



Condor House opposite defining the south side of the churchyard with the historic lane leading to the Deanery behind the Statue of Queen Anne and enclosing an area of pedestrian activity (picture credit: copyright Historic England)

10.26 At the south-west corner of the close setting St Paul's Churchyard extends south as a narrow lane connecting to Carter Lane. On the west side just south of a kink in the lane stands the Deanery, set back behind a rebuilt boundary wall. The Deanery was one of the first buildings to be rebuilt after the Fire of London and its proximity to the Cathedral facilitated its important historic functional role with St Paul's. Although located close to the Cathedral the street is quiet, with a sense of enclosure but enabling an oblique view of the west end of St Paul's to be appreciated when revealed as the lane kinks towards the north-east. This visual connection emphasises the historic connections between the buildings and amplifies their significance. The scale of the portico of the Cathedral can be appreciated including its relationship with the steps and the open area to the west, whilst the North-west tower can also be seen. The dome is largely invisible. The portico, tower and sculptures on the west elevation at cornice level can all be appreciated against a clear backdrop in parts of the journey north along the lane but with commercial development to the north visually attached to its north-west tower. This dilutes the silhouette and appreciation of the architectural form of this important element of the west end of St Paul's.

10.27 As more of the Cathedral is revealed upon reaching the northern end of the lane, the architectural scale and articulation of the western portico and north-west tower become visually dominant and the relative scale of the



View looking NE towards the west front and NW tower of the Cathedral from outside the Deanery which extends down to the steps with the statue of Queen Anne (picture credit: copyright Historic England)

commercial development beyond appears diminished. The expanse of the steps seen beyond the road serve to physically and visually elevate the structure above the surrounding site and the street furniture, including the listed lamp standards and granite bollards become visually prominent. On emerging from the end of the land the listed Statue of Queen Anne is revealed and the bustle and activity in the western and northern areas of the Churchyard can be appreciated.

10.28 To the east, south of the Cathedral the setting has been opened up with the creation of Carter Lane Gardens which provide an important area of green space to the south of the Cathedral, arranged with formal curved lawns and borders that reflect the form of the south transept. They incorporate the St Lawrence Jewry drinking fountain which is a substantial Victorian Portland stone structure in an elaborate Gothic Revival style. The green quality of the space is important, offering some respite to the otherwise hard urban public realm elsewhere, but the gardens are incoherent and do not offer places to linger. The road severs the south transept from the arrival point of the important southern approach over the Millennium Bridge and visitors cannot connect easily with it. However, despite the severance, the South Portico with the carved Phoenix is visually prominent and the scale and mass of the Cathedral dominates.



The West end of the Cathedral seen obliquely from the north end of St Paul's Churchyard Lane; note the visual prominence of the steps, lamp standards and bollards and the urban public realm; the canopy on the steps is the first access point for visitors affects the experience of the steps and west porticos (picture credit: copyright Historic England).

- 10.29 In the south-west churchyard of the Cathedral and partly hidden behind the railings is a representation of the pre-fire cloister and chapter house completed in 2008, with new landscaping and reinstated railings enclosing the space (designed by Martin Stancliffe, former Surveyor to the Fabric). The space is one of the few where the history of the earlier building and the immensely important historic continuum of Christian worship represented by this place can be appreciated. At present it is somewhat disconnected although it is used by people as a space in which to eat their lunch.
- 10.30 The southern edge of the green space along Carter Lane is defined by modern commercial development, mainly of brick and of similar scale to the more historic commercial buildings to the west. The consistency of height and urban block is striking. The space in front of the buildings is very busy, cross crossed with paths and a considerable number of visitors approaching from the south having climbed St Paul's Hill. The open nature of the northern edge of this space provides a good opportunity to appreciate the scale and decorative detail of the body of the Cathedral, albeit screened in part by the railings.
- 10.31 The landscaped spaces to the south of the Cathedral are varied in design and character. Those spaces of note for their design and/or heritage value include the 1951 Festival of Britain Memorial Gardens which are partly enclosed by walls and terraces at different levels that separate them from the main paths running along the churchyard and Cannon Street to the south and those immediately adjacent to the St Paul's Cathedral School to the north. The historic line of Old Change is commemorated but generally the character and experience of this area is a little unresolved. A new public garden containing a mirror pool has been created outside of 25 Cannon Street. This pool enables a reflective view of the Cathedral, which is a popular new visitor attraction and this image of the Cathedral is one of the most widely shared across social media.
- 10.32 Heritage buildings within this area include various listed memorials, K2 telephone boxes, the modernist Grade II* listed St Paul's Cathedral Choir School and the attached Grade I listed tower of the former church of St Augustine by Wren. Many of these buildings appear alongside or in the foreground of views of the Cathedral. Without doubt the most significant of those relationships are between St Augustine's tower and the Cathedral particularly where the two are seen directly side by side where both have distinctive skyline elements. Similarly important relationships exist to the west with the spire of St Martin's Ludgate and the western towers of the Cathedral.
- 10.33 The east and north-east section of the setting of the Cathedral provides two distinct experiences, inside and outside the railings. This area has changed over time because originally the eastern boundary was very



