



# The Setting of St Paul's Cathedral

Its contribution to heritage significance:

an analysis and evidence base *City Plan 2040 Examination in Public version*



# The Setting of St Paul's Cathedral

Its contribution to heritage significance:  
an analysis and evidence base

*City Plan 2040 Examination in Public version March 2025*

## PART ONE: Technical Summary

1.0 Purpose of this report .....	9
2.0 Report structure .....	11
3.0 Background .....	13
4.0 The heritage significance of St Paul's Cathedral .....	17
5.0 Contribution of setting to the Cathedral's significance .....	22
6.0 Conclusions .....	29
7.0 Methodology .....	32

## PART TWO: Evidence Base

8.0 Heritage significance of St Paul's .....	37
9.0 Evolution of the setting of St Paul's .....	81
10.0 Contribution of the current setting .....	116

## PART THREE: Case Studies

11.0 Case Studies: Introduction to their purpose and use .....	166
12.0 Close setting case study: the south side .....	169
13.0 Intermediate setting case study: Waterloo Bridge .....	231
14.0 Distant setting case study: Nunhead Cemetery .....	284

## PART FOUR: Appendices

Appendix 1: Distinction between setting and views .....	297
Appendix 2: Legislation and policy .....	299
Appendix 3: Views management policy framework .....	301
Appendix 4: Select bibliography and sources .....	315
Appendix 5: Author .....	317



# FOREWORD

St Paul's Cathedral is more than a masterpiece of the English Baroque. This is a building both of exceptional architectural ambition and renown, and also a spiritual focus for the people of the Square Mile, of wider London and the nation. St Paul's will never just be a physical symbol, beautifully crafted in stone, lead and gold: St Paul's is a vital and active community of worship. The Cathedral is a living expression of Christian faith and collective endeavour, as well as an architectural marvel: a sanctuary and a beacon.

It is fitting then that these multifaceted values and shared interests can be so clearly understood by the presence of the Cathedral in its surroundings, in the way St Paul's is perceived and interpreted. The Cathedral has a tangible visual presence on the internationally recognised London skyline. It is an important symbol of London and the nation. To those who interact with and in our capital city, the presence and resonance of the Cathedral is much more nuanced, complex and textured. Its presence is missional today and plays an important role in our collective memory.

St Paul's Cathedral has watched over the City of London for over 300 years in this form, but four earlier buildings stretching back over 1,400 years preceded Wren's masterpiece on this site with the arrival of St Mellitus in 604 A.D. As the city we serve has grown and evolved, the Cathedral has remained resolute at its heart. It has stood through celebration, destruction, upheaval, and change. More than simply an elaborate backdrop, the

Cathedral has been at the heart of events that have shaped our nation and formed our self-perception. A confluence of church and state, St Paul's remains uniquely important to the nation and city it serves, representing faith at the heart of the nation. The cathedral is an anchor point on the continuum of London's growth and change, offering continuity, solidity and reassurance for those who come into contact with this place.

There is a symbiosis and partnership between the dynamic, evolving and vibrant City and the Cathedral at its heart. Our partnership with the City is reflected in the structures of the planning system and the role of the Cathedral within these frameworks. As active participants in the spiritual and social landscape of London, we acknowledge that when the capital thrives, so does St Paul's. This fruitful common interest can be facilitated through the planning system.

In partnership with Historic England, we are therefore pleased to present the St Paul's Cathedral Setting Study. The Setting Study describes and understands the history of the unique setting of the Cathedral, so that all participants in the planning system are aided with evidence and greater certainty in planning for change, now and in the future. This important work is not solely about protection of the setting, which has long been understood in the City processes, but in our terms is about ensuring this incredible building can be appreciated long into the future. It is about celebrating success and seeking clarity about further areas where, collectively, we could better reveal the unique

significance of this building of exceptional heritage value for wider public benefit. We therefore hope that this report helps those who drive, shape and sustain the energetic progress of our capital into the future.



*Very Reverend Andrew Tremlett  
Dean of St Paul's*



London is blessed with many important monuments, yet St Paul's Cathedral stands apart as a uniquely defining feature of the city.

St Paul's is central to appreciating the character of the City of London and the capital more broadly. Undoubtedly one of the finest buildings in England and the venue for important national events, images of the Cathedral dominating pageants on the Thames or emerging from the smoke of the Blitz are essential components of our national story and identity.

St Paul's by its nature is also a building for the community, surrounded by mainly private commercial buildings. It has been a focus of worship for over 300 years, much more if you count its predecessors. This is why it needs special protection. Each of us has our own personal connection; mine and that of my family is through music. Others connect through architecture and worship. The sum of all these connections is a powerful force.

St Paul's was always intended to stand out. As a large building upon a natural hill, it was designed to catch the eye from the river, from further afield in longer views, and from close-to. Sir Christopher Wren's choice of a dome, one of the earliest examples in England, reinforced the Cathedral's pre-eminent position on the skyline. The silhouette remains wholly remarkable and immediately recognisable from near and far. It remains breath-taking in scale and form, especially when highlighted against clear sky.

Beneath the dome and drum, familiar details - from the gilded pineapples on top of the western towers, to the resplendent apostles and the phoenix *resurgam* (I will rise again) terminating the modern view from the Millennium Bridge - tell us something important about London. The ability to appreciate these features unencumbered by the surrounding cityscape is necessary to understanding the Cathedral's significance.

Similarly, the ability to appreciate St Paul's as a foil for other landmarks in the City is an important element of its setting. Wren and his contemporaries designed the skyline of distinctive towers and spires in harmony with the Cathedral. It is no accident. In this way St Paul's was a singular organising principle around which London's townscape evolved.

In recent times that role has been increasingly challenged by development. The vision of Godfrey Allen, Surveyor of the Fabric (1931-56) and mastermind of the St Paul's Heights policy, has so far helped avoid the worst intrusions of modern development in the immediate vicinity of the Cathedral. While London needs to continue to develop and evolve, the profusion of new towers in the City, and especially those visible in the background of the Cathedral in key views, makes its significance increasingly vulnerable. By obscuring the Cathedral, compromising its silhouette or competing for pre-eminence, these will, if unchecked, cause clear harm to St Paul's.



The harmful intrusion of some new developments is evident in even the most important views including, for example, from Waterloo Bridge. While each new tower may only take a small additional piece of the clear sky that gives the dome its prominence, the sum of these effects has profoundly changed the cityscape and the cathedral's unique contribution to it. The cumulative impact is a definite reduction of the Cathedral's dominance, much to the cost of its significance.

Mindful that St Paul's is highly vulnerable to insensitive developments in its setting, Historic England is pleased to work in partnership with St Paul's Cathedral to produce this setting study. We hope it will inform future policy and decision making within the City and beyond, significantly reinforcing the existing framework of protections, while providing greater clarity about opportunities for new development.

Influencing the vision for central London and decision making on individual sites, as well as strengthening the relevant policies, is critical if we are to protect St Paul's Cathedral and the character of both the City and London more broadly. Only this way will we ensure that the Cathedral remains the pre-eminent building it was always intended to be.

*Duncan Wilson*  
*Chief Executive, Historic England*





House / Peterborough Court  
**mace**  
interiors  
www.macegroup.com  
New Listing  
100 St Pauls Church  
London EC4A 3DF  
1-144 800 367 2001  
Going home  
safe and

Ye Olde  
Cheshire  
Cheese

ORGANIC  
PREMIUM  
FRESHLY MADE FOOD  
Nishimama  
New Food

88  
dhltransport@sky.com

# PART ONE: Technical Summary



# 1.0

## Purpose of this report

### What is it and who is it for?

- 1.1 The purpose of this document is to assist those who are engaged or interested in the management of the setting of St Paul's Cathedral. The Cathedral is a Grade I listed building of exceptional architectural and historic significance. As a listed building, the preservation of the setting of the Cathedral is given the same weight in law as its fabric (s66(1) of the Planning (Listed Buildings and Conservation Areas) Act 1990, see Appendix 2, p.299). To assist in the discharge of this statutory duty, this report provides a robust, evidence-based assessment of the ways in which setting contributes to the Cathedral's significance and to the appreciation of that significance. This evidence can be used in plan making and in the development and determination of proposals that have the potential to affect the heritage significance of St Paul's.
- 1.2 The contents of the report equate to steps 1 and 2 in Historic England's *Historic Environment Good Practice in Planning Advice Note 3: The Setting of Heritage Assets* (2nd edition, 2017), and provides information and analysis to inform the preparation of steps 3 and 4.

### Relationship to policy

- 1.3 This is not a planning policy document. It is evidence to assist the implementation of policy and the formulation of new policy. Although, in the report, views are considered to illustrate particular contributions made by setting to significance, this is not a views study (see paragraphs 1.9-1.12) and the document does not identify new viewing places to add to the many that already exist as part of planning policies regarding views (see Appendix 3 p.301).

### Endorsement

- 1.4 St Paul's Cathedral and Historic England will use the study as an evidence base for comment and advice on plan making and development proposals affecting the setting of the Cathedral.
- 1.5 The City of London and GLA were consulted during the preparation of this document. They have welcomed its substantial contribution to improving public and professional understanding of the Cathedral's setting, but this version of the report does not represent their views or form part of the formal suite of development plan documents.

## Version status

- 1.6 This version of the report supersedes the version subtitled *City Plan 2040 Regulation 19 consultation version* (June 2024). Future revisions are anticipated, for example as new evidence about the contribution of setting to the significance of the Cathedral emerges.

## Wider interest

- 1.7 In addition to its primary role, the evidence base and case studies provide a wealth of information for people who are interested in how the physical context of the Cathedral, including different aspects of its setting, have changed over time.

## The Technical Summary

- 1.8 In this first part of the study, the Technical Summary, the reader will find an explanation of the report's structure, a statement of the Cathedral's heritage significance and the summary analysis of the contribution made by setting to significance. This part of the report also contains concluding remarks, and an explanation of the methodology followed in its preparation. Cross-references in the Technical Summary to detail in other parts of the report are pdf hyperlinks which can be clicked to go directly to the references.

## The difference between setting and views

- 1.9 This report is about the setting of St Paul's. Views are considered as part of this analysis, but the two are not one and the same. It is important therefore to understand the distinction between setting and views as they apply to heritage assets:
- 1.10 **Setting** is more comprehensive. It is the surroundings in which a heritage asset or place is experienced and perceived today, and includes the relationship of an asset to its surroundings both in the present and in the past. It is not only visual but can include other environmental factors like noise and historical connections such as land use and architectural intent.
- 1.11 **Views** are a defined visual impression of a place or asset, and not every heritage asset will have significant views associated with it. Nonetheless, views can make a vital contribution to understanding and appreciating the setting of heritage assets and can constitute part of an asset's significance.
- 1.12 See Appendix 1 on p.247 for further discussion of this subject.

## 2.0 Report structure

### **PART ONE: Technical Summary, p.7**

An overview and summary of the study, the analysis and findings, encapsulating what matters and why.

### **PART THREE: Case Studies, p.165**

Three case studies are included here to illustrate how the Setting Study should be used by practitioners to understand the contribution of close, intermediate, and distant setting to the Cathedral's heritage significance, when following steps 1 and 2 of the process set out in Historic England's *Historic Environment Good Practice in Planning Advice Note 3: The Setting of Heritage Assets* (2nd edition, 2017)..

### **PART TWO: Evidence Base, p.35**

The baseline analysis, first of the Cathedral (chapter 8), then of the historical evolution of its setting (chapter 9) and finally of the present contribution of setting to the building's heritage significance (chapter 10).

These chapters provide a detailed examination of the subject. They also contain summary boxes that present this analysis in a concise form. A list of these summary boxes and links to them can be found on p.27.

### **PART FOUR: Appendices, p.295**

Part Four contains useful background information:

- an explanation of the difference between the concepts of setting and views in the planning system;
- the legislation and policy for the management of heritage assets, their setting, and views in London;
- relevant Local Plan policy; and,
- a bibliography and list of sources.



