, piecing-in, or by the replacement of worn components.

If renewal is unavoidable at least one representative sample of the element being renewed should be retained in-situ (if an individual example or examples can be found which is not so badly decayed or worn).

All significant material should wherever possible be replaced with material either from the same source or with ones that match as closely as possible both their physical properties and their visual characteristics.

Modern requirements concerning the comfort and performance of public spaces and to the provision of environmental services for that purpose is just one of the many and varied pressures on the historic fabric to introduce alterations. Others include the needs for new technology.

State of Repair

As part of the study to investigate the development potential of the Pavilion Gardens in 2002 a detailed Condition Survey was undertaken. The primary purpose of the survey is to enable maintenance and therefore expenditure to be planned in the short, medium and long term. However, such information also gives the opportunity to anticipate and plan for those works that may have an impact on the historic fabric of the complex. The conservation policies in this Statement that follow are a key component part of this

mitigation strategy. The Condition Survey is a comprehensive detailed document⁵⁶. Within it the items of recommended works are listed as follows:

- ❖ Works recommended to be carried out in the *short term*: A.
- ❖ Works recommended to be carried out in the *medium term* (1-5 years): B.
- ❖ Works recommended to be carried out in the *long term* (5-20 years): C.
- ❖ Works recommended to *improve the visual amenity* of the building: D.
- ❖ Works recommended to *improve safety*: E.
- ❖ Works recommended to *improve disabled access*: F.

The impact of the works on the historic fabric depends on not only their nature but also their location within the complex. Work to those areas identified as being of *significance* necessarily requires a sensitive approach. The following is a summary of the key works identified and the issues that they present.

Specialised Maintenance

Rainwater Goods

The Pavilion, Conservatory and Octagon frames have the original rainwater pipes concealed with the structural frame members. It is unlikely that these rainwater pipes have separate linings. This introduces inbuilt ‘failure’ into the structure. In respect of the Pavilion and Conservatory, many of the original column down pipes have been replaced by modern down pipes.

- ❖ *For the long term preservation of the structure it is best if a policy of modernizing down pipes is adopted universally; if only for certainty of maintenance access.*

Glazing

The surviving parts of the Milner building and the Octagon contain ancient sheet glass made in cylinders. This glass has a distinctive surface texture.

- ❖ *Impact damage and careless painting can lead to the loss of original glass.*

Structure

The visible parts of the structural steel frame are painted traditionally and if the current maintenance works in progress is a guide to historic practice; no attempt has been made to remove previous paint coatings where repainting. In a number of areas repainting of the structural members and the timber casements has resulted in a build-up of paint on the glass.

- ❖ *There is now a considerable thickness of protective paint on the iron framework. This is satisfactory in many ways but is leading to a loss of historic detail on the moulded sections, particularly the capitals to the columns.*

⁵⁶ A detailed statement of the building’s condition can be found in the survey report by Purcell Miller Tritton (December 2002).

The curtain walls of the Octagon, Pavilion and Conservatory are glazed in a variety of ways. All are based on traditional methods.

- ❖ *In all the walling areas the integrity of the curtain wall is ultimately reliant on the condition of the timber casements and in turn these are reliant on regular maintenance of the vulnerable junction between the glass and timberwork.*
- ❖ *The circumstances concerning the existing timberwork is less than ideal with the presence of partially de-natured wood, residual wet rot in concealed elements of the frame and sealed-in moisture vapour from previous redecoration exercises.*
- ❖ *Redecoration will be an ongoing task, the frequency of which will be controlled by the discipline of maintenance after initial refurbishment. Assuming thorough repair during the initial refurbishment under controlled conditions it should be anticipated that the complex would need repainting seven times before 2022.*

High Level Work

Areas of flat roofs, particularly to the north side of the building, require access for the purposes of maintenance and inspection of the rainwater disposal systems as well as general maintenance of the roofs.

- ❖ *Access arrangements at present are unstructured with ill-defined access points and lack of fall-arrest safety systems. Access to the gulleys to the south of the northwest block is particularly difficult.*

Fire Safety⁵⁷

The first floor area of the restaurant has a single alternative means of escape via an external fire escape to the northeast, which is not protected from inclement weather⁵⁸. This escape route does not have a refuge area for wheelchair users. At present the first floor of the restaurant is not accessible to wheelchair users and if access is provided then a refuge on the fire escape will be necessary. Compartmentation for fire protection purposes in the building is limited.

There is a fire screen between the Octagon and the Pavilion but no smoke lobbies. There are no smoke lobbies between the Pavilion and the Paxton Suite fire escapes. There is a screen between the Pavilion restaurant and cafeteria but the doors are not fitted with closers and there is no smoke lobby. The fire resistance of the screen is minimal. There is a screen between the Conservatory and the Pavilion restaurant but the fire performance of this screen is not established.