St Pauls Cathedral seen from the east end of the mirror pool outside 25 Cannon Street. The oblique view of the south and east elevations of the cathedral are against clear sky which allows the statues over the south transept to be particularly prominent. The experience within the garden is one of enclosure with the cathedral set against a green foreground. Traffic noise does detract from what would otherwise be a relatively tranquil space. The Cathedral's drum and dome are seen in conjunction with the tower and spire of the former church of St Augustine also designed by Wren (picture credit: copyright Historic England).

closely adjacent to the east end of the cathedral when first constructed and remained in that position until the mid-20th century. The present relationship was created as part of the Post War reconstruction which incorporated parts of Old Change into the green space east of the Cathedral building.² Within the railings that now enclose the green spaces immediately to the east of the cathedral there is a sense of partial separation from the busy traffic dominated areas outside, although the space contains a busy route for pedestrians and those wishing to take advantage of the seating as well as visitors and tourists exploring the space. The proximity to the Cathedral enables close inspection of the decorative carved elements around the lower elements of the façade but also enables the powerful scale and mass to be appreciated from below. The eastern churchyard has several monuments memorials and sculptures, some of which relate to the past history of the churchyard, for example the original location of Paul’s Cross and its modern counterpart. Others with less direct relationships to the site of the Cathedral include statues of John Wesley and Thomas Becket.

² A detailed assessment of the eastern area of St Paul’s can be found in the Eastern Churchyard heritage Statement January 2017 by Oliver Caroe, Surveyor to the Fabric for St Pauls: Map regression on P 55



St Paul’s Drum and dome oblique view from the Junction of St Martin Le Grand and the A40 (picture credit: copyright Historic England).

10.34 The north-east area of the churchyard contains several large trees and more abundant mid-level planting. Within this area is the St Paul's Cross memorial designed in early 20th Century, with the gilded figure facing east. The memorial is separately listed.

10.35 Outside the railings the experience of the setting east and north-east of the Cathedral is quite different. The context is traffic dominated and the east end of the Cathedral is obscured at lower level by the St Paul's Choir School and the railings and planting within the churchyard. The overarching character of this area is of a modern commercial city. The setting is otherwise dominated by the road network and the junction of Cheapside with New Change, Newgate Street and St Martins Le Grand, the route from the north. Views through to the ruins of Christchurch Greyfriars now a garden illustrates the severe damage inflicted in the Second World War and is a tangible reminder of what could have happened to the Cathedral.

10.36 From the north along Newgate (A40) the character of the setting is generally commercial with office blocks of masonry construction forming the south side of the street and obscuring most views of the Cathedral. The area immediately adjacent to the Cathedral and extending to Newgate Street was largely laid out in the late 1990's and early 2000's as a new urban quarter. It is evident from the design of the buildings and spaces that the role of the site as part of the setting of the Cathedral was influential in



The North transept and portico with drum and dome above framed in an axial view by new development along Queen's Head Alley (picture credit: copyright Historic England).

the design. Glimpsed views of the Cathedral are available from the north side of Newgate Street and generally the drum and dome are the visible elements. As an important part of the commercial regeneration to the north of the Cathedral, new narrow connections, reminiscent of the historic alleys characteristic of the medieval city have been recreated providing framed views of elements of the Cathedral. These also provide pedestrian links to the churchyard along the north side of the precinct and the most significant of these connections are those along Queen's Head Passage, which is aligned on the north portico of the Cathedral and Rose Street, which curves south from Newgate Street before revealing the north-west tower of the Cathedral rising above Temple Bar as the focal point in the view.