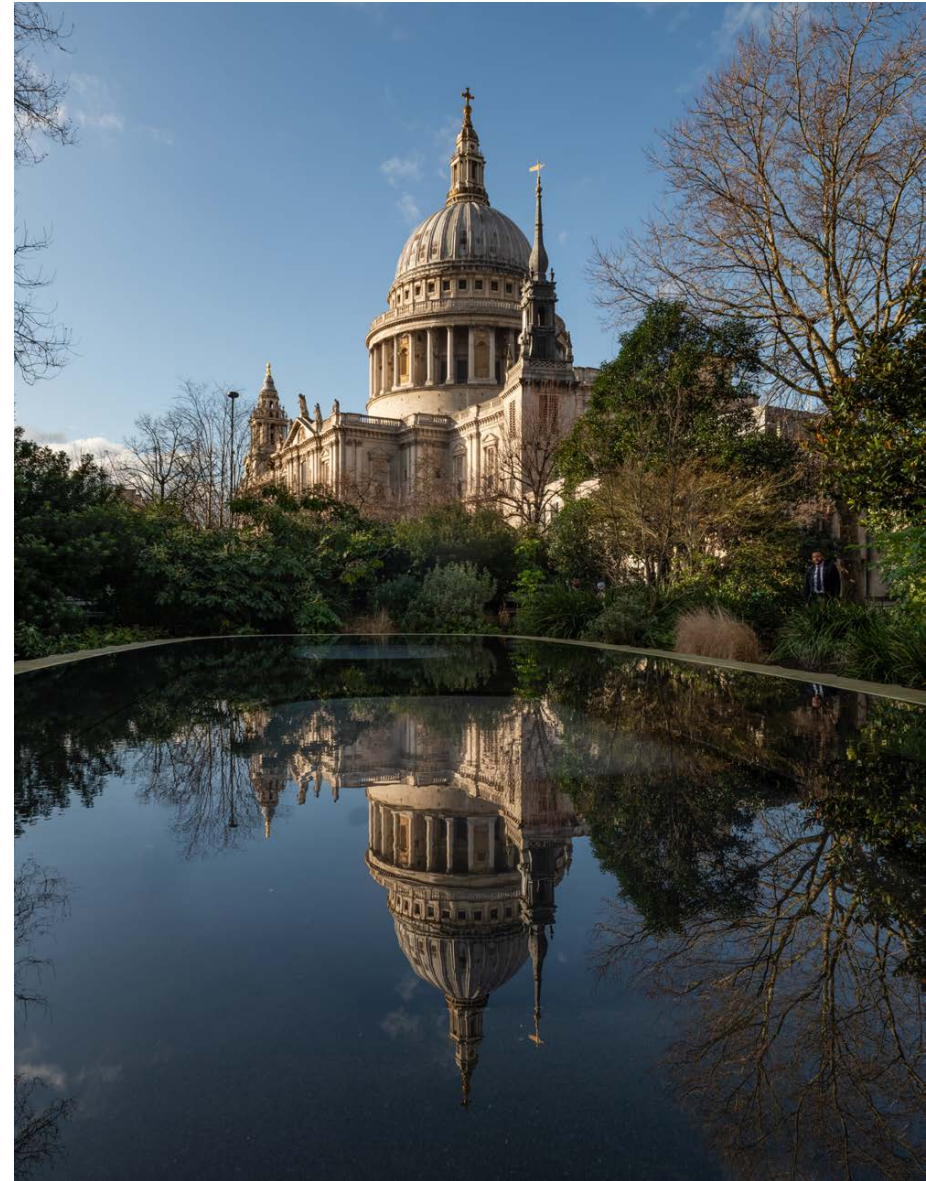


## 3.0 Background

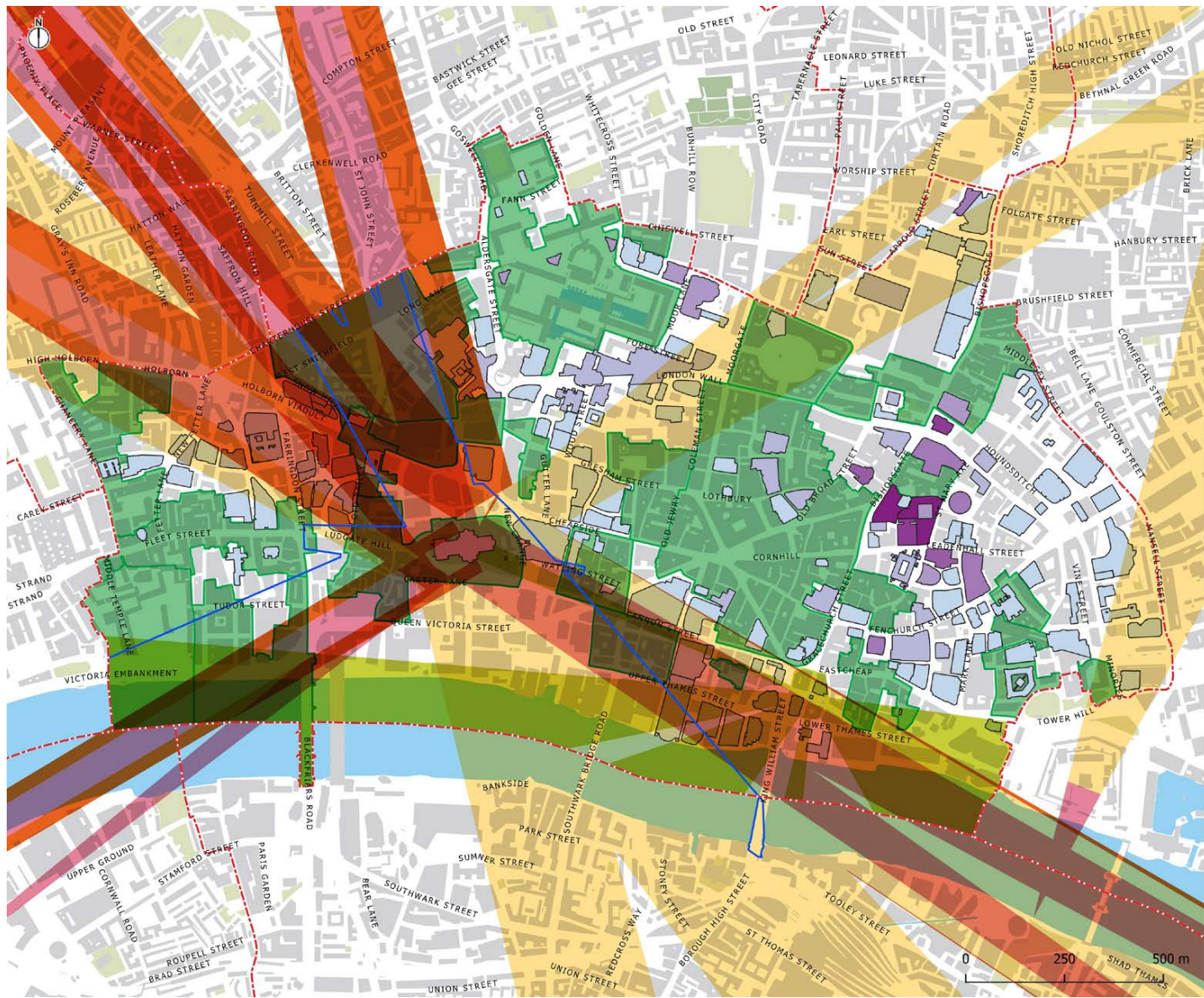
- 3.1 St Paul's Cathedral is first and foremost a focus for faith in London and beyond. It stands on the site of an enduring place of Christian worship with a history of over 1,400 years and it continues to play a powerful role in the lives of individuals and the nation. But it has always also been universally acknowledged that the Cathedral is, perhaps equally, a place of exceptional cultural importance. Such national and international significance requires careful management to sustain.
- 3.2 From the time of its completion until the middle of the 20th century, the Cathedral literally and symbolically dominated London. It became central to the identity of the capital as a world city, and the majestic silhouette of the dome and the west towers became embedded in our national consciousness.
- 3.3 The ability to appreciate the distinctive outline and form of the Cathedral remains for many the most tangible way to engage with and understand its architectural, historic and cultural importance. It is a mark of this special importance that protection of the silhouette has been embedded in planning policy for almost a century, predating nationwide statutory protection of setting by decades.
- 3.4 Once the City adopted this pioneering policy, St Paul's Heights, in 1938, its concern proved prescient. Though the physical and cultural context of the Cathedral had always evolved, until the middle of the 20th century its dominance on the skyline remained largely unchallenged. However, over the last 70 years, and particularly in the last two decades, the speed and scale of redevelopment around the Cathedral has radically accelerated, challenging its pre-eminent position.
- 3.5 One response has been to acknowledge the importance of the building as one of only three strategic landmarks in London, the other two being World Heritage Sites (the Palace of Westminster and The Tower of London), and by doing so affirming the significance of St Paul's in both a national and international context. However, the mechanisms for managing change to its significance as a landmark have come to be seen largely through the lens of maintaining specific views, an approach initiated with the St Paul's Heights methodology.
- 3.6 The sophistication of such views management has increased over recent years and advances in technology, such as verified views and digital modelling, has provided some greater certainty when attempting to

predict the impact of change. But what began as tools are now increasingly regarded and used as a substitute for understanding and consideration of the full impact of development upon the setting of St Paul's and its exceptional heritage significance.

- 3.7 This is where this study hopes to contribute. The impact of development upon the setting of a heritage asset is distinct from identification of impact upon townscape or a designated view, and one which carries with it statutory duties. However, until now there has been little assessment and explanation of the contribution that setting makes to the heritage significance of the Cathedral, and of the contribution that setting also makes to our ability to appreciate that significance. In other words, what matters and why. For example, the list description, unchanged since designation on the 4<sup>th</sup> January 1950, runs to a mere 105 words. Whilst a list description is not an assessment of significance, the present entry is symptomatic of the weakness of the evidence base, a matter which has taken on particular importance because of the rate and quantum of development that has occurred within the setting of the Cathedral in the last few decades, and especially in the last twenty years.
- 3.8 Therefore, to assist developers, plan makers and decision makers, this study aims to fill some of these gaps by the provision of a detailed evidence base and assessment of the contribution that setting makes to the exceptional significance of St Paul's.



The Cathedral from the south east (© Historic England Archive)



- Borough boundaries  
(Source: Ordnance Survey Boundary Line 2020)
  
- Views and Setting**
- St Pauls Heights Policy Area  
(Source: City of London)
- Monument Views and Setting  
(Source: City of London)
- Protected Vistas LVMF 2010\_region copy
- LVMF Landmark Viewing Corridors (Source: GLA)
- LVMF Protected Vistas
- LVMF Background Wider Setting Consultation Area  
(Source: City of London)
- LVMF Wider Setting Consultation Area (Source: City of London)
  
- Designated Heritage Assets**
- Conservation areas  
(Source: City of London)
  
- Tall Buildings**
- Buildings above 50m AOD  
(Source: City of London, data updated April 2019)
- 32 - 70m above ground level
- 70 - 107m above ground level
- 107 - 145m above ground level
- 145 - 182m above ground level
- 182 - 220m above ground level
- 220 - 257m above ground level
- 257 - 295m above ground level

Views and setting policy areas in the City of London, together with conservation areas mapped against tall buildings. Note the relationship between these (© Alan Baxter)

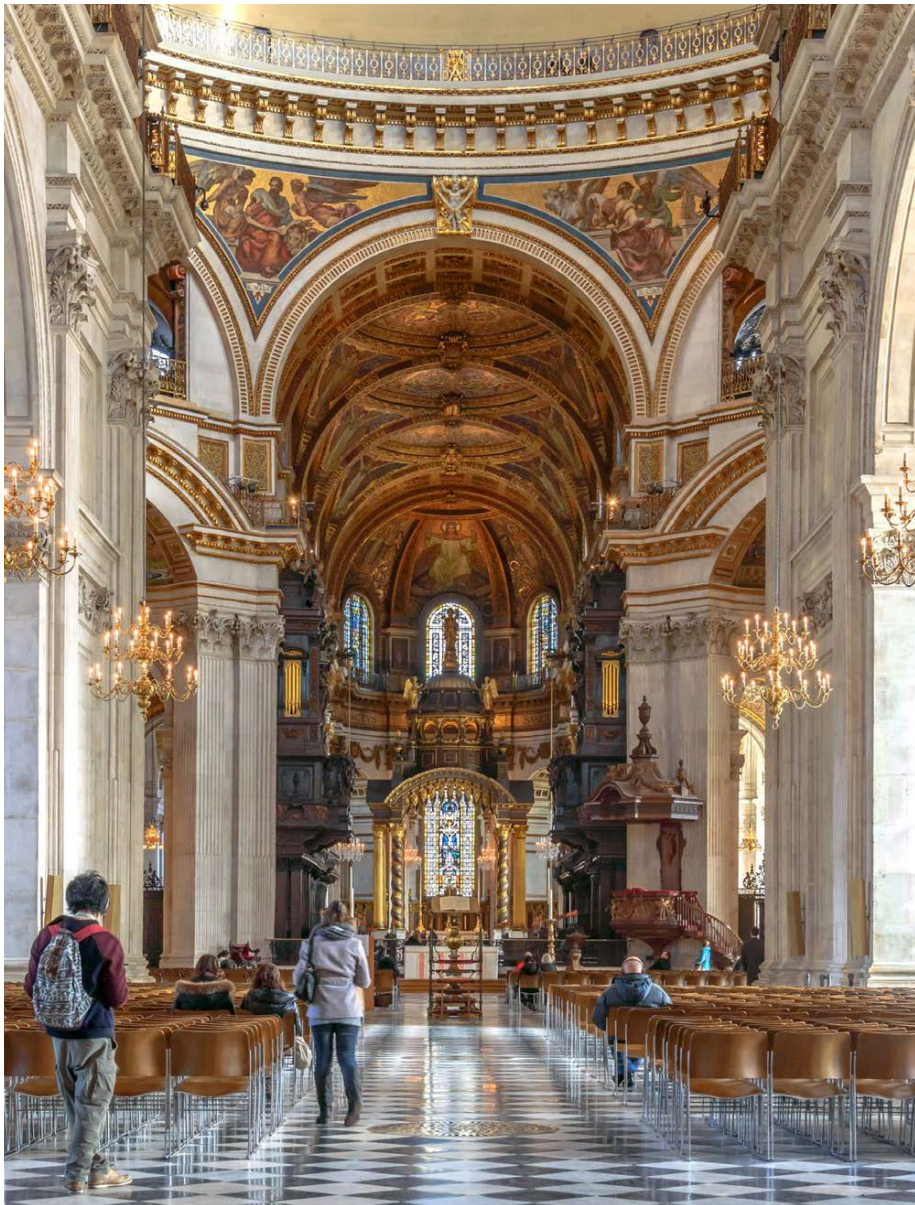


RESVRGAM

## 4.0

# The heritage significance of St Paul's Cathedral

- 4.1 St Paul's Cathedral was built in 1676-1711, although the design had evolved from first proposals in 1670. It was erected as a symbol of the resurgence of London following the Great Fire and marked the transition in English cathedral building from the Gothic of the Middle Ages to the Classical architecture of the post-Reformation age of the Renaissance. Throughout its life the Cathedral has played, and continues to play, a central role in the lives of both the nation and the capital.
- 4.2 Sir Christopher Wren, appointed Surveyor in 1672, is regarded as one of England's greatest architects and scientists, and St Paul's is his masterpiece, a building of international architectural importance. In his design, Wren drew on models of early Christian buildings in the Middle East and knowledge of Renaissance and Baroque churches in Europe. This architectural style was a revelation but also a cause of controversy, because it was novel for an English cathedral. The outstanding geometry and structural achievements that underpin the distinctive drum and dome and the iconic silhouette of the dome and west towers have become internationally recognised.
- 4.3 Through such physical, spiritual and historical prominence, the silhouette of the Cathedral has become embedded in the consciousness of London and the country as a powerful symbol of identity and belonging.
- Architectural significance**
- 4.4 The architectural significance of the building, which is regarded as the pre-eminent ecclesiastical structure in the Baroque style in England, is amplified by the outstanding collection of sculptural decoration on its exterior. It is further enhanced by the associations, architecturally, visually, culturally and intellectually, with Wren's other great achievements in London, particularly the Royal Hospitals at Chelsea and Greenwich, The Monument and the City Churches, whose spires provided a delicate, almost romantic counterpoint to the might of the Cathedral on the skyline of London for over 280 years.



The nave and crossing of St Paul's (Left-hand image © St Paul's Cathedral; right-hand image © Historic England Archive)

## Historical significance














- 4.5 The historic significance of the Cathedral is central to its status and importance and has been from the time of its first inception. Maintaining the long-established tradition of Christian worship on an elevated site in the City of London, the Cathedral also symbolised the rebirth of the capital, signalling its place as one of the great European cities. The intended symbolism of the building as a representation of the union of Church and Crown was achieved through its position, scale and ornament. It was historically intended to be the principal building in London and one to which the nation could turn in times of celebration and crisis.
- 4.6 Those moments of crisis and celebration include the attacks on the fabric of the building by those recognising its symbolic importance and who sought to undermine and diminish it. These included the Suffragettes in the early 20th Century and most infamously, the Luftwaffe during World War II. The commemorative and celebratory roles of the Cathedral include providing the resting place for national heroes including Nelson and Wellington, as well as being the venue for Royal celebrations and services of thanksgiving. The processional route from the City of Westminster, along which monarchs progressed to be formally admitted to the City of London formerly at Temple Bar but now at the west door, is an outstanding element of the setting with origins dating back to the time of old St Paul's and beyond.

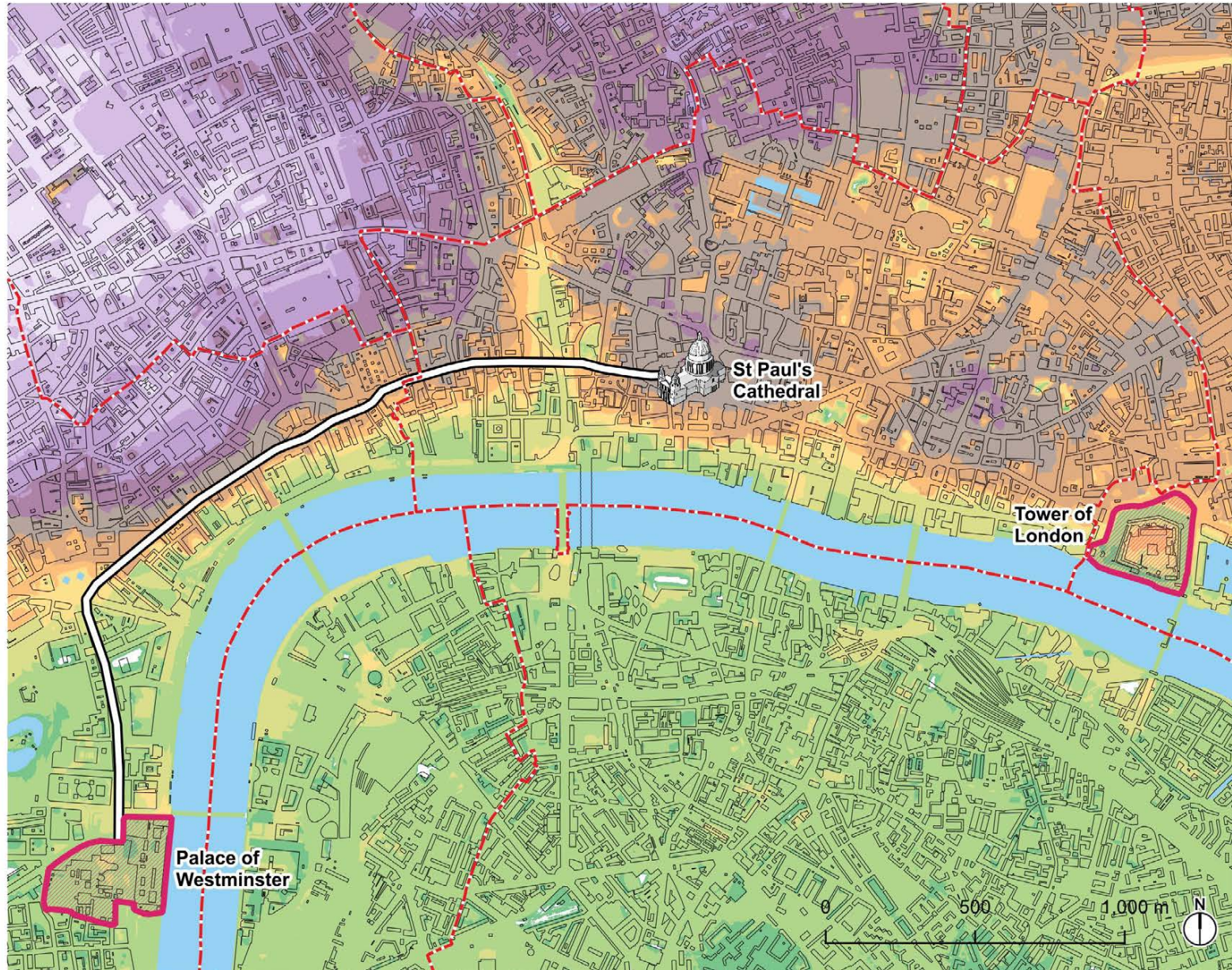
## Cultural significance

- 4.7 The cultural significance of the Cathedral is wide ranging and includes the role it played in debates and discussions about the Post-War reconstruction of the city and as the venue for the launch of the Festival of Britain which signalled a determination to create a new future for the Country. In popular culture, the fame, symbolism and iconic form of the Cathedral has seen it appear in numerous works of literature, film, television, advertising and the visual and performing arts. Through these many depictions, such as Mary Poppins and the Thames TV logo, and as perhaps the most famous image of British defiance in World War II, millions of people have come to feel that they know the building even if they had never visited it. This “virtual” knowledge and recognition extends internationally, and the silhouette of the dome and towers continues to be used in advertising material by the likes of Transport for London and Visit London, who list it second amongst the best buildings for architecture in the capital. Such recognition contributes to the wide appeal of St Paul's to visitors, over a million of whom visited the Cathedral in 2022.