Some of the fire escapes to the Opera House, which is in separate ownership, are via the Conservatory. The most unsatisfactory arrangement concerns the North West Wing. This part of the building is on three floors, but it has a single fire escape into an unprotected shaft. The foyer, which contains the staircase, has no fire separation and limited smoke separation from the lobby to the Pavilion.

The fire curtain between the Paxton Suite auditorium and the stage is by-passed by an opening into the northeast wing of the stage area where there is an un-rated fire partition. None of the main building volumes have dedicated facilities for smoke venting. This is of particular concern in the lobby to the North West Wing/Paxton Suite, which is also a fire escape.

- ❖ *There is a need for comprehensive arrangements to be put in place for fire safety. The necessary measures have implications for the historic structure.*

⁵⁷ Extract from the Development Study 2002

⁵⁸ It is assumed that management procedures exist for keeping the escape route free of ice and snow in winter.

Access

The Council as service provider and employer has obligations under the Disability Discrimination Act 1995 to make reasonable provision for people with disabilities. In making this provision the Act cites 'reasonable adjustments' to the physical features of premises to overcome physical barriers to access. The Act came fully into force in 2004; its provisions are covered in Part M of the Building Regulations (2005).

An Access Audit of the complex was undertaken as part of the Development Study in 2002. The implications of the audit are potentially far reaching in terms of the impact of full Access provision on the historic fabric of the complex. The listed status of the complex gives discretion on the adoption of Access measures. In a historic public building such as this there is a balance to be achieved between the needs of the building and the needs of those who use it and wish to use it.

In their guidance of 2005, English Heritage set out the 'Access Planning' process as it relates to historic buildings. This Conservation Statement along with the existing Access Audit corresponds to the recommended approach by enabling an understanding of both the Access issues and the building as an historic structure.

The recommended alterations from the Access Audit that would have a direct impact on the known 'significant' historic fabric of the complex are as follows;

- New entry doors and lobby from promenade to comply with Part M.
- St Johns Road entrance - Adjust pavement levels to remove step and automate/replace entrance and lobby doors.
- New lift - dimensions should be to Part M, and if possible allow 1500mm wheelchair turning circle. Provide access by lift to mezzanine. Steps in Paxton Suite foyer, Paxton Suite, backstage circulation areas, kitchen areas - Install two handrails and extend handrails to 300mm past top and bottom steps.
- Octagon, Paxton Suite and Restaurant Bar, staff reception, ice-cream counter - Provide lowered section with overhang at 750 800mm ht.
- Octagon stage - Install wheelchair platform lift for access to stage and wheelchair accessible WC cubicle.
- Doors in general - Replace or automate doors where below standard width, and install vision panels.
- Paxton Suite - Adapt doors to have vision panels and easier to hold handles.
- Conservatory - Install handrails to the ramp and indicate the top and bottom of the ramp.
- Paxton Suite - Install platform lift to overcome level changes and install two handrails with extensions to steps.
- Coffee Shop - Extend spiral stairs handrails and install contrasting nosings.
- Coffee Shop - Install platform lift and adapt existing WCs to include wheelchair-accessible WC.

- Staff areas - Reduce height of meeting room doors handles and entry control keypad. Adapt doors if required by member of staff. Egress - Review means of escape. Ramp up tarmac to escape doors to eliminate steps.
- Egress - If platform lift is installed to Coffee Shop, install wheelchair refuges on escape routes with widened escape door out onto the roof and signage. Provide refuge on internal fire route. Install two-way communications links and upgrade the statutory signage.

The recommended next stage would be a Feasibility and Options Study across the whole complex involving wide consultation with all relevant bodies. From this an Access Plan would be prepared.

- ❖ *There is a need for comprehensive arrangements to be put in place for Access. Many of the necessary measures have implications for the historic fabric with a number having a direct impact on those parts of the building identified as 'significant'.*

General

The reasoning behind the following policies can be found under ‘General’ in the Issues section (page 28).

Evaluation of Proposed Change

GEN 1: *The policies in this Conservation Statement should be applied in every circumstance in coming to any decision(s) that will ultimately impact on the fabric of the complex.*

Respecting Historic Evolution

GEN 2: *In undertaking any works it is important to respect the historic evolution of the building and retain wherever possible all significant clues relating to its development. All evidence exposed in the course of carrying out inspections or alterations should be recorded.*

Design of New Elements

GEN 3: *Any proposal to introduce changes that will impact on the fabric or appreciation of the spaces within the building should take into account the wider effect of the changes on its character.*

The Value of Later Additions

GEN 4: *Any proposal to remove fabric from a later building phase and to reinstate that of an earlier phase, as a facsimile should be adopted only after giving a thorough evaluation of the existing as regards its rarity, its quality, and its historical significance.*

Spaces within a Space

GEN 5: *In spaces of architectural or historic significance there should be a presumption against constructing a false space(s) within.*

Management

The reasoning behind the following policies can be found under 'Management' in the Issues section (pages 30-31).