10.37 The north side of St Paul's Churchyard is a space of two different characters. The eastern section is a pedestrian route between the railings of the Cathedral Churchyard and the brick buildings comprising numbers 3-5. The route is well used and opens up a little as the north transept is approached. To the north side is the flat roof above the Cathedral works yard which is used for storage and is a slightly uninviting space, although alternative sites for essential storage are not readily available.



Eastern section of the north side of the Cathedral Churchyard from above. The gilded figure on Paul's Cross stands within the landscaped area of the churchyard and the brick buildings (3-5) close the space down forming a through route towards the west.

10.38 To the west side of the north transept of St Paul's Cathedral, the space widens and activity becomes more varied. Pedestrians crossing from N-S mix with visitors milling around the area and those using cafés or using the new accessible ramped entrance into the Cathedral within the churchyard adjacent to the north portico. Immediately to the north and aligned with the north west tower the space expands further to form an entrance to Paternoster Square through the Temple Bar which was reconstructed on this site in 2004 after being moved to Theobolds Park in Hertfordshire from its original position in Fleet Street in the 1880s. The Bar was reinstated between two new buildings, Juxon House and Paternoster Lodge, the latter being a compact red brick building the design of which references the adjacent Cathedral Chapter House. The Chapter House (Grade II* listed) was built 1712-14 to the designs of Wren and in a familiar idiom with a domestic character using red brick with rubbed brick and stone dressings. It has been subject to various alterations, including post-War restoration in 1957 by Godfrey Allen.

10.39 The Paternoster Square development provides a mix of close and narrow pedestrianised routes linking from Newgate Street the paved area at the western end of the Cathedral that merges with the plaza at the front of the Cathedral. A colonnade forms a distinctive NW corner and whilst some have criticized the architectural style, in terms of scale and the definition provided to the churchyard it is a successful building. A particularly

important component of the success of the development are the new views of the north elevation and dome of the Cathedral that were created and the sensitive relationship with the retained historic Deanery and the re-introduced Temple Bar.

10.40 Paternoster Square itself is a successful urban space, similar in character to urban squares found in other European cities and therefore reflecting the inspiration and ambitions of Wren in terms of the role of his cathedral in the rebuilt city. The space is well used both as a through route, but also for social gatherings including - Christmas markets, watching Wimbledon and other sports tournaments; or using the square for table tennis. It is the most successful urban space within the close setting of the Cathedral in many ways.

The close setting or Churchyard at night

10.41 Within the churchyard at night, St Paul's is appreciated in a still generally busy and active, artificially illuminated setting. The strongly directional lighting focussing on the crossing contrasts with the more even light wash of the south and west elevations of the Cathedral. The combination makes the building appear calm and coherent in contrast to the scattered lighting of adjacent buildings. The colour, or heat of the lighting also distinguishes the building from its setting, reinforcing the identity of the Cathedral as distinct from the largely commercial urban context.

10.42 In the intermediate setting, the lighting of the Dome and peristyle is of particular importance enabling these features to remain visually prominent against the sky in the context of many more tall buildings adjacent to the Cathedral in the cluster.



St Paul's at night from Ludgate Hill at the junction with Ludgate Circus, note the strong contrasts of the illuminated peristyle and dome against the night sky and the even wash of light over the west portico below (picture credit: copyright James Newton).



St Paul's at night from the south-east with the lighting of the public realm, including the road contrasting with the light above on the Cathedral (picture credit: copyright James Newton).

The approaches to the Cathedral

10.43 The approaches to the Cathedral, provide the strongest contribution to understanding and enjoyment of the architecture and history interest for many visitors to the building. The approach to the St Paul's was historically part of its ceremonial and liturgical significance. The east-west alignment was important for liturgical practice but also related to the historic morphology of the early medieval city with the royal settlement of Westminster to the west allowing the monarch to be greeted at the west end of the Cathedral and formally admitted into the City of London. The alignment also presented the greatest opportunities for the form of the cathedral(s) to be appreciated by those approaching from north and south and across, originally, the only bridge over the Thames.

10.44 Today the approaches can be broadly divided into character areas.

1. The approach from the north is through the financial and civic areas of the city. The Cathedral is largely invisible until the A 40 is reached, because of the grain of the setting; with the notable exception of mid-range views from the London Borough of Islington. These have been identified for management through the St Paul's Heights policy (see *paragraphs 6.23-6.24* above).