## Further analysis

- 4.8 Chapter 8 (p.37) explores the history and significance of the Cathedral in more detail. Sections [chapter 8.11](#)-[chapter 8.14](#) helpfully break down the components of the Cathedral's significance as bullet points.

-  Borough boundaries  
(Source: Ordnance Survey Boundary Line 2020)
  -  World Heritage Sites (Source: Historic England)
  -  Processional route
- Lidar heights above ground level  
Band 1 (Gray)
-  <= 0m
  -  0 - 2.5m
  -  2.5 - 5m
  -  5 - 7.5m
  -  7.5 - 10m
  -  10 - 12.5m
  -  12.5 - 15m
  -  15 - 17.5m
  -  17.5 - 20m
  -  20 - 22.5m
  -  22.5 - 25m
  -  25m and over



St Paul's and its relationship to topography and the processional route  
(© Alan Baxter)





## 5.0 Contribution of setting to the Cathedral's significance

- 5.1 When built, St Paul's could be experienced, and was intended to be experienced, across the whole of London and, therefore, the whole of the capital was within its setting. The ability to appreciate the interaction of topography, the city and the Cathedral was central to the experience of the building.
- 5.2 The current setting of the Cathedral continues to extend over considerable distances. It makes a major contribution to the exceptional national and international significance of the building and to people's ability to appreciate that significance.
- 5.3 That ability is often described in visual terms, particularly when considering the wider setting, but it is also shaped by other environmental considerations and important intellectual and cultural associations. The three main contributory factors are:
- The geographic setting of the Cathedral, which is the capital and the topography of the 'London Basin', ringed to north and south by higher ground, so that the building can still be appreciated from considerable distances.
  - The River Thames, historically the main artery for trade and transport both approaching and within the capital.
  - The experience of the Cathedral within the City of London as a place of worship, venue for national events and visitor attraction.
- 5.4 These factors combine in ways that are fundamental to St Paul's significance and how the building is experienced today, as set out over the page under these four headings:
- Elevated topography of the Cathedral
  - Clear skyspace
  - The river corridor
  - St Paul's Churchyard

## SB1: The key elements of the setting of St Paul's and their positive contribution to its heritage significance

### Elevated topography of the site contributes to:

- The historic interest of the symbolism of the building as the highest point in the City of London and connections to its predecessors on the site.
- Enhancing the intended visual prominence of the architectural design including its scale.
- Enabling appreciation of the architectural composition above the river corridor.
- Emphasising the architectural drama of the western towers and west elevation when approached from the west, which is integral to the Baroque style.
- Enabling an appreciation of St Paul's Cathedral in combination with and alongside other heritage assets.

### Clear skyspace contributes as:

- The optimum condition for appreciating the architectural composition and forms of the Cathedral, including the silhouette of dome, western towers and overall composition of the upper parts of the building, which is significant both architecturally and culturally.
- It enhances and ensures visual prominence and therefore the intended architectural effect.
- It enhances the dynamic impact of the Baroque west towers in the round.
- It allows an appreciation of the magnitude and scale of the Cathedral, including when appreciated at a distance.
- It is significant to the understanding and appreciation of the relationships of St Paul's with other heritage assets with a skyline presence, in particular the spires and towers of the City Churches and The Monument which amplifies the significance of the Cathedral.

**The river corridor contributes to:**

- An appreciation of the scale and visual prominence of the Cathedral.
- Illustrating the historic dominance of the Cathedral in, historically, the principal approach to the capital along the river from the east.
- Understanding of how the Cathedral was built by using the river for transporting construction materials and disposing of construction waste, and the associated relationship with St Benet Paul's Wharf.
- An appreciation of the architectural, visual and historical relationship between the Cathedral and the City Churches.
- An appreciation of the relationship between the Cathedral and the City of Westminster and London to the west, and providing visual connections between these.
- Making connections with artistic representations of the Cathedral usually depicted from the south and west with river in the foreground and, in particular, the views painted by Canaletto.

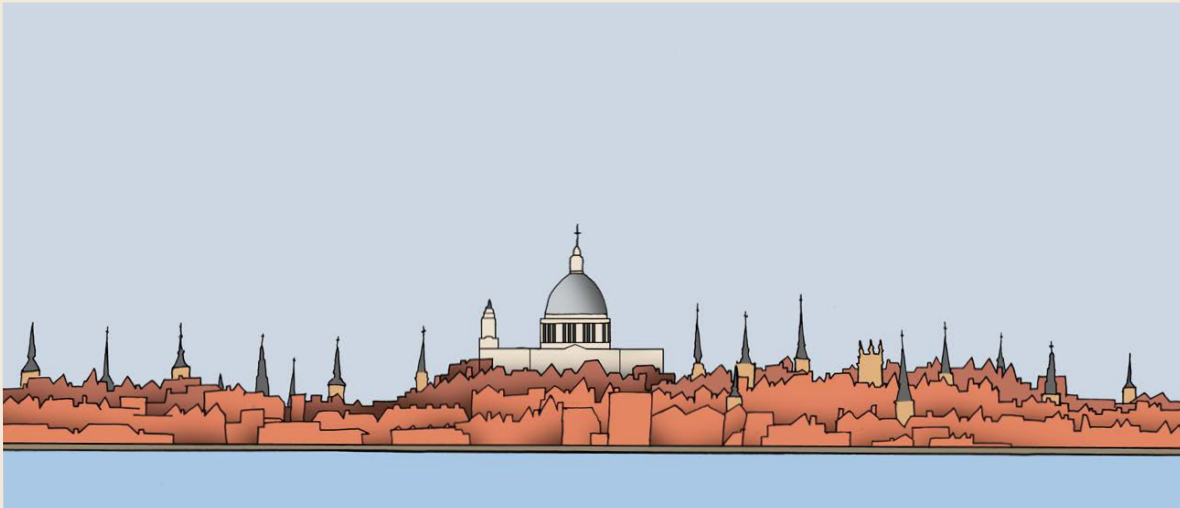
- An appreciation of the architectural and cultural significance of the Cathedral through a kinetic experience of the Cathedral in its wider urban context, from the water, the bridges or the south bank.

**St Paul's Churchyard or close setting contributes to:**

- Experiencing and understanding the architectural scale and composition of the building at close proximity as it towers above you.
- An appreciation and experience of the high quality of architectural detail and decoration including the iconography.
- The cultural importance of the Cathedral, in particular the part played by the west entrance and steps in London's cultural and ceremonial life.
- The culmination of the ceremonial route which is integral to the role of the Cathedral historically and culturally.
- The designed connection with the river over the Millennium Bridge which enhances appreciation of the architectural significance and an understanding of the historic river connections of the Cathedral.

**St Paul’s changing setting: an illustrative diagram**

These sketches illustrate how the close and intermediate setting of St Paul’s have evolved since its construction:



As designed by Wren, the Cathedral above aisle level rose clear above the city, and its monumental Portland stone form contrasted with the red-brown brick and tile-roofed buildings of the city. These buildings were of similar height and, through the narrow plots and spans, pitched roofs and chimneys, created a roofscape of finely-scaled texture from which the stone and lead spires and towers of the City churches emerged as delicate vertical counterpoints to the Cathedral.



In the twenty-first century, commercial development has changed this setting in four principal ways: because of the height of new buildings, the Cathedral is no longer pre-eminent; by the agglomeration of plots, buildings in its setting are much longer and wider; through modern materials, the tonal contrast between the Cathedral and the city building stock has reduced; and finally, roofscape forms are now predominantly long planes.

(© Alan Baxter)



The changing view from Waterloo Bridge, in the 1950s, 1974, 2007 and 2024 (picture credits: top left - © Historic England Archive; top right - © St Paul's Cathedral; bottom left - © Chris Redgrave; bottom right - © Historic England Archive)

- 5.5 PART TWO: Evidence Base analyses in detail the history of the Cathedral's setting, its evolution and its contribution to setting. It includes a series of summary boxes that encapsulate the analysis in concise form. These are listed here with links. In particular, summary box SB1 and the boxes for the wider, intermediate and close setting (SB9, SB10 and SB11 respectively) are recommended to readers developing and determining development proposals.
- 5.6 Taken together these boxes provide a robust foundation on which to build greater understanding when carrying out step 3 of the process described in *GPA3 The Setting of Heritage Assets* (Historic England, 2017).

### Summary Boxes

SB1: The key elements of the setting of St Paul's and their positive contribution to its heritage significance [p.23](#)

SB2: Summary of relationships between St Paul's and the City Churches [p.62](#)

SB3: Summary of the relationships between St Paul's and The Monument [p.69](#)

SB4: Summary of setting changes from construction until c.1800 [p.82](#)

SB5: Summary of key changes to setting 1800-1900 [p.88](#)

SB6: Summary of key changes to setting 1900-1950 [p.96](#)

SB7: Summary of key changes to setting 1950-2000 [p.102](#)

SB8: Summary of key changes to setting 2000 to the present [p.109](#)

SB9: Summary of the positive contributions of the physical surroundings in the wider setting [p.118](#)

SB10: Summary of the positive contributions of the physical surroundings in the intermediate setting [p.124](#)

SB11: Summary of the positive contribution of the physical surroundings in the close setting [p.133](#)



30 CANNON ST

UNDERGROUND  
SUBWAY

a2b despatch





## 6.0 Conclusions

- 6.1 In the first of his Tracts written during the design and construction of St Paul's, Wren advised the architect:  
*"... to think his judges, as well those that are to live five centuries after him, as those of his own time"*
- 6.2 He was designing for posterity and seeking in this, his masterpiece, to demonstrate the enduring absolute principles of architecture as he understood them. In order to conserve this element of the historic and architectural significance of the Cathedral some three centuries after its completion, we also need to think about how those who live after us will judge our actions.
- 6.3 Today, the legacy of Wren's intent is the architectural expression of his Cathedral, including the composition and interplay of architectural forms and how these are appreciated from its setting. This is fundamental to the heritage significance of the Cathedral and of great importance when considering the impact of new development on the setting of the Cathedral.
- 6.4 The Cathedral remains a physical and spiritual landmark for London and for the nation and, although its historical pre-eminence has been eroded by later development, the contribution it makes to the skyline of London is still appreciable, discernible, and distinct. And so its setting remains fundamental to our appreciation of its heritage significance. Consequently, the facets of setting identified in this study, such as the legibility of the Cathedral on the skyline, clear skyspace around it, the elevated position, the role of the river corridor and the building's close setting, all contribute strongly to the significance of St Paul's.
- 6.5 Therefore, where the silhouette of the major architectural elements remains clearly appreciable as part of the horizon, or against clear sky, any visual obstruction of the Cathedral's outline would cause harm to its significance and any incursions into the sky space around the Cathedral have the potential to cause harm to its significance. Similarly, any increased visual obstruction between the Cathedral and the river also has the potential to cause harm to its significance.

- 6.6 The pressure from what is often described as minor, or incremental, change is another considerable challenge to the management of the Cathedral's significance, for though individual changes and proposals may have a modest impact, cumulatively such change could cause further harm to its significance. This should be taken into consideration during the development management process.
- 6.7 By no means has all change to the setting of the Cathedral been harmful, however. There have been changes in recent times which have removed past mistakes and, in addition, taken the opportunities to provide new ways to engage with the building. It is not inevitable that the Cathedral will continue to be challenged or harmed by new development: schemes such as Paternoster Square, Millenium Bridge, and the reflecting pool on the corner of Cannon Street and New Change, demonstrate that change can make a positive contribution to the Cathedral's setting if it is informed by a thorough understanding of the ways in which setting contributes to the significance of St Paul's and the historic environment of the City and London.
- 6.8 This goes further than simply managing strategic views and the architectural appearance of buildings, it involves understanding how people engage with the Cathedral, on a physical, spiritual, emotional and intellectual level, all of which changes over time. How the building is approached and how its relationship to its setting is appreciated from St Paul's itself are part of the foundations for successful future conservation management.
- 6.9 Such management will require informed and detailed understanding of the Cathedral's significance, its history and the contribution of setting to that significance. That is why this study has been prepared. It is expected that it will require revision as new evidence comes forward. In trying to manage different expectations and aspirations for a study of the setting of the Cathedral it inevitably cannot address every emphasis or nuance that different audiences would wish to see. However, if it does deliver a better appreciation of the special importance of St Paul's then it will have achieved its primary objective.



## 7.0 Methodology

7.1 It might appear a deceptively simple task to establish what matters about the setting of an historic building and why it matters, but in reality it is a major challenge for something as complex as St Paul's. What matters about the Cathedral is different for different individuals and diverse communities across the capital and beyond. These differing perspectives enrich the significance and importance of the Cathedral.

### Guidance

7.2 The approach therefore taken here is based upon the established best practice methodology set out by Historic England in GPA3, *Historic Environment Good Practice in Planning Advice Note 3: The Setting of Heritage Assets* (2nd edition, 2017).

7.3 The study addressed steps 1 and 2 of the GPA3 approach. In addition, by providing in [chapter 9.0](#) an analysis of the changes to setting over time it also assists in addressing step 4, which is the exploration of ways to maximise enhancement and avoid or minimise harm when proposing changes within the setting of a heritage asset.

7.4 This study cannot address step 3 of GPA3, which is the impact assessment of a proposed development, but it does provide the foundation upon which the necessary further detailed assessment for step 3 can be carried out for each individual project in the future, as explained earlier in [chapter 5.0](#).

7.5 It is important to note that, throughout, the study assesses the contribution of the existing setting of the Cathedral to its heritage significance. It does not assess any contributions made by consented, but not yet built, development. However, for assessment of real-life development proposals, GPA3 states that the cumulative impact of proposals should be understood *in combination with other existing and proposed developments. The combined impact may not simply be the sum of the impacts of individual developments; it may be more, or less.* Additionally, GPA3 notes that, *Where the significance of a heritage asset has been compromised in the past by unsympathetic development affecting its setting, to accord with NPPF policies, consideration still needs to be given to whether additional change will further detract from, or can enhance, the significance of the asset.*

## Terminology

- 7.6 The terms “wider setting”, “intermediate setting” and “closer setting” are used in the study to help articulate the different characteristics of the setting of St Paul’s. The concepts are not based on defined boundaries that can be drawn on a map and they have no formal meaning other than being descriptive. Neither are they hierarchical: the strength of the positive contribution made by an element or feature of setting does not correlate with proximity to the Cathedral, though their nature may be experienced differently depending on distance.
- 7.7 The study also recognises the clear distinction between setting and views, as set out in the relevant Historic England advice (GPA 3 on Setting and GPA 4 on Tall Buildings). This is discussed further in Appendix 1, p.247.

## Research

- 7.8 The study is based upon professional knowledge of the site and setting gained over several decades, augmented by site visits during its preparation that have focussed upon assessing the current setting. These visits have predominantly been to the closer setting of the Cathedral, although parts of the wider setting have also been visited. The Study has also benefited from the experience of the project team.

- 7.9 Site visits were supplemented by examination of a range of secondary sources including academic research and publications and policy, guidance and other material published by Historic England, the Greater London Authority and the Corporation of the City of London. A bibliography and list of sources can be found at Appendix 4, p.295.