Evaluation of Proposals

MAN 1: Persons who are knowledgeable in and sensitive to the historic fabric and who can evaluate the vulnerability of the fabric affected should be formally consulted at the earliest stages on all proposals for change.

Staff and Contractor Induction

MAN 2: The Building's Management shall introduce procedures for providing an induction for staff and contractors to explain the merits and the duties of working in a Listed Building

Recording Historic Features

MAN 3: Procedures should be established for suitably qualified persons to investigate and record any previously concealed features relating to the historic evolution of the building at the earliest opportunity. The form of recording should comprise a written description supplemented by photographs that properly illustrate the detail of the design and its location in relation to the wider fabric.
Statutory Consents

Maintenance

The reasoning behind the following policies can be found under 'Maintenance' in the Issues section (pages 32 –34).

General Considerations

MAINT 1: *The maintenance and repair of the complex should be undertaken in a way that retains as much of its early fabric in its original form as possible, both externally and internally down to the smallest details. Where original, early or significant materials or elements have to be renewed they should wherever possible be replaced like for like to retain the building's historic and aesthetic integrity.*

MAINT 2: *In spaces of high architectural significance any essential intervention relating to the installation of services must be subservient, discreet and reversible.*

Rainwater Goods

MAINT 3: *The positioning of any replacement down pipes will need careful consideration.*

Glazing

MAINT 4: *In terms of the repair and restoration of the glazing, replacement glass of a similar appearance is available, but its use has to be balanced against safety requirements, particularly in the lower windows.*

Structure

MAINT 5: *Reinstatement of the historically correct colour scheme for the frame should be considered in conjunction with the partial stripping of paint to fully expose the quality of the detailing to the columns and to reveal the full extent of the glass. However, this should be balanced against conservation of the historic record and preservation of the structure as over-painting the glass helps to protect the vulnerable glass/bead junction.*

MAINT 6: *In ideal conditions redecoration of the wooden elements will be necessary every 4-5 years (BRE Digest 261).*

High Level Work

***MAINT 6:** Improvements to the complex should incorporate improved access to areas that need regular maintenance. Maintenance of the high level areas of the exterior, in particular the glazed roofs to the west block of the Pavilion, east block of the Conservatory and the upper areas of the Octagon require specialised access equipment. The access route for such equipment needs to be maintained in any develop plan.*

Fire Safety

The reasoning behind the following policy can be found under 'Fire Safety' in the Issues section (page 35).

***FS 1:** The modification of the building to conform to Fire Regulations should be assessed holistically to arrive at the best possible solution for public safety whilst minimizing any detrimental impact on the significant historic fabric and spaces.*

Access

The reasoning behind the following policies can be found under ‘Access’ in the Issues section (pages 36-37).

***ACC 1:** In providing for Access to all parts of the building, the necessary equipment or modification should be integrated sensitively into the architecture.*

***ACC 2:** Alterations to allow Access that would impact on the early surviving structure in the following parts of the complex should be undertaken only if the need cannot be satisfied elsewhere; The Octagon, Central Hall/Restaurant, West Wing/Café and Conservatory.*

***ACC 3:** Alterations that would have a detrimental impact on the original 1935 high quality interior of the Foyer/Entrance Foyer/Administration Suite Foyer should be considered only when all other options have been disregarded.*

***ACC 4:** Alterations that would result in the loss or alteration of the surviving historic fabric of the Theatre/Paxton Suite and the Conservatory Entrance (East Elevation) should be considered only when all other options have been disregarded.*

The Octagon

The Octagon is an area that contains significant early surviving structure. For the reasoning behind the following policies, see under 'The Octagon' in the Significance Section (pages 18-20) and the plan illustrating areas of significance in Appendix 7.

Exterior

OCT 1: *In respect of the Octagon the provision of separate down pipes is impractical. Investigation should be undertaken to determine the extent of decay within the existing columns. If significant decay has occurred additional protection should be considered.*

OCT 2: *The cast iron columns, parapet detail and ornate lamp brackets are original features and should be retained.*

OCT 3: *The slate roof and dormer windows should be maintained.*

OCT 4: *The glazing detail is original and should be maintained and restored, areas of glazing on the north elevation have been painted out, this should be restored.*

OCT 5: *The later extensions to the north elevation obscure the architectural details of the Octagon. There would be no objection to their removal on conservation grounds.*

Interior

OCT 6: *The framework of the Octagon should be maintained in full repair.*

OCT 7: *The removal of the curtains and false ceiling should be considered as part of any future scheme of refurbishment.*

OCT 8: *The stage would benefit from a more appropriate colour scheme and repairs to the staircases on either side of the stage.*

Central Hall/Restaurant

The Central Hall/Restaurant is an area that contains significant early surviving structure. For the reasoning behind the following policies, see under ‘Central Hall/Restaurant’ in the Significance Section (pages 20 – 21) and the plan illustrating areas of significance in Appendix 7.