2. The approach from the east is along Cheapside, Cannon Street and the associated commercial retail areas. The experience is dominated by the width of the roads, traffic and the major junctions just east of the Cathedral.

3. The approach from the west is along Fleet Street and the Processional Route and is a bustling urban context, dominated by commercial and retail activity and heavily affected by traffic.

4. The approach from the south and primarily along the river corridor is mainly via the Thames Path and Queens Walks which is more open. It is still a busy urban context but one characterised by pedestrian movement and recreational activity. It is a kinetic experience that involves a journey from Waterloo and Hungerford Bridges to the west and extending to London Bridge to the east. In making this journey the Cathedral is an almost continual presence, its precise relationship to the river changing in response to its bends. The Cathedral disappears behind the bridges over the river and occasionally is framed by them in an almost picturesque manner.

The approach from the North

10.45 The Cathedral is a skyline presence in mid distance from the area around Farringdon, but otherwise is generally not appreciated in the northern areas of its setting. Upon reaching the A40 which runs along Newgate, glimpsed views of the dome set within a largely modern commercial context are available. It is not until the new routes that have been created as part of the Paternoster Square development are reached that there is a positive urban relationship between St Paul's and its setting to the north. Overall, the northern approach to the Cathedral is the most fragmented.

The approach from the East

10.46 From the east the approach is along Cheapside and Cannon Street with the Cathedral at an angle closing the view. The dome, south transept pediment with its statues and the south-west tower of the Cathedral are all seen as the dominant skyline elements, with the most visually prominent, because of the urban grain, being the south-western tower. Further north the approach along Cheapside is much wider, and dominated by retail activity. New Change is a positive addition at the east end of the street which provides new framed views of the Cathedral at ground level and elevated views of the Cathedral and particularly the drum and dome from its roof.



East end of St Paul's Cathedral seen from within New Change (picture credit: copyright Historic England).

The approach from the West

- 10.47 The ability to first experience St Paul's as the terminus of the Processional route from Westminster along Fleet Street is just east of the junction with Fetter Lane at Crane Court. At this point Fleet Street curves towards the south-east and the Dome and peristyle of the Cathedral begins to emerge on the skyline. The spire of St Martin's Ludgate Hill is in front and just to the side of the north-west tower. To the north (left) the Eastern or City cluster is a significant element in the skyline, its' southern edge formed by the incline of the "Cheesegrater" building on Leadenhall Street. This softens the otherwise abrupt juxtaposition of development on the skyline and provides a greater area of sky space around the dome.
- 10.48 Proceeding further east along Fleet Street the perceived distance between the cluster and the Cathedral increases as the full extent of the drum, peristyle and dome of St Paul's is revealed to become the dominant feature of the skyline. The relationship between the cluster, the Dome and North West tower of the Cathedral and the spire of St Martin's Ludgate Hill is a dynamic one with all four elements changing position as one progresses east. As Fleet Street drops down to reach Ludgate Circus the cluster recedes, its lower elements increasingly screened by development in the foreground whilst, conversely, St Paul's becomes the dominating skyline presence.
- 10.49 The foreground of the final stage of the route from the west to the Cathedral is dominated by the topography rising up Ludgate Hill which underpins its significance and enhances its architectural effect. Commercial buildings of masonry construction rising to a common height of five storeys provide a consistency of grain that is subservient to the Cathedral. The effects of perspective result in the development flanking Ludgate Hill appear to be consistent with the level of the entablature of the Cathedral, particularly along the south side. The spire of St Martin's Ludgate is a conspicuous feature in the setting that breaks the skyline alongside the dome and the south-west tower of the Cathedral at the foot of Ludgate Hill. Progressing up the hill the dome of St Paul's recedes from view and the south-west tower and spire of St Martins become the dominant elements until the curve of Ludgate Hill once again takes effect and the dome re-emerges to be appreciated in combination with the tower and the lantern and spire of the church. At the crest of the hill in the close setting, the tower of St Martins recedes and the west front of the Cathedral dominates and is framed by masonry buildings; early 20th Century to the south, early 21st Century to the north.



St Paul's from the west and the skyline from about half way up Ludgate Hill (picture credit: Historic England).

The approach from the South

10.50 These are described in paragraphs 7.14-7.17 above, but in addition a fulcrum for many visitors is the Millennium Bridge which provides an elevated pedestrian approach to the south side of the Cathedral and echoes the tradition of pilgrimage to great ecclesiastical sites. It is a busy and active route, continually photographed and is a positive intervention into the setting of the Cathedral that enhances its significance and the ability to appreciate the building. The bridge is a realisation in a more modest form of earlier, grander, urban planning that sought to establish a direct link between St Paul's and the river immediately to the south.