## Consultation

- 7.10 The legitimacy and strength of the assessment presented in this study is derived from the extent of consultation on its preparation. A workshop was held on 4 October 2023 to present and discuss the research. It was attended by representatives of the Cathedral, its Fabric Advisory Committee, the Cathedrals Fabric Committee for England, Historic England, the City of London, the Greater London Authority, and independent peer review experts. This group was consulted on a draft and their comments and observations informed the development of the document.
- 7.11 In April 2024, version 9 of the report was presented to and discussed by Historic England’s London Advisory Committee.
- 7.12 At the end of 2024, the City of London and the Greater London Authority were consulted on the case studies (Part Three). Additional feedback was sought from a number of stakeholders and critical friends over the course of this process.

- 7.13 Beyond that, future iterations of the study may benefit from the results of public consultation, either undertaken specifically for the setting study project or as part of other programmes of policy preparation.

### Illustration

- 7.14 The study contains a range of illustrations, some commissioned specially for the publication, others reproduced from other sources. These include photographs taken by Chris Redgrave of Historic England specifically for the project. All of the full-page photographs fall into this category. These and all other photographs from Historic England are the copyright of the Historic England Archive. Other photographs were taken by the author.
- 7.15 None of the photographs or images are “verified” or Accurate Visual Representations (AVR’s) as defined by the Landscape Institute. They are simply illustrative and intended to assist the user of this document to comprehend the points being made.

### Limitations

- 7.16 The study does not, indeed cannot, provide a definitive statement of significance and how setting contributes to it, not least because of the geographical scale and complexity but also because both are continually evolving and seen through different lens by different communities.

In light of the complexity of the asset and the nature of the assessment direct public consultation was not possible.

- 7.17 The study does not assess those schemes that have been permitted, but not yet constructed (see para 7.5, above).

### Author and project team

- 7.18 Barker-Mills Conservation was appointed to prepare the study. Nigel Barker-Mills, author of this report, has over 40 years’ experience in the management of the historic environment including roles in local government, English Heritage and Historic England. His last role at Historic England was as the Planning Director for London. He is a full, founder, member of the Institute of Historic Building Conservation. Further details of the relevant experience and qualifications of Barker-Mills Conservation are provided in Appendix 5, p.317.
- 7.19 Alan Baxter Ltd has been extensively involved in the later stages of editing and refinement of the study, including typesetting, graphics and the design of this report.
- 7.20 The project team also includes the Surveyor’s Office of St Paul’s Cathedral, which has provided considerable assistance, guidance, and editorial support during every stage of the preparation of this report on behalf of the Dean and Chapter.

# PART TWO: Evidence Base



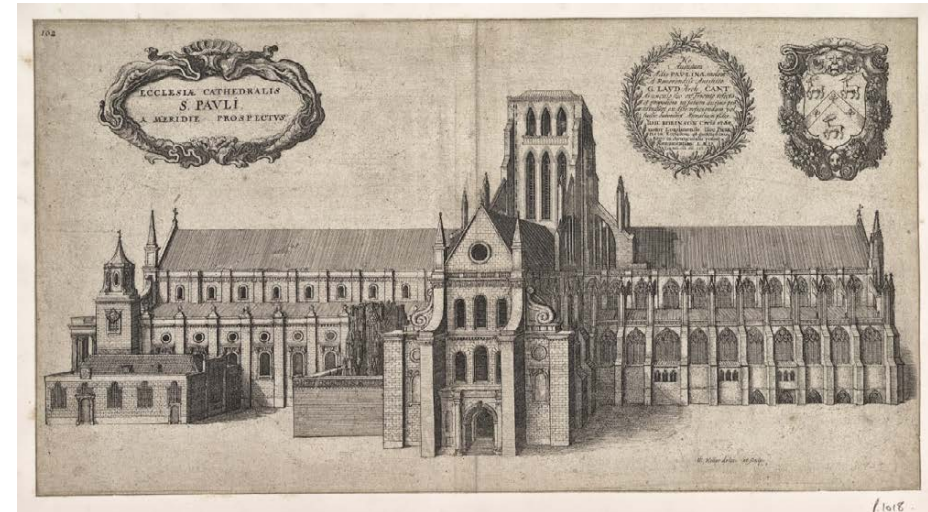


## 8.0 Heritage significance of St Paul's

8.1 The heritage significance of St Paul's forms the basis for its designation as a Grade I listed building. It is an asset of significant complexity that has been the subject of considerable analysis and description. This assessment is therefore a synthesis of existing analysis. It cannot be regarded as definitive - there is always more to be learned – but the assessment is supported by Historic England and the Dean and Chapter of St Paul's Cathedral. For those interested in gaining a greater understanding of its chronology, architectural history and archaeology, further sources have been identified in Appendix 4.

### A brief history of the building

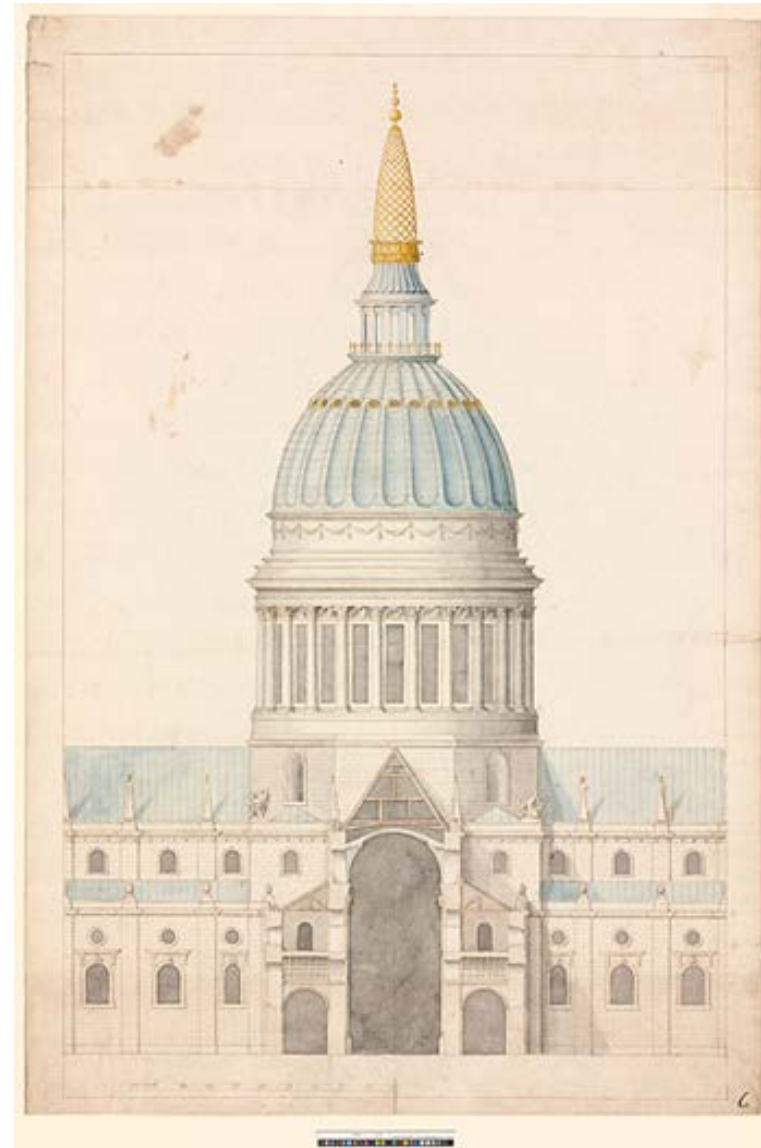
8.2 The current building stands on the site of at least two and probably more predecessors. The Normans commenced the rebuilding of an earlier Saxon church in 1087 and construction continued until the later 12th century. The immediate predecessor to the current building, "Old St Paul's" contained within it some of the Norman nave, although encased by Inigo Jones in the 17th century. The medieval cathedral was 12 bays long with a crossing tower and two western towers outside the line of the nave and it stood within a broadly oval precinct. At the time of its completion, it was the tallest building in the capital.



Old St Paul's as amended by Inigo Jones and engraved by W. Hollar after the spire had been lost

## Wren and Old St Paul's

- 8.3 The first documented involvement of Christopher Wren with the pre-existing building was when he was consulted about its repair in 1661 and he subsequently prepared actual proposals in the Spring and Summer of 1666. Christopher Wren has a strong claim to be England's most famous architect and his genius was recognised from an early age. He came from a prominent Royalist and church family whose members included a Bishop of Ely and was born in 1632, the son of a Dean of Windsor. He died in 1723. His early scientific interest and education led to his appointment as Professor of Astronomy at Gresham College at the age of 25 until 1661, when he was appointed Savilian Professor of Astronomy at Oxford; a post he held until 1673 and overlapping with his appointment as Surveyor General of the Kings Works from 1669. His earlier career was thus in the sciences and he became involved in architecture only later, with his first commissions being the result of his acknowledged abilities and skills in geometry and mechanics. These abilities remained an integral element of his architecture underpinning much of his architectural theory and exploration of the origins of architectural style, both through study but also in his practice.



Old St Paul's: Wren's pre-fire proposals for the crossing  
(© All Souls College, Oxford)

8.4 The proposals prepared by Wren in the 1660's for St Paul's were obviously informed by his visit to Paris and the Ile de France the year before when escaping the plague. He never visited Rome but did meet the great Italian Baroque architect Gian Lorenzo Bernini then in Paris working on proposals for the Louvre. In May 1666 Wren submitted a formal proposal for repair of old St Paul's and in August drawings for a new domed crossing to the medieval building were developed; which clearly intended to continue the process of improvement of the old cathedral begun in the 1630's by Inigo Jones. The dome was to provide London with a new landmark in place of the decaying central tower of the existing cathedral which had lost its crowning spire about a century earlier. It was described as a "rotundo, with a cupola, or hemispherical roof, and upon the cupola, a lantern with a spiring top" Diarist John Evelyn, one of the Commissioners who supported the proposal, described a "noble cupola, a forme of church-building not yet known in England", which he believed would provide a distinction to the London skyline akin to the major Renaissance centres of Europe. For Wren, the use of a dome had greater antecedents to be found in the architectural legacy of "the Levant", (or Middle East) and in particular the model of the early Christian cathedral of St Sophia in Constantinople.

## Summary of the construction history of the new St Paul's

**1670:** First model completed

**1673:** Royal Warrant issued based on the Great Model

**1675:** May- Warrant for the "Warrant" design

**1675:** July- first foundation contracts issued and the foundations of Choir and east side of Crossing commence

**1676:** November transept foundations commence

**1678:** September Nave foundations commence

**1685:** Choir and transepts finished to top of lower order

**1687-8:** Foundations of west end dug and Inigo Jones portico dismantled

**1697:** First service in the Choir

**1698:** Dome reaches Whispering Gallery level

**1699:** Cibber's carved phoenix in pediment of south transept

**1700-1705:** Design evolution of the west front and towers by Wren and Hawksmoor

**1706:** West portico completed

**1708:** Outer dome leaded, western towers completed

**1711:** St Paul's declared finished

## Wren and the new St Paul's

- 8.5 Following the destruction of the City in the Great Fire in 1666 Wren's first proposal for a new cathedral was indicatively shown on a drawing produced a few days later as part of a proposal for a new City plan. However, it would be a further two years before proponents for the repair and propping up of the existing, heavily damaged structure finally admitted defeat, following a fall of masonry in April 1668, and the need for a new building was accepted. Wren was formally instructed by Dean Sancroft to design that building later in 1668 and by autumn 1669 had reworked his initial, post-Fire proposal into a new design; illustrated by a wooden model completed in 1669/70, a fragment of which survives.
- 8.6 In 1670 Wren was appointed Surveyor of the Kings Works and also appointed Surveyor to the new Commission established to rebuild the city churches also destroyed in the Great Fire. He was not actually formally appointed architect to St Paul's until 1673, by which time he had produced his first model for the new cathedral. This was in the form of a Greek Cross, which aspired to the scale and formal architectural qualities of the great Renaissance and seventeenth century centralised churches of Catholic Europe but were, more importantly in light of the Protestant state religion in England, related to the plan form of earlier, ancient examples of monuments in "the Levant" (or Middle East) including early Christian churches. These designs received Royal approval in 1672.
- 8.7 In early 1673 amendments, in the form of a vestibule and portico at the west end, resulted in a design which formed the basis of the Great Model. Formal approval by Royal Warrant, the establishment of the Commission and appointment of Wren as architect based on the Great Model design were all completed in 1673.
- 8.8 Concerns that the plans were not stately enough and were also at odds with Anglican Church values in the 17th Century resulted in amendments to the design. A radical redesign to produce a building with a traditional Latin cross plan and Basilican silhouette, capable of construction in stages as was traditional for cathedrals, was confirmed by an informal warrant in November 1673 (The "Warrant Design"). However, with the private approval of the King, Wren set about reworking this compromised design and in broadly two phases he reached the basis of the current building. The key change from the Warrant plan was the reduction of the nave from five bays to three, thus balancing the three bays of the choir and reflecting the earlier, centrally planned model. The removal of the proposed spire shown rising from the dome was also abandoned in a "purification" of the form of the cathedral.

- 8.9 This redesign must have been substantially complete including the extent of the whole building, the transept porticos, the chapels and the diameter of the dome when first building contracts were issued in 1675. Work commenced on the western piers of the dome in 1676.
- 8.10 No “Approved Design” was exhibited by Wren following the rejection of the Great Model in 1673 and the final form of the cathedral was, to a certain extent fluid; although constrained by the structural decisions that had to be taken at an early stage. The final form of the western towers was not decided until the early years of the 18th Century when Wren was required to show his design for the completion of the Cathedral in February 1700. The date of the official completion of the Cathedral was 1711, some 38 years after the first Royal Warrant was issued for its construction. The “new” St Paul’s was the first Post Reformation cathedral in England and the first in a classical style.

## Summary of the significance of St Paul’s

### 8.11 St Paul’s Cathedral is of special Historic Interest:

- As the major building completed as part of the reconstruction of the City of London following the Great Fire. It was originally conceived as the centrepiece or node of a planned city and streets, a layout based on continental principles of urban design which was not implemented.
- As the pre-eminent example of a Baroque ecclesiastical building in England completed when the style was at its height in the late 17th and early 18th century.
- For its relationship with the Commission for the rebuilding of the City Churches for which Wren was the Surveyor.
- As a building funded by a dedicated Coal and Wine Tax originally introduced solely for its construction, but later used to fund the Queen Anne Churches and continuing as a tax until the 19th century.
- For the associations with the Post Fire rebuilding of the City of London in which Sir Christopher Wren and Robert Hooke had leading roles; reconstructing many city churches and The Monument.
- For its role in reflecting the contested ideas and liturgical practices of the 19th century.

- For its associations with the highly influential Deans including John Donne, John Hume, Richard William Church; William Inge; Walter Matthew; and Bishops including Howley, Jackson, Tate, Hope, and Chartres.
  - For its role in contested ideas about conservation including the replication and interpretation of earlier failed interior paint schemes, including those by Thornhill undertaken in the early 20th century.
  - For the number of urban planning schemes designed in succeeding centuries illustrating the desire to make St Paul's the focal point of views from the south bank and the river itself.
  - For the survival of the Cathedral including bomb attacks by suffragettes in the early 20th century, Zeppelin attacks in the Great War and more famously during the London Blitz in WWII when it became a symbol of national resistance.
  - For the role of the Cathedral as another national mausoleum in addition to Westminster Abbey and containing 33 state sponsored monuments including those to Florence Nightingale; John Howard (prison reformer); Samuel Johnson; Joshua Reynolds; JMW Turner; Sir Edwin Landseer; Viscount Melbourne; and Frederic Lord Leighton.
  - For the role of the building as the venue for national events, both commemorative and celebratory including royal weddings, jubilees and memorial services.
  - As the location of the burial site of Sir Christopher Wren, Admiral Lord Nelson and the Duke of Wellington all in the crypt, Wren's tomb being the first in this location. The crypt also includes the OBE Chapel, spiritual home of the order.
  - For the social and spiritual values that have been attached to the Cathedral over centuries.
- 8.12 **St Paul's Cathedral is of special Architectural Interest:**
- As the work of Sir Christopher Wren one of Britain's greatest architects and a figure of international significance in terms of architecture and science. The building is regarded by many as his masterpiece.
  - For containing the work of craftsmen including Nicholas Stone, William Kempster, Edward Pierce, Francis Bird, Caius Gabriel Cibber, Grinling Gibbons and Jean Tijou when first constructed.
  - For containing the work of craftsmen including James Thornhill; Alfred Stevens; GF Watts; W.E Britten, C E. Kempe; W.B Richmond; in subsequent adaptations and alterations in the 19th and 20th centuries.

- For its relationship with other Wren classical designs including the City Churches and particularly their towers and spires which amplifies the experience of significance and landmarks.
- For its relationship with the monolithic freestanding classical column of The Monument.
- For the use of expertly selected materials and advancing technology in construction, including Portland stone, the favoured material for rebuilding important civic buildings and structures in London from the late 17th century.
- For the scale of the design, designed to be visually dominant and located on the site of the previous cathedral on elevated ground.
- For the reconciliation of the traditional Latin cross plan favoured by the Anglican church with the centralised oriental and continental Baroque plan favoured by Wren, illustrated through documented drawings and the Great Model.
- For the south western tower spiral stairs which are an elegant and structurally daring design.
- For the external design of the drum and dome, the largest of its type in England at the time and regarded as one of the most perfect in the world (*Bannister Fletcher, Summerson and Pevsner*), Wren drew on models from Rome and Paris and his exploration of ancient architecture.
- For the structural ingenuity of the dome with different internal and external profiles and the use of the concealed brick cone to support the lantern.
- For the internal relationship of the dome, drum and peristyle and in particular the volumes of the architecture below and within.
- For the elegant and dynamic Baroque west towers, and their vital contribution to the cathedral's external design.
- For the acoustics internally including the special acoustic of "The Whispering Gallery".
- For the examples of subsequent alteration and conservation practice and the association with Surveyors to the Fabric including John James (1723-46), Robert Mylne (1766-1811) S P Cockerell (1811-19), C R Cockerell (1819-1852) Francis Penrose (1852-1897) Mervyn Macartney (1906-1931), Godfrey Allen (1931-1956), Bernard Fielden (1969-1977), William Whitfield (1985-1990); and Martin Stancliffe (1990-2011) who oversaw the most recent major restoration of the Cathedral.



### 8.13 St Paul's Cathedral is of Artistic Interest:

- For the external sculptural decoration including in the pediments and crowning figural sculptures, including their iconography.
- For the examples of the craftsmanship of Grinling Gibbons, Francis Bird, Caus Gabriel Cibber, Jean Tjou, Nicholas Stone, Edward Pierce, William Kempster, John Singer Sarjent, John Flaxman, Rossi, (William) Hamo Thorneycroft and John Bacon among many others.
- For the internal monuments and memorials including the earliest surviving one from before the Fire, that to John Donne by Nicholas Stone.
- For the internal decoration including mosaics in the roof vaults and Thornhill's *trompe l'oeil* architectural painting of the dome.
- For the long history of artists engaged in schemes of decoration, many unrealised but still of national significance.
- For the interior fittings including the Grand Organ case and choir stalls designed by Wren's office and the workshop of Grinling Gibbons.
- For the various representations of the building in art and photography including by Canaletto, John O' Connor, Frederick Goff and John Piper.

- For the artistic programme that continues today with new commissions and installations, including by Bill Viola, Hughie O'Donoghue, Richard Kindersley and many others.

### 8.14 St Paul's Cathedral is of Archaeological Interest:

- For the potential remains of earlier occupation of the site not removed by the construction of the Cathedral.
- For the 18th century and earlier fabric of old St Paul's within the structure, the majority of the external stonework and fabric being faithful later conservation, restoration and repair.
- For evidence relating to the construction process of Wren's building both within the fabric and also within the ground around the Cathedral.

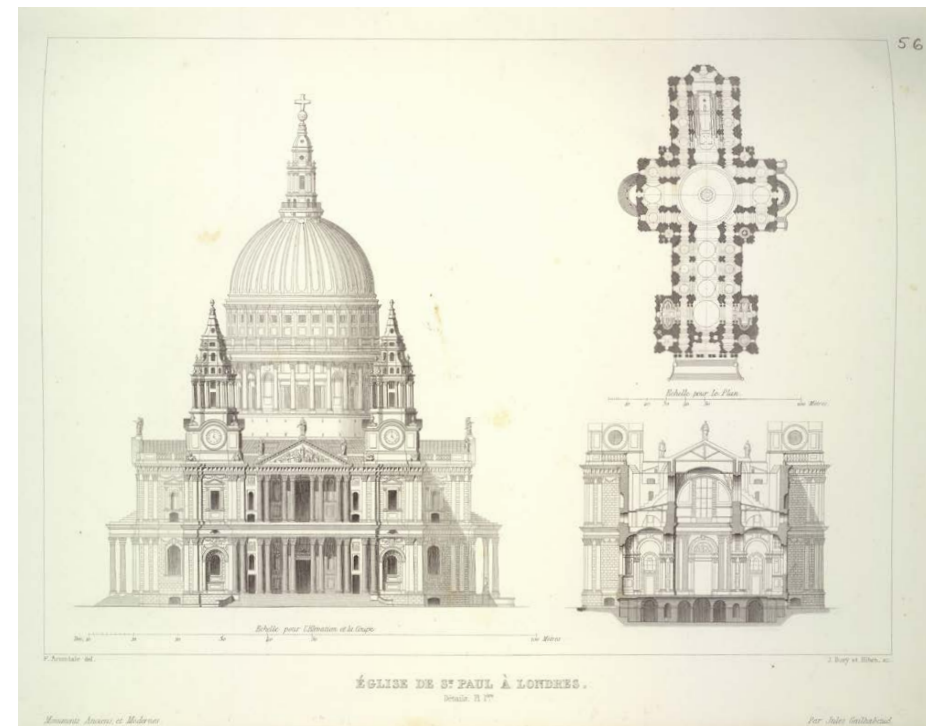
8.15 These interests are the basis for the designation of the Cathedral at Grade I in the National Heritage List for England. Grade I listed buildings are a small percentage of the entries on the list and the conservation of their significance attracts the greatest weight under Government policy as set out in the National Planning Policy Framework. The statutory requirements and policy approach for heritage assets is provided in further detail in *Appendix NPBM 3*.

## An analysis of the architectural and historical significance of the design

- 8.16 The new Cathedral has to be seen in the context of English cathedral building established by the Normans and then developed throughout the medieval period. Only by recognising the place of St Paul's within this context can an understanding be gained of the balance between tradition and innovation which is uniquely represented in this building, which was the first post-Reformation cathedral in the country. It was a tradition that Wren knew well as he had been called in to advise on repairs to Salisbury Cathedral and alterations to Westminster Abbey in addition to his involvement with old St Paul's.
- 8.17 The new Cathedral is on an elevated site, albeit only modestly higher than its surroundings, but the highest point in the City of London. It re-used that of its predecessor thereby maintaining a continuity of worship on the site that had existed for over 900 years. Elevated sites were often used for cathedrals and notable examples in England include Durham, Lincoln, York, Ely, Carlisle, and Lichfield. The choice of an elevated site has obvious symbolic benefits in addition to ensuring visual prominence. This visual prominence, along with the scale of cathedral buildings themselves, were powerful means of communicating the importance of their role. The tradition of using an elevated site has continued into the twentieth century with the striking example of Guildford Cathedral, dominating Stag Hill which announced the newly created diocese in the 1930's.
- 8.18 Another characteristic feature often found in earlier cathedrals is the Latin cross plan providing for procession and ceremonial as well as for symbolically referencing the crucifixion. This plan form allowed for architectural emphasis at the crossing and the western end, which was usually in the form of towers. Examples include Durham, Canterbury, Rochester, York, Southwell, Ely, Bristol, Chichester, Lichfield, Lincoln, Ripon, and Wells. This again was an area of intellectual interest for Wren and he was involved in designing new west towers for Westminster Abbey; although ultimately, they were constructed by his assistant Nicholas Hawksmoor. The importance of towers for cathedrals and indeed parish churches continued into later centuries and the provision of a crossing tower and western towers is a feature of the later 19th Century cathedral at Truro enabling it to dominate that city despite the minimal elevation of its site adjacent to the river. The form and visual interplay between these elements of the design of a cathedral emphasized its scale, added to the sense of power and authority and incited wonder in the lay communities that used or visited the building. As forms of architectural display, they also provide distinct character and enable unique building profiles to be created that then become easily recognisable and often iconic.

8.19 Wren's St Paul's re-uses the elevated site of its predecessor and in its final design also employs the Latin plan, but Wren was also concerned about the relationship of his new building to its' context as an intended ornament for the capital; in particular to the traditional approach to the earlier cathedral from the west. The west end of the earlier cathedral was the ceremonial entrance for royal processions and providing a suitable western vestibule for this purpose of greeting the monarch and associated ceremonial was to occupy much of the design development for St Paul's in the 1680's. Wren's proposed City Plan of 1666 prepared in the days immediately following the Fire indicated an intention to have the rebuilt cathedral related to this western approach by establishing a formal, straight avenue along the approximate alignment of Fleet Street and terminating in a piazza dominated by it. The Cathedral would be at an important node in the plan with routes continuing to other civic buildings to the east at other nodes in the plan. However, with the passing of the Great Rebuilding Act of 1670, it was clear that the desired formality and rational urban plan that Wren was aspiring to deliver would no longer be possible. But in order to achieve some of the intended effect he successfully petitioned the Commissioners to purchase land adjacent to the north west corner of the historic St Paul's Churchyard to assist in opening up the western approach and give sufficient breathing space to the west front of the new Cathedral.

In addition, Wren adjusted the orientation of his new building in comparison with its predecessor for structural reasons, but also because by adopting slight shift to produce a north-east-to south-west axis he managed to achieve a more direct alignment with Ludgate Hill which formed the last part of the principal historic approach from the west.



Jules Gailhabaud, drawing of St Paul's from *Monuments anciens et modernes*, 1846 (Wikimedia Commons - public domain/ from Polona Digital Library - public domain)

8.20 In section the new Cathedral maintains the tradition of the taller nave and lower, subservient aisles but disguises this traditional massing behind screen walls that also perform a structural function in buttressing the nave and the dome. The screen walls also ensured consistency of architectural expression, and avoided what Wren described in connection with other projects as “an unhandsome Medley” or “disagreeable Mixture, which no person of good Taste could relish”. St Paul’s also follows the tradition of providing architectural emphasis at the crossing and west ends but in the hands of Wren it is these elements of the design, in addition to the screen walls, that are innovative both structurally and architecturally and are exceptional in England at this time. Until the construction of St Paul’s, the use of the dome was not widespread in England in contrast to mainland Europe and certainly, there was none of the significant scale intended for the Cathedral. On completion the dome was the largest in country, one of the largest in Europe and it ensured that St Paul’s remained the highest structure in London until the 1960’s.

8.21 In *Parentalia* the memoirs produced by his son, it is claimed that:

*“Thus St Paul’s is lofty enough to be discerned at Sea Eastward, and at Windsor Westward, but our Air being frequently hazy, prevents those distant Views, except when*

*the Sun shines out, after a Shower of Rain has washed down the Clouds of Sea-coal Smoke that hang over the City from so many thousand fires kindled every morning, besides Glass-houses, Brew-houses, and Founderies, every one of which emits a blacker Smoke than twenty Houses.’*

8.22 This illustrates that understanding the architectural significance of the cathedral solely through physical experience is and always has been dependent upon environmental conditions which have changed significantly over time. Although it will not of itself be a complete understanding of the intended architectural significance. Some of those conditions even directly affected the appearance of the building as can be seen in photographs of the Cathedral in the 19th and 20th Centuries with its soot blackened lower sections protected by the cornice of the ground floor order from the washing down by acidic rain that resulted in a much lighter colour for the upper sections of the elevation. The understanding of the intentions for the building through an appreciation of its architecture will therefore be different depending upon the distances involved. Broadly speaking at greater distance, the overall silhouette is the most easily appreciated; from intermediate areas of setting the architectural form and massing is appreciable with architectural detail only fully appreciable from within the closer setting of the building.

## The dome

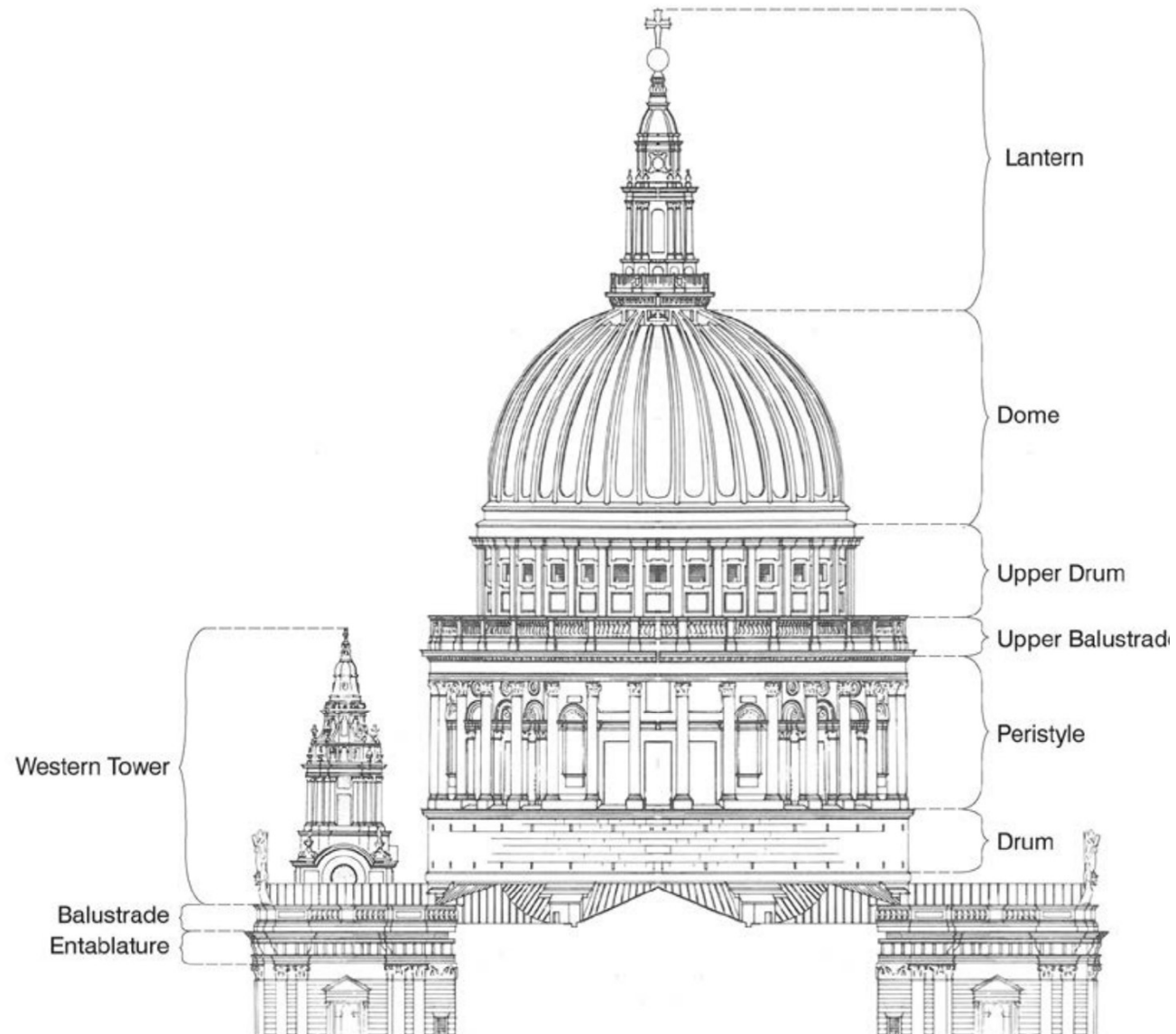
*“Geometrical Figures are naturally more beautiful than other irregular; in this all consent as to a law of nature. Of geometrical figures, the Square and the Circle are the most beautiful; next the Parallelogram and the Oval.”*

Wren, Tract 1

- 8.23 Wren’s choice of a domed crossing was not sudden or arbitrary as can be seen by his suggestion of placing a dome on the old cathedral of St Paul’s and a dome is a feature in the schematic form of the first new cathedral. It represents an interpretation of early Christian churches as is illustrated in his City Plan of 1666. Throughout the evolution of the design for St Paul’s a dome was a central and enduring theme and regarded by Wren as an essential element in making the new building both stately, having more grace in the “remoter aspect” (that is from a distance), but also as a means of conveying its importance in both functional and urban terms. The use and recent development in the design and forms of domes in Europe had been a feature of his recent study in France; although as a member of the Royal Society he and his colleague Robert Hooke had also explored the emergence of the dome as a feature of ancient architecture in the Levant (The Middle East). The structural and mathematical challenges in using such a form must have also have appealed to his scientific interests and the geometrical properties of the dome as

a form were also an abiding interest. The geometrical qualities of architecture were, for Wren “the most essential Part of Architecture” and he also noted in his Second Tract that “Geometrical Figures are naturally more beautiful”.

- 8.24 The continental domes studied by Wren differ from St Paul’s although it has been pointed out by Gordon Higgott that the revision to the Warrant Plan which resulted in the addition of the screen walls and larger dome appear to have been influenced by the church of the Hotel des Invalides in Paris by Mansart (1677) which was under construction at the same time. However, unlike those of St Peter’s in Rome and the Val-de-Grâce in Paris, the dome of St Paul’s rises in two clearly defined storeys of masonry which, together with a lower, unadorned footing, equal a height of about 95 feet. From the time of the Greek Cross design for St Paul’s, it is clear Wren favoured a continuous colonnade (or peristyle) around the drum of the dome, rather than the arrangement of alternating windows and projecting columns that Michelangelo had used for St Peter’s in Rome and which had also been employed by Mansart in Paris. The peristyle serves to buttress both the inner dome and the brick cone which rises internally to support the lantern, but also provides the large “Basis” upon which the Dome rests. In the finished structure, Wren creates a diversity and appearance of strength by placing niches between the columns in every fourth opening.

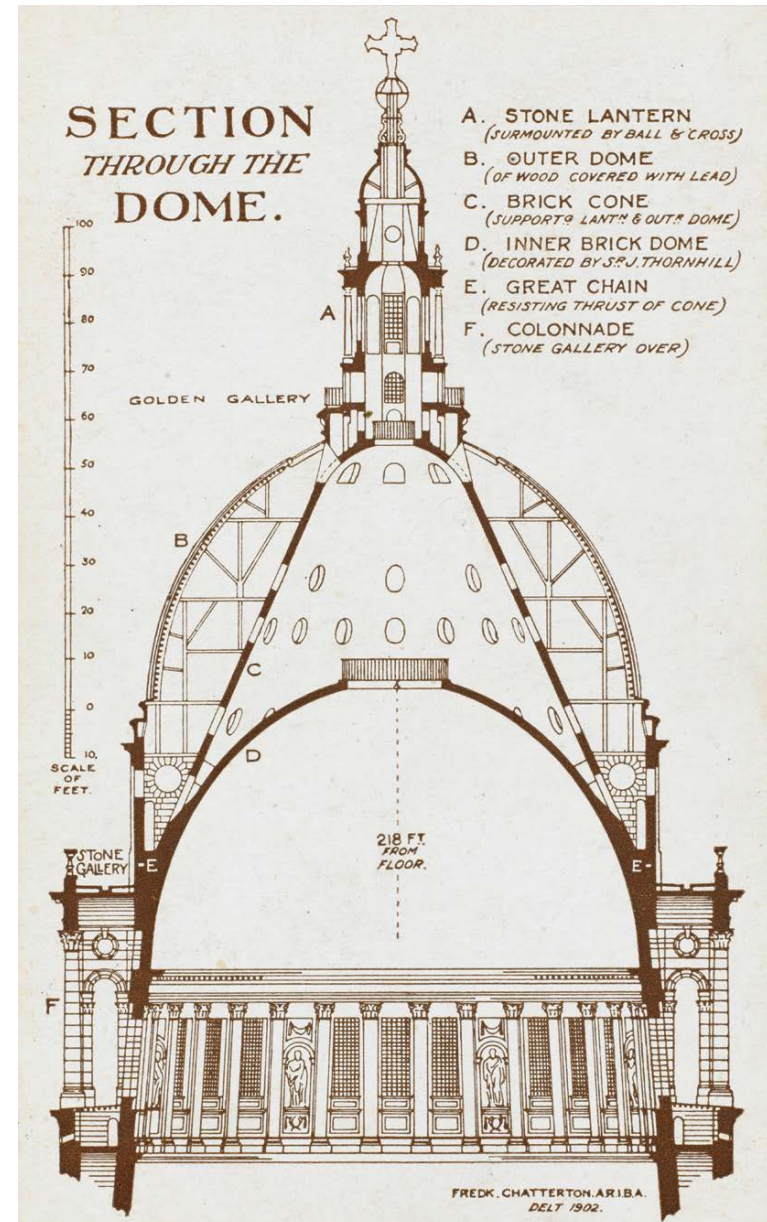


The elements of the roof, drum and dome (from the Survey of St Paul's by A.F.E. Poley, 1919)

8.25 Above the peristyle rises the second stage surrounded by a balustraded balcony called the “Stone Gallery”. This stage, the upper drum, is ornamented with alternating pilasters and rectangular windows which are set just below the cornice, creating a sense of lightness. Above this attic rises the dome itself, covered with lead, and ribbed in accordance with the spacing of the pilasters. It is pierced by eight light wells just below the lantern, but these are barely visible. They allow light to penetrate through openings in the brick cone, which illuminates the interior apex of this shell, partly visible from within the cathedral through the ocular opening of the lower dome.

8.26 The lantern, like the visible masonry of the dome, rises in stages. The most unusual characteristic of this structure is that it is of square plan, rather than circular or octagonal. The tallest stage takes the form of a *tempietto* with four columned porticos facing the cardinal points. Its lowest level is surrounded by the “Golden Gallery” and its upper level supports a further, small dome from which rises a cross on a golden ball. The total weight of the lantern is about 850 tons.

Section through the drum and dome of St Paul’s illustrating the structural ingenuity of the crowning feature (Frederick Chatterton, Section through the dome of St Paul’s Cathedral, 1902) (© Alamy)



8.27 The ingenuity of the structure of the dome has often been remarked upon and it illustrates an important aspect of the design. The brick cone is required not only to support the lantern but is also necessary because the external and internal profiles of the dome itself are deliberately different for architectural reasons. The external profile is created through the use of a timber structure covered in lead that produces a distinctive curve, and is based upon Bramante’s design for St Peter’s published by Serlio; whilst the profile of the inner dome, constructed in brick, has been carefully considered in relation to the volumes and proportions of the interior spaces of the cathedral and is therefore of a different profile. As described in *Parentalia* the reason for such an approach was:

*‘.....It was necessary to give a greater Height than the Cupola would gracefully allow within, tho’ it is considerably above the Roof of the Church; yet the old Church having had before a very lofty Spire of Timber and Lead, the World expected, that the new Work should not in this Respect fall short of the old (tho’ that was but a Spit, and this a Mountain) He was therefore obliged to comply with the Humour of the Age, (tho’ not with ancient Example, as neither did Bramante) and to raise another structure over the first cupola; and this was a cone of brick, so built as to support a stone lantern of an elegant figure, and ending in ornaments of copper gilt.’*

The consideration and care taken by Wren regarding the visual impact of this, the crowning feature of his design, is integral to its architectural significance and central to an appreciation of that significance.

8.28 It is also important to recognise that in addition to its visual effect Wren also had to justify the use of a dome as a way of expressing meanings of relevance to Anglicans by reassuring the Commissioners that it was “proper” in an architectural sense for an English Cathedral, in light of the association of domes with Catholic Europe. Wren emphasised that a dome on St Paul’s (as proposed for the old cathedral and carried through to the new design) would become “an Ornament to his Majesty’s most excellent Reign, to the Church of England and to this great city”. The dome was seen by him as symbolising the national unity between Church and Crown and whilst novel or unfamiliar it would in time become recognised as a national “ornament”. In this latter claim, Wren has been proved right.





St Paul's dome from the south east where the plain base, the columned peristyle, the upper drum the dome itself and the crowning lantern can all be appreciated as the central crossing point of the design (© Historic England Archive)

## The west towers

8.29 The towers were constructed from 1705-1708 after publication of the “authorised” engravings of the completed design for the Cathedral in 1702. In that published design the towers are shown as cylindrical in form and clearly based upon Bramante’s Tempietto in Rome. In 1700 construction on St Paul’s was reaching the level of the cornice on top of the church, but it then ceased, commencing again in 1705. Within that period in 1700-1702 Hawksmoor and William Dickinson drew several designs in which the belfries and clock stages of the towers were progressively enlarged. The towers that then emerged, following a further re-design by Wren in 1704-5, are of very different form and character from those in authorised publication. Their height was increased and their structure is organised into three, diminishing stages. Above the main cornice, which unites the towers with the portico and the outer walls, the details are boldly scaled, in order to read well from the street below and also from a distance. The towers rise above the cornice from a square block plinth which is boldly modelled with simple panels flanking large oculi; that on the south being filled by the clock, while that on the north is void.

8.30 The towers are composed of two complementary elements, a central cylinder rising through the tiers in a series of stacked drums and paired Corinthian columns at



The South West Tower of St Paul's Cathedral  
(© Historic England Archive)

the corners, with buttresses above them, which serve to unify the upper drums with the lower stage on which they stand. The entablature above the columns breaks forward over them to express both elements, tying them together in a single horizontal band which is an architectural “device” based on ancient models studied by Wren. The cap, an ogee-shaped dome, supports a gilded finial in the form of a pineapple. The vertical emphasis of the towers is provided by the columns and buttresses and enhanced by the urns and finial decorations placed above them, all of which present a lively profile and character that contrasts with the stately character and simpler silhouette of the central dome. The three features, towers and dome, appreciated together illustrate the evolution of Wren’s design approach which included testing architectural conventions and they therefore provide an important understanding of the architectural significance of the building.

- 8.31 Equal care was paid by Wren to the silhouette of the main body of the Cathedral which was designed with the cornice containing brackets as the horizontal, terminal feature. The addition of the balustrade above the parapet in 1717-19 slightly weakens the intended expression of the transept pediments and the silhouette of the building and was built against the wishes of Wren. In a letter to the Commission on 28 October 1717 the then 85-year-old Surveyor objected to the principle of a crowning

balustrade, which he described as being “contrary to the principles of architecture, and as breaking into the harmony of the whole design” before famously remarking, *‘ladies think nothing well without an edging’*.



The west towers (© Historic England Archive)

## Elevations and west front

8.32 The function of the western end of the Cathedral was as the ceremonial “vestibule” leading to the Nave and subsequently the Choir. The importance of this section of both plan and elevation is indicated by the fact that of the surviving design drawings for the Cathedral fabric prepared between 1675-1710 about a third (80) relate to the west end. The intention from an early stage was to provide spaces on ground and first floor north and south of the central entrance. The precise form of the spaces evolved alongside proposals for the treatment of the western portico which included the use of giant columns and a re-interpretation of Jones’ earlier portico before the two-storey form was settled upon. The uses of the spaces included a library, the trophy room and chapels on the ground floor. The west front is strongly articulated with the lower portico comprising 6 pairs of Corinthian columns. The intercolumniation is subtle, with the central space wider than those flanking to emphasise the central axis of the design. The upper, pedimented portico follows a similar spacing but using Composite columns. The porticos are framed by the outer rusticated lower stages of the towers separated by a narrower bay either side. The paired pilasters to the outer bays are surmounted by the statues of the Evangelists. The simple geometry of the square bases of the free-standing towers containing the oculi under strongly expressed

segmental cornices is readily appreciated above and their geometry complements that of the dome when seen in combination. The strongly expressed depth of the central porticos with their deep shadows and modelling contrasts with shallower modelling of the elevations either side characterised by the rustication and decorative cornices and swags.

8.33 There is a similar contrast to the depth of modelling to the north and south transepts with the semi-circular porticos projecting boldly and their modelling echoed by the drum of the dome above. The extensive surface rustication is balanced with concentrated areas of carved decoration including in the spandrels of the arched windows on the ground floor that form, in effect, a continuous horizontal band of foliage decoration. This band incorporates the capitals of the lower orders across the façade. This arrangement is repeated above but with added emphasis created by the vertical garlands of foliage and fruit either side of the main transept window and crowned by the sculpted pediment and free-standing statues above.



South Transept and Portico from Carter's Lane: note the strongly expressed semi-circular form of the portico and the rich decorative carving in bands across the ground and first floors. The statues crown the vertical articulation of the façade organised by the Corinthian and Composite pilasters usually paired (© Historic England Archive)

## The sculptural decoration and its iconography

- 8.34 The architectural sculpture of the Cathedral is often overlooked in comparison to the appreciation of the dome, porticos and towers of Wren's design. However, collectively, the architectural sculpture is one of the greatest ensembles of the English Baroque. The west pediment contains the *Conversion of St Paul* by Francis Bird (1706) which is a dramatic composition clearly informed by Italian, Baroque examples. Bird was also responsible for the reliefs depicting scenes from the life of St Paul around the west door.
- 8.35 In 1718-21 statues were added to the elevation of the west front. At the lower corners of the two towers are the Evangelists with their associated symbols, all of whom are depicted as seated and writing in books. On the pediment between the towers are three standing statues, St Peter on the north, St Paul to the centre and St James to the south. A further five statues were added to the north transept in 1720-4 depicting St Barnabus, St Philip, St James the Less, St Jude and St John the Baptist. Five statues were also originally placed on the south transept although the three central ones were replaced in 1898. These were St Thomas, St Andrew and St Bartholomew. At the corners the Bird originals of 1722-4 survived, depicting St Simon and St Matthias. The majority were the apostles of Jesus charged with proclaiming his message and therefore the symbolism

of their prominent position on the principal axes of the Cathedral also resonates with the liturgical purpose of the building. St Paul's was one of the first buildings in the City to have groups of statues along its roofline- principally the pediments. These would have originally stood out against a clear sky and formed part of the skyline of the building. They would also have been an unusual and novel feature for a building in the City at this time.

- 8.36 One element of the sculptural iconography has additional significance which has increased during the course of the subsequent history of St Paul's. In the south portico pediment is the phoenix carved by Caius Cibber as a symbol of resurrection following fire. It is reported that when Wren was on site at St Paul's to draw out the circular dimensions of his dome, he sent a workman to find a piece of stone to mark the centre of the figure and he returned with a piece of tombstone upon which the word Resurgam! (I will rise again) was carved, thereby inspiring the subject of the decoration in the pediment. In light of the subsequent attacks on the Cathedral including by suffragettes, in the two World Wars and those subsequently planned by terrorists, the concept of resurgence has become particularly attached to this cathedral.

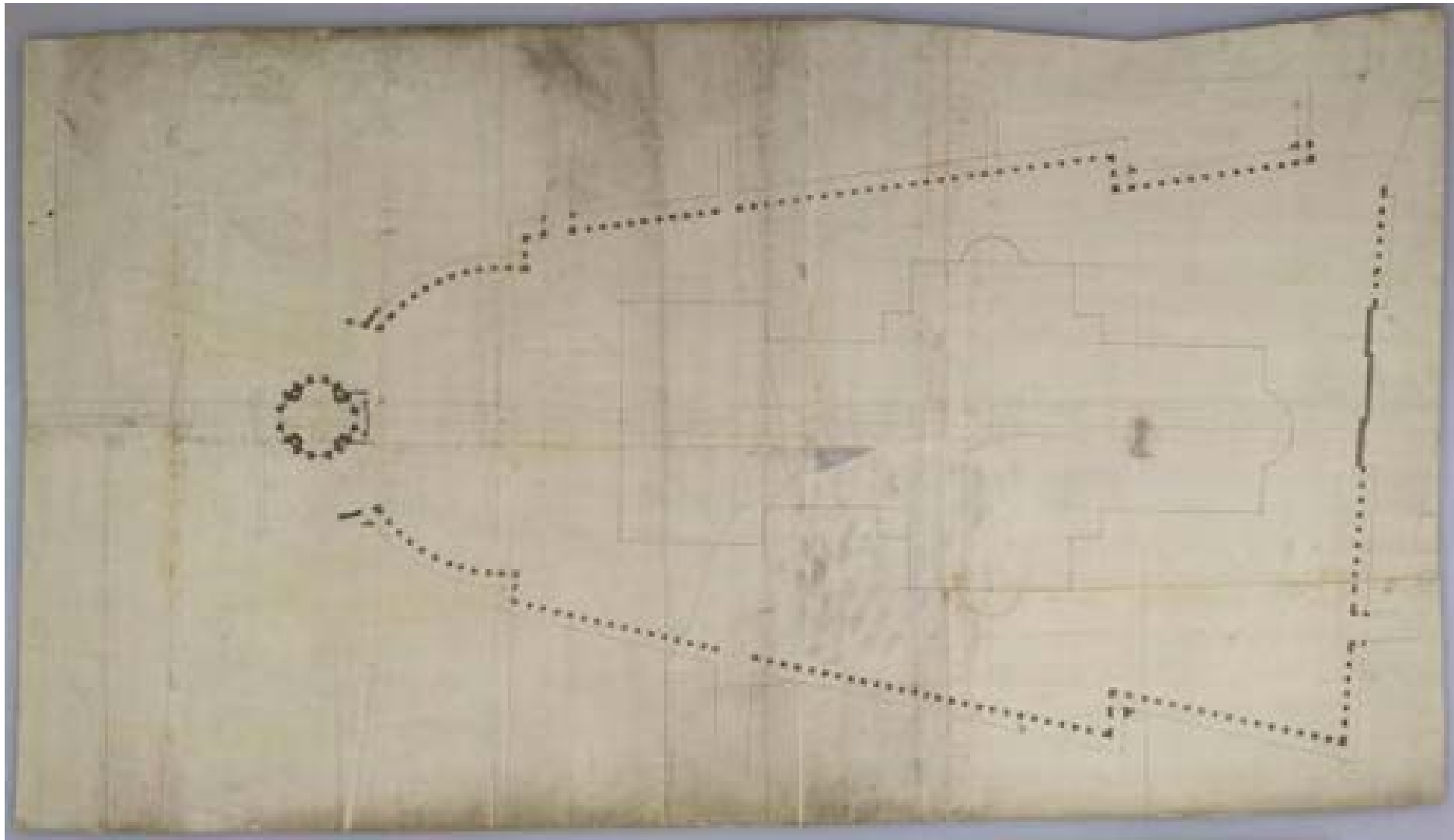


The Phoenix and Resurgam in the South Portico Pediment by Caus Gabriel Cibber (© Historic England Archive)

### St Paul's Churchyard: the close setting

- 8.37 The earliest known scheme to improve the Cathedral Churchyard is an outline study by Wren and Hawksmoor, drawn over a survey of the whole precinct prepared by William Dickinson soon after he joined the Surveyor's office in 1696. Sketched loosely in pencil – probably by Wren – are the lines of curving frontages on the north and south sides which narrow to a circular space on the west, where Ludgate Hill meets the Churchyard. Within this space is a large rotunda on axis with the Cathedral. Hawksmoor redrew the outlines in ink, including with what appears to be a colonnade, to give the piazza a symmetrical, wedge-shaped plan, and also drew the whole plan separately to show the rotunda with internal apses and a grand staircase on the east side. The Churchyard scheme – previously dated around 1710 – must have been prepared before the north and south transept steps were built to modified plans in 1698–99 because the completed steps disrupt the overall symmetry of the ground plan and were first shown in engravings of 1701.
- 8.38 The Building Committee's earliest discussions about the Churchyard in 1701–03 were restricted to the removal of two blocks of houses on the north side of the nave. Clearing these houses in 1710 allowed the construction of the Churchyard railings. Railings were a new feature in the City at this time as there were no known railings on pre-Fire buildings and they were part of the innovative features that characterised the Cathedral. Wren had proposed several separate railed enclosures around the Cathedral in wrought iron, including one for the statue of Queen Anne (completed in 1712) on the west side. However, in January 1710 the Commission rejected Wren's scheme in favour of a more extensive enclosure bounded by larger, cast-iron railings. The revised scheme drawn by Dickinson in 1709 shows railings in a straight alignment along the north side of the Churchyard which then curve around the east end of the Cathedral in close proximity to the apse. The railings along the southern boundary of the precinct are shown attached to the outer walls of the south transept before continuing to create a curved enclosure to the west of the Cathedral with a gate at its apex.
- 8.39 The great steps at the western end of the Cathedral shown on this plan were of two flights and the landing and lower flight were enclosed by outward-curving walls and railings. These steps were rebuilt in 1872 by the Surveyor FC Penrose, who reverted to an earlier, 1701, plan prepared by Wren. The railings that currently survive, principally along the northern side of the current Churchyard are on lower plinth walls and are not in their original positions.





Finished plan of the churchyard by Hawksmoor 1696-7 which illustrates the proposal for a colonnade around the perimeter  
(© St Paul's Cathedral)

## The Commission on City Churches and the relationship with St Paul's

### SB2: Summary of relationships between St Paul's and the City Churches

#### Architectural relationships

- The use of stepped geometrical forms in churches and Cathedral towers.
- The variations on the Baroque style centred on Wren and his circle of assistants and collaborators.
- The shared role of Wren and Hawksmoor as architects for the Cathedral and the Churches.
- The use of Portland stone and lead in both churches and Cathedral.
- The recognition of the architectural effect on the skyline produced by the contrast between the mass and form of the Cathedral silhouette and the delicate forest of spires and towers of the churches.
- Use of the same craftsmen and masons including Edward Strong and Nicholas Stone.

#### Historic relationships

- The role Cathedral and churches make in illustrating the resurgence of London as a new city following the fire;
- The shared importance of re-instating places of worship on their historic sites.
- The appointment of a Commission for rebuilding but with Wren as Surveyor for both.
- The shared source of funding from the Coal and Wine Tax.
- St Benet Paul's Wharf sited originally on the river at the wharf where the material for the Cathedral was landed.

#### Visual relationships

- The deliberate contrast of scale and silhouette on the London skyline.
- The concentration of the spires and Cathedral illustrating the position of the historic City of London in approaches from the river and the south.

#### Cultural and intellectual relationships

- The artistic representations of the skyline by Canaletto and others.
- Visitor commentaries and publications highlighting the distinctive contribution that Cathedral and church spires make to the identity of London.

- 8.40 Alongside St Paul's, the City Churches are Wren's principal contribution to the historic appearance of London and until relatively recently they remained the outstanding accents of the City and enlivened its skyline. At the time of the fire there were 107 parish churches in the City of London of which 85 were burnt. Only 51 were rebuilt following the Fire. The replacements were funded, like St Paul's, from the Coal Tax enacted in 1670 and they received a third of the income generated, which was the same allocation as that for the Cathedral. As Surveyor to the Commission established for their construction Wren was instructed to "*direct and order the dimensions, forms and models of the said churches*" and was supported by Edward Woodroffe and, subsequently, John Oliver. Alongside Wren was Robert Hooke who had been collaborating with him on the designs for The Monument and, on the basis of analysis of surviving drawings, several of the City Churches were probably of his design rather than that of Wren.
- 8.41 A number of the City Churches were actually being repaired and reconstructed before the Commission could direct their rebuilding so the involvement of Wren in that process would have been minimal. It is also the case that where fabric had survived, Wren was reluctant to demolish it, unless absolutely necessary. Therefore, whilst it is clear that Wren was in overall control of the rebuilding programme, the design of individual examples was often collaborative. The liturgical requirements
- for parish churches at this time focussed upon the "Auditoriums" or need to be able to both see and hear clearly. This encouraged the use of galleries and provided opportunities for Wren to experiment with both longitudinal and centralised plans in a similar process to that seen in his design approach for St Paul's.
- 8.42 In most cases the churches were partly hidden by surrounding houses or faced narrow alleys where architectural display would not have been appropriate, but even the smallest church would have been provided with one formal elevation for show. However, the focus for architectural display for the parish church was the tower or spire, which continued a tradition of City parishes which were proud of their towers and steeples and the bells they housed and therefore required them to be re-provided.
- 8.43 The towers of the churches were usually square in plan and straight-sided, although there were exceptions. Lower stages would usually have round headed or circular windows but for the bell stage above, straight sided openings could be used. The three major stone towers of St Bride's, St Mary-le-Bow and St Magnus use paired pilasters flanking the bell stage. The addition of a steeples above the tower was often a later consideration and it seems that Wren may have arrived at a vision of a forest of steeples extending across the skyline of London gradually. Of the major steeples, only St Mary-

le-Bow was designed and executed in the first wave of church building (up to 1680) although it was clear that St Magnus and St Bride were designed to have steeples from the start, albeit built slightly later. Wren's office would therefore have been busy designing steeples into the first decade of the 18th Century at the same time as the towers of St Paul's were being designed.

- 8.44 At the time when several of the steeples were being designed and added to the City Churches, Wren would have been busy at St Paul's, the Greenwich Hospital and Hampton Court, so delegation and involvement of others in their design and construction is almost certain. The collaboration would have been with Robert Hooke and also Nicholas Hawksmoor, who worked in the Surveyor's office between 1695 and 1701. Drawings for the steeple of St Edmund by Hawksmoor survive although the steeple was not actually built until 1706-7. This raises the interesting possibility of the extent of collaboration and discussion between Wren and others, including Hawksmoor, on the evolving design of the west towers of St Paul's and their more dynamic Baroque character in contrast to the calmer, High Renaissance character of the dome.

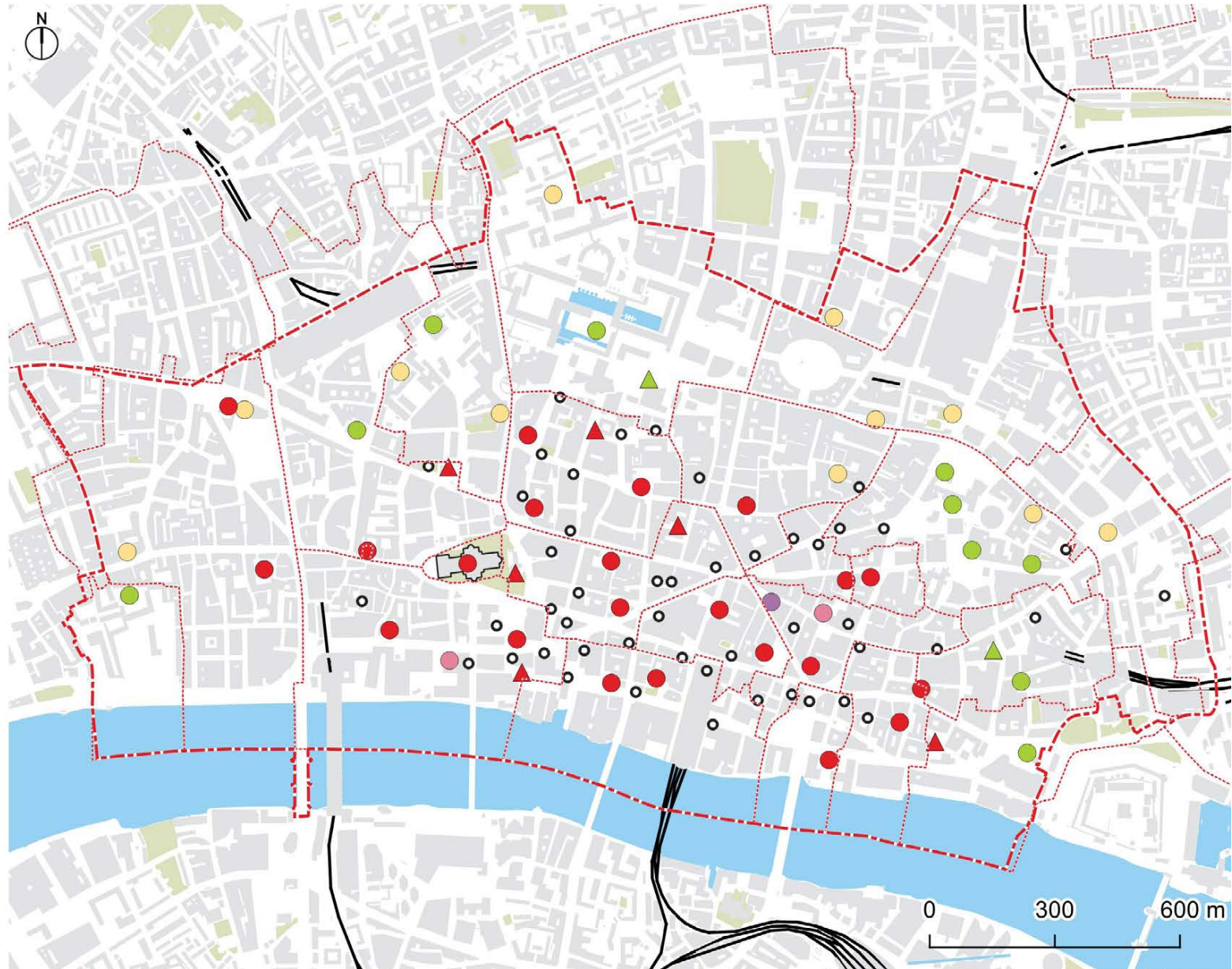


St Paul's Cathedral and city from the South by S. and N. Buck 1749

## City Churches designed by Christopher Wren in whole or in part

- Christ Church Newgate Street 1677-87 bombed but tower (1703-4) remains
- St Andrew by the Wardrobe 1685-94 (reconstructed 1961)
- St Andrew Holborn survived the fire repaired by Wren 1684-86 (tower reclad by Wren and raised 1703)
- St Anne and St Agnes Gresham Street 1676-87 (reconstructed after WWII)
- St Benet Paul's Wharf 1677-85
- St Bride Fleet Street 1670-84 (interior reconstructed in 1950's)
- St Clement Eastcheap 1683-7
- St Edmund King and Martyr 1670-9
- St James Garlickhythe 1686-72 (Tower 1717)
- St Lawrence Jewry 1670-1677 (Spire is a modern replica)
- St Magnus the Martyr 1671-84 (Tower 1703-6)
- St Mary Abchurch 1681-6
- St Mary Aldermary 1679-82 (some doubt as to extent of Wren's involvement); tower 1701-4 either Hawksmoor or Dickinson
- St Mary-at-Hill 1670-74
- St Mary Le Bow 1670-80; Steeple 1678-80 first one erected after the Fire
- St Mary Somerset: 1685-94; only tower remains restored in 1956
- St Margaret Lothbury 1683-92 (Tower 1698-1700 by Robert Hooke)
- St Margaret Pattens East Cheapside 1684-87; tower 1698-1702
- St Martin Ludgate 1677-86 with Hooke
- St Michael Cornhill no Wren involvement but tower by Dickinson and then Hawksmoor 1717-1722
- St Michael Paternoster Royal 1685-94; tower 1713-7 possibly by Hawksmoor
- St Nicholas Cole Abbey 1672-8; reconstructed 1961 and upper tower rebuilt
- St Olave Jewry 1671-79 demolished apart from tower now converted as rectory for St Margaret Lothbury
- St Peter upon Cornhill 1677-84 with Hooke
- St Stephen Walbrook 1672-80; spire 1713 probably by Hawksmoor
- St Vedast Alias Foster 1695-1701 (tower and spire 1709-12 possibly by Hawksmoor)

- City of London boundary
- Parish boundaries
- Church ages
- Pre-fire
- ▲ Pre-fire, tower only
- Wren
- ▲ Wren, tower only
- Hooke
- Hawksmoor
- Eighteenth to twentieth century
- Lost churches



Location of the City churches, past and present (© Alan Baxter)

8.45 When Wren and his office were designing the City Churches there was little precedent for classical steeples. Inigo Jones had designed small towers for old St Paul's and at Whitehall, but the idea of replacing the steeple which was a priority for the city parishes, but in a classical form, was a new challenge. St Mary Le Bow on Cheapside was Wren's first invention. The bell stage has paired pilasters flanking simple arched openings, a form he used on the Cathedral and also on other churches. Above, a circular *tempietto* supports bows or arches clustered around a drum which in turn supports a further *tempietto* but of square section. The upper console of the steeple is then crowned with an obelisk. The Steeple of St Bride on Fleet Street (1702-4) is related to the proposed termination of the crossing in the Warrant Design for St Paul's, which also featured diminishing octagonal *tempietti*. In this steeple there are four stages each with a pilaster order on a pedestal; but whilst the pilasters diminish in height from stage to stage, the pedestals actually increase which achieves the effect of upward lift. The crowning feature is again an obelisk. The third church steeple which is based on designs that had evolved earlier is St Magnus the Martyr. The steeple constructed in 1705 also has the square bell stage with paired pilasters, but above an octagonal *tempietto* on a simple base is crowned with an ogee dome and spire. These three steeples were contemporaneous with the design and construction of the west towers of St Paul's Cathedral.



St Mary-Le-Bow  
1678-80  
(© Historic England  
Archive)

St Bride Fleet Street  
1702-4

St Edmund King and  
Martyr  
1670-9

St Martin Ludgate  
1677-86

St Stephen Walbrook  
1713

St Vedast Alias  
Foster  
1709-12

8.46 The knowledge that the great Cathedral and the towers and spires of the City Churches were evolving and emerging in parallel adds to an understanding of their significance. In particular the architectural questions regarding the single authorship of an architect, as opposed to collaboration. The role this had in the development of Wren as a Baroque architect is central to the special interest of these buildings. This is in addition to the architectural impact on the skyline of London created by these buildings which became famous across Europe. Visitors were struck by the delicate “forest” of varied steeples and towers as a counterpoint to the might and repose of the dome of the Cathedral, the mother church of the diocese. Being able to actually appreciate these features and see this symbolic and functional relationship between a cathedral and so many of the parish churches within its diocese was unique in the English context and the result of the compact nature of the historic city. Only 24 of the 51 churches rebuilt by Christopher Wren’s office after the Great Fire of London remain; many have required extensive restoration.



## The Monument and its relationship to St Paul's

### SB3: Summary of the relationships between St Paul's and The Monument

#### Architectural relationships

- Both structures originally planned as part of new urban layout based on continental models in the Baroque manner.
- The use of architectural scale for effect; both the tallest structures of their kind when built.
- Classical architectural language.
- Both constructed of Portland stone.
- Designed by Wren and Hooke who worked together on the City Churches and were on the Commission for Rebuilding together.
- Architectural decoration and reliefs designed and executed by the same craftsmen.

#### Historical relationships

- Both symbols of the reconstruction of the City as well as commemorating its destruction.
- Both symbols of the commitment of the monarch to the future of the City.
- Both drawing on precedents and associations from ancient empires and architecture.
- Both used the river for the transport of materials for construction.
- Both new building types in a national context.

#### Visual relationships

- Intended visual dominance of the skyline of the City.
- Intended visual relationships with the spires and towers of the City Churches.
- Both structures had viewing galleries and were intended to provide views to and from each other amplifying their symbolic roles.

#### Cultural and intellectual relationships

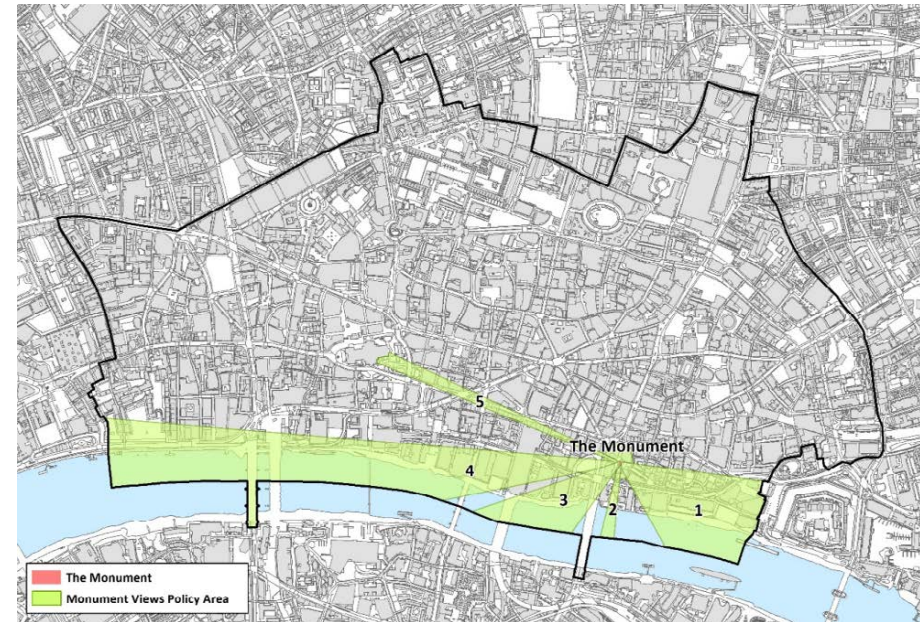
- Illustrations of the intellectual relationships between Wren and Hooke as men of science and members of the Royal Society.
- The use of both structures for scientific experiments and purposes.
- The use of ancient precedents for design and the intellectual associations with those precedents.

- 8.47 The Monument to The Great Fire was designed by Robert Hooke appointed Surveyor to the City of London and chief assistant to Christopher Wren. The Monument served a dual purpose. In addition to commemorating the disaster and celebrating the new city that rose from the ashes of the old, it was also designed to be a scientific instrument. The column was a giant Zenith telescope enabling experiments with gravity and pendulums with a small laboratory below ground. It is sited on Fish Street Hill, c200 feet from the site where the Great Fire originated in Pudding Lane and was started in 1671, taking six years to complete (1677) partly due to difficulties in obtaining Portland Stone in the required dimensions for the structure but also because safe transport of the materials was difficult because of the Anglo-Dutch War of 1672-4. The manner in which The Monument was set within the city reflected a key concept of Wren's Plan for London where important buildings were placed on main junctions and given space round them. The Monument was built on the border of an existing road which led directly from London Bridge and to the other side was a square, originally larger than the current urban space. Both St Paul's and The Monument therefore share the same significance in illustrating the approach of Wren to city planning.
- 8.48 In addition to sharing common materials, transported by river and landing at St Paul's wharf, both structures were decorated by the same craftsmen and sculptors. The decorative panel on the west face of the base of The Monument was carved by Danish sculptor Caus Gabriel Cibber, who was responsible for the Phoenix on the south pediment of St Paul's Cathedral. This is reproduced over the page.
- 8.49 The bas relief depicts both the past (the Great Fire on the left) and the future, the reconstruction of the City on the right. Sitting on broken masonry in the bottom left corner, holding a sword, is a female figure, who represents the City of London. She sits above a dragon, which has been the symbol for the City of London for centuries. Standing behind her with wings is Father Time, helping her back to her feet. He also has the help of Mercury, representing Industry, who is holding a caduceus, a decorated staff that is the symbol of trade, commerce and negotiation. On the right is a group of figures, the central and most prominent is King Charles II dressed as a Roman Emperor with a baton of command in his right hand. He gestures towards the personification of Architecture, who's holding a square and compass in her left hand, and the plans for the new City of London in her right. Liberty stands behind Architecture, watching, and holding her cap bearing the word Libertas



Bas relief panel on the west face of the base of The Monument, by Danish sculptor Caus Gabriel Cibber (© Historic England Archive)

- 8.50 The Monument is a rare, pre-Georgian example of public commemoration and a rare example of a colossal column in Britain at the time, which inspired a building typology that was subsequently adopted in following decades and centuries. Later examples include the Column of Victory monument to the Duke of Marlborough at Blenheim (1727-30); the memorial to Charles, 2nd Earl Grey in Newcastle upon Tyne (1838); Nelson's Column (1840-43); and the Elveden War Memorial column in Suffolk, dedicated to the fallen of the villages of Elveden, Eriswell and Icklingham (1921). It remains the tallest isolated column in the world.
- 8.51 Both St Paul's (in particular its dome) and The Monument were novel and the first structures of their type in the country and therefore a source of interest. They were both an attraction to visitors from the time of first construction and both included viewing galleries from which to survey the city. Both were designed to have a visual presence across wide sections of the Capital and that visual prominence was central to their role. This historic role and relationships have been acknowledged in specific policy guidance (*Corporation of London Monument Views Study SPD December 2020*) and the area covered by the policy incorporates and overlaps with important parts of the setting of the Cathedral.



The Monument Views Policy Area from the Views Study SPD December 2020 (© City of London)

## The history of the Cathedral following completion

- 8.52 St Paul's became the most talked about ecclesiastical building in England following its completion in the early 18th Century. From about 1720 maps were produced that had the Cathedral as the central point in London, and from 1676 until the 1790's St Paul's was taken to mark the meridian of the whole world before this was transferred to Greenwich. From the time of its completion the building was also a tourist attraction for foreign visitors and five parts could be viewed at a charge of 2d per person for each one. These were the Golden Gallery, the Whispering Gallery, the Library, the Great Model and the Geometric Stair. The architecture of the building was less influential in other British and European cities with the notable exception of the dome, which in 1776 was measured by a pupil of the architect J.G. Soufflot. There is, consequently, a clear relationship with the dome of St Paul's and Soufflot's subsequent design of the Pantheon in Paris of 1791.
- 8.53 However, for much of the 18th century the Surveyors to the Cathedral after Wren were mainly concerned with structural settlement, some of which was to be expected for such a large building that had been constructed in a comparatively short time. The interior of the Cathedral remained comparatively bare for much of this time with religious activity largely confined to the choir; this contained the pulpit with the Bishop's Throne located opposite. The Nave and transepts were used for special occasions but otherwise the main activity in these spaces was sightseeing by visitors.
- 8.54 It was only in the latter decades of the 18th Century and then the early years of the 19th Century that the Cathedral became identified as a suitable mausoleum for national heroes, originally those with a military or naval background. The introduction of commemorative tablets and effigies commenced in c1790 and included wall panels to those heroes who fell in the War with France from 1793. A significant turning point was the decision to choose St Paul's as the burial place for Admiral Lord Nelson, in 1809. His body was brought up the river by state barge and his coffin and bier were then theatrically lowered through the floor of the nave beneath the dome into the crypt below. This arrangement was repeated for the funeral of the Duke of Wellington in 1852 whose body was brought on an enormous funeral carriage that required a wide opening in the railings to the cathedral, which was itself filled with temporary wooden galleries to accommodate the vast audience. The third notable state occasion in the 19th Century was the thanksgiving service for the Diamond Jubilee of Queen Victoria in 1897. She remained in her carriage outside the west end of the Cathedral and temporary stands were constructed in the portico and across the west end of the Cathedral for the audience. The celebration also required the temporary removal of bollards and ornamental lampposts.

- 8.55 Internally, the major adaptations included the opening up of the Choir, which was facilitated by the removal of the screen and dividing the organ. In 1861 a new pulpit was installed followed by the construction of a new reredos in the 1880's. Heating was also introduced into the building for the first time in the 1850's and Surveyor Penrose was also responsible for a reorganisation of the monuments. The choir vaults were decorated with mosaics designed by Sir William Blake Richmond. The Chapel of the Order of the British Empire in the crypt, instigated in 1917, was designed by John Seely, Lord Mottistone. Externally, Penrose rebuilt or altered all three entrances to the Cathedral; the steps to the west end and those to the North and South Porticos. At the west end the railings were removed (and sold by public auction) to be replaced by bollards. Penrose also designed the lamp standards, although these were subsequently replaced with the present ones designed by Edwin Lutyens in the early 20th Century.
- 8.56 During the 19th Century the setting of the Cathedral was altered by the purchase of a strip of land to the south by the Corporation of London in 1873. The former burial ground of St Faiths and St Gregory to the south and east of the Cathedral was then transformed into ornamental gardens. A fountain designed by Penrose and Horace Jones, Surveyor to the Corporation of London was erected in the north east Churchyard in the 1880's. This was subsequently replaced by the column of St. Paul.

8.57 In the early 20th Century concerns regarding structural stability re-emerged. These included movement in the West Portico. Strengthening of the South transept had also been carried out. In 1901 the dome had been plumbed and found to be out of perpendicular, leaning towards the south-west. Subsequent measurement found the divergence had increased and that the piers to the dome had settled differentially. Grouting and strengthening works were carried out but by 1924 the situation was of such concern that a Dangerous Structure Notice was served which instigated a substantial programme of repair. This involved further grouting of the piers, removal of iron cramps and the insertion of two stainless steel girders around the dome with associated steels at its base. These were to prove their worth in the following decades when the Cathedral was under its greatest threat.



The High Altar of St Paul's showing bomb damage in 1940. The Reredos was replaced after the war by the current Baldacchino and High Altar designed by Godfrey Allen and Stephen Dykes Bower

8.58 The Second World War has a strong claim to be the most significant period in the later history of the Cathedral, at least in the national and popular imagination, when it became a symbol of resistance and, ultimately, victory against adversity. The destruction of the Cathedral by bombing was an important objective of the German Luftwaffe in the Blitz of London because destruction of the building would have significantly damaged national morale and consequently resistance to the planned invasion of the country. High explosive bombs fell very close to the south west corner of the western steps as well as to the south-east and north-east of the Choir. The building itself was struck twice, with bomb damage caused to both the north transept and the east end of the Choir. Further damage through incendiary bombs was averted by the now legendary activities of the St Paul's Watch who were volunteers running across the roofs of the building removing or extinguishing the incendiary devices.



St Paul's Cathedral: taken 29 December 1940 by Herbert Mason  
(© Associated Newspapers)



- 8.59 One of the defining images of the Cathedral that has become iconic is that taken in December 1940 by Herbert Mason with the caption "*War's Greatest Picture; St Paul's Stands Unharm'd in the Midst of the Burning City*". However, Mason's original picture was modified by the Daily Mail; it was cropped to focus more attention on the dome, and less on the ruins around it and there is evidence that brush strokes were added to the bombed-out windows of the foreground buildings to suggest flames. The Mail urged readers to 'cherish' this picture as a symbol of 'the steadiness of London's stand against the enemy: the firmness of Right against Wrong'. Mason's image was presented as nothing short of a symbol of civilisation itself. Such allusions were repeated when the photograph was reprinted in the Illustrated London News on January 4th, 1941 as, 'a symbol of the indestructible faith of the whole civilised world'. In the US (not yet at war with Germany), the photograph appeared in Life magazine that same month. But the image was also used on the front cover of German newspaper, Berliner Illustrierte Zeitung (Berlin Illustrated Times), 23 January 1941 with a caption "*The City of London burns*". This is an illustration of the complex cultural values that are attached to historic buildings that continues to this day.
- 8.60 The photograph was not simply "war's greatest picture", but also an important symbol in debates about post-war reconstruction which evoked the history of the Cathedral itself and its' resurrection after the Great Fire had decimated the city. Famous names associated with the picture include the author J B Priestley, who wrote a book called "Britain Under Fire", and American photographer Lee Miller, who took pictures for a book called "Grim Glory" and both publications featured versions of Mason's picture on the cover.<sup>1</sup>

---

<sup>1</sup> Dr Tom Allbeson, Cultural Historian Swansea University



St Paul's, and especially the form of the dome and towers, has been used extensively in advertising and branding since at least the nineteenth century. This usage illustrates the prominence of the Cathedral and its outline in the public consciousness, reflecting its historical interest and communal value

- 8.61 In the immediate Post-War period St Paul's was at the centre of both national commemorations and celebrations including Thanksgiving Services for both Victory in Europe (VE Day) and Victory in Japan (VJ Day). It would also be the location for the State Funeral in 1965 of Britain's war time Prime Minister, Sir Winston Churchill; the first state funeral for a politician in the 20th Century which was also the biggest national event since the Coronation in 1953. Churchill's cortege followed the traditional ceremonial or processional route from Westminster Hall to the west front of St Paul's and he departed the Cathedral by being taken to Tower Hill for transport by river to the Festival Pier on the South Bank. This State Funeral at St Paul's was to be followed 48 years later by a Ceremonial Funeral for Baroness Thatcher, Britain's first female Prime Minister and the longest serving of the 20th Century.
- 8.62 St Paul's was central to the discussions about the recovery of the country following the War and it was the location for the Launch of the Festival of Britain. Redevelopment around the Cathedral itself was hotly debated including at a national level. Several competing proposals and masterplans were developed and concepts for the creation of a new setting around the building differed; echoing the debates and conversations that flowed around the creation of the Cathedral itself following the great Fire, centuries earlier. A report by William Holford called "*The Precincts of St Paul's*" was presented to the Corporation of London in 1956 and the initial development of Paternoster Square in the 1960's was the subject of much criticism before its replacement with the much more successful development which is experienced today. The influence of St Paul's including the Heights Policy in the development of strategic views identification and management in the later decades of the 20th century and helping to define the initial consideration of the location of tall buildings at the turn of the Millennium can still be appreciated today.
- 8.63 Whilst the Cathedral was the centre of national celebrations in the 20th Century including the Silver Jubilee of Queen Elizabeth II in 1977; to be followed by her Golden Jubilee in 2002; Diamond Jubilee in 2012; and Platinum Jubilee in 2022, it has also been the location for demonstrations and protests. One of the most challenging for the Cathedral Authorities were the Occupy London demonstrations of 2011-12 which included encampments established immediately outside the west front of St Paul's. This resulted initially in the closure of the Cathedral to the public although the right to peaceful protest was supported. The protest was characterised as being an anti-capitalist Movement, although Occupy London defined itself as a Movement to create alternatives to what they described as an unjust and anti-democratic system and called for global democracy. The St Paul's site had been the last surviving high profile camp of the worldwide Occupy movement.



## 9.0 Evolution of the setting of St Paul's

9.1 This chapter is provided to enable an understanding of how the history of change to the setting of the Cathedral has affected the contribution it makes to its significance and therefore help determine how further development is likely to affect it. By providing this assessment it is possible to understand how negative impacts from past developments have happened and how the setting may be enhanced by, for example the removal of inappropriate structures.

9.2 The discussion in the chapter is based on the definition of setting provided in the NPPF:

*Setting of a heritage asset: The surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve. Elements