Exterior

CH 1: *The cast iron columns are important original features of this building and should be retained.*

CH 2: *The glazing detail should be maintained and repaired.*

Interior

CH 3: *The original iron framework and the sections of arched glazing to the upper floors of the central hall should be retained and maintained in full repair.*

CH 4: *The later glazing should also be retained and maintained in full repair.*

CH 5: *The removal of the inserted upper floor should be considered as part of any extensive programme of works for the complex.*

West Wing/Café

The West Wing/Café is an area that contains significant early surviving structure. For the reasoning behind the following policies, see under The ‘West Wing/Café’ in the Significance Section (pages 21-22) and the plan illustrating areas of significance in Appendix 7.

Exterior

WW 1: *The cast iron columns and cast iron parapets with crown finials are original detail from the 1871 phase and should be retained.*

Interior

WW 2: *The iron columns are the remaining fragments of the original glasshouse and should be retained and maintained in full repair.*

WW 3: *The later partitions from the early 20th century should be retained.*

Conservatory East Wing

The Conservatory East Wing is an area that contains significant early surviving structure. For the reasoning behind the following policies, see under ‘Conservatory East Wing’ in the Significance section (pages 22-23) and the plan illustrating areas of significance in Appendix 7.

CON 1: The original iron framework and glazing detail of the conservatory should be maintained and repaired.

CON 2: The decorative parapet detail should be retained and repaired

Entrance Foyer/Administration Suite Foyer

The Entrance Foyer/Administration Suite Foyer is an area that retains a high quality historic interior. For the reasoning behind the following policy, see under 'Entrance Foyer/Administration Suite Foyer' in the Significance section (pages 23-24) and the plan illustrating areas of significance in Appendix 7.

***EF 1:** The doors and windows from the 1930's remodelling along with staircases and decorative motifs should be retained and kept in good repair.*

The Theatre/Paxton Suite

The Theatre/Paxton Suite is an area that is important for its architectural completeness. For the reasoning behind the following policies, see under the 'Theatre/Paxton Suite' in the Significance section (pages 24-25) and the plan illustrating areas of significance in Appendix 7.

TPS 1: The stage area and the dressing rooms should be retained.

TPS 2: The balcony and the original iron supporting columns on the ground floor should be retained.

TPS 3: The opportunity to reveal the former grandeur of the room by removing the suspended ceiling and opening up the space should be considered as part of any future reuse proposal.

TPS 4: Notwithstanding Policy TPS 3, the Devonshire mural above the suspended ceiling should be retained and if appropriate, restored.

Conservatory East Wing Entrance

The Conservatory East Wing Entrance is an area that is important for its architectural completeness. For the reasoning behind the following policies, see under ‘Conservatory East Wing Entrance’ in the Significance section (pages 25-26) and the plan illustrating areas of significance in Appendix 7.

Internal

CONE 1: *The entrance area should be retained and restored.*

CONE 2: *Although no longer in use, the two ticket booths are important elements from the Edwardian phase and should be retained and if possible utilised in any future scheme.*

CONE 3: *The original iron framework of the conservatory should be retained and maintained in full repair.*

CONE 4: *The flooring should be renewed with a more historically appropriate material as part of any future scheme.*

External

CONE 5: *The entrance elevation is an important element of the Edwardian phase of the building and should be retained.*

Paxton Suite and Theatre: St Johns Road Elevation

The St Johns Road elevation of the Paxton Suite and Theatre is an area of Secondary Architectural Significance. For the reasoning behind the following policies, see under the 'Paxton Suite and Theatre: St Johns Road Elevation' in the Significance Section of the Statement (pages 26-27) and the plan illustrating areas of significance in Appendix 7.

***SJR 1:** The Art Deco entrance area should be retained and restored.*

***SJR 2:** The reinstatement of the canopy to the entrance should be investigated as part of any future improvement works.*

***SJR 3:** The theatre building should be retained and kept in good repair.*

***SJR 4:** The reinstatement of the windows on this elevation should be investigated as part of any future improvement works.*

Other Areas

There are areas within the complex that are individually of minor architectural significance. However, the Pavilion Gardens is a complex arrangement of linked buildings and spaces and any works to the building fabric that involves demolition, alteration or extension should still be the subject of detailed scrutiny, no matter how marginal or insignificant that particular part of the building may seem to be. For the areas affected by the following policy, see under ‘Areas of Minor Architectural Significance’ in the Significance section (page 27).

***MIN 1:** In spaces of lesser architectural or historic significance interventions may be acceptable, but the wider effect on adjacent significant spaces must be taken fully into account*