The Millennium Bridge and St Paul's Hill from the Stone Gallery linking with Tate Modern and The Globe on the South Bank; the most popular pedestrian visitor route to the Cathedral

Environmental contributions of the setting of St Paul's

- 10.51 The wider setting provides opportunities to appreciate and experience the Cathedral as part of the panorama of London, almost as an object. In locations including Parliament Hill, Primrose Hill and Kenwood the green space adds to the sense of separation from the intense urban activity which is characteristic of the intermediate approaches and close setting of the St Paul's. These spaces are not always tranquil but do enable contemplation of the building in a manner that is not possible elsewhere within the setting. Additional locations in the south London boroughs including Lambeth, Southwark, Greenwich and Lewisham also afford similar experiences.
- 10.52 The intermediate setting and in particular the river corridor provide the most popular route for visitors. The cultural attractions along the South bank including the Hayward Gallery, the National Theatre, Tate Modern and The Globe all provide an exciting and intellectually stimulating context within which to experience St Paul's which is generally visible across the river. The recreational experience of walking alongside the river and then crossing over on the Millennium Bridge make positive contributions to understanding both the architectural interest of the Cathedral but also its enduring cultural and symbolic values.

- 10.53 Although the approach and processional route from the west is of immense historic significance, environmentally it is less satisfying. The busy urban environment with significant impact from traffic does not allow spaces to linger and appreciate the Cathedral until the churchyard or immediate setting is reached. The Paternoster Square development provides a calmer urban environment whilst the western area in front of the steps and porticoes of the Cathedral are usually very busy with excited visitors.

Views enabling appreciation of St Paul's

- 10.54 Where views from the elevated topography within the setting remain, they represent a strong positive contribution to the significance of the Cathedral. There are examples where this has been recognised in the context of formally designated views both strategic and local, for example in the Southwark Local Plan or the views from Blackheath. But in terms of the contribution of these views in experiencing the asset, these locations and any others like them are the closest one can get to the original setting in topographical terms. They make the strongest contribution to understanding the impact that the Cathedral must have had when originally completed and are the echoes of the earlier experience in terms of the relationship of both the current St Paul's (and its predecessor) with the wider city.

10.55 The formally designated views, both strategic and local that have already been identified in development plan policy are: LVMF Views 1-6 (Strategic Panoramas) and View 9 Strategic Linear. "Local" views include those identified by the boroughs of Islington, Lambeth, Southwark, the City of Westminster; and of course, the Corporation of the City of London. (*Appendix NPBM 4*) In all of these it is primarily the skyline presence of the Cathedral and in particular the drum and dome that are identified as the key landmark in these views. The policies accompanying these views all seek to ensure that the visual prominence of the Cathedral is sustained and protected. It is probable that there are other places where similar views are available although they have not yet been formally identified; including from Forest Hill and area to the South-East across the river.

10.56 The series of kinetic views experienced in the journey from the north bank of the Thames by Somerset House in the west and arriving at London Bridge to the east provide the best opportunities to appreciate the Cathedral and understand its relationship to the topography of the city but also its central location. This area of the setting also provides good opportunities to appreciate the Cathedral in relation to his other buildings, including the City Churches which amplify an understanding of its architectural and historic significance. Elevated views from sites such Tate Modern, Tower Bridge and

The Monument provide opportunities to experience the combinations of these heritage assets from a different perspective.

10.57 Two new views of particular importance have also been created in the 21st Century. The Millennium Bridge has provided an approach and view that is directly informed by the plan form and orientation of the Cathedral and represents the fulfilment of a long-held ambition to link the building with the river. It does so in a highly successful manner. To the east within the close setting of the Cathedral, the view from within and on top of One New Change both frame and also rise above the traffic dominated setting around the apse of the Cathedral. The views from the roof reveal the power and scale of the cathedral and are unique in being approximately aligned with the entablature of St Paul's so that the drum, Peristyle and dome of the Cathedral are seen against clear sky in all their majesty. New positive interventions into the setting of the Cathedral to the north have also introduced new, framed views of the north transept along Queens Head Passage/Canon Alley and through Paternoster Square.



New views of St Paul's from New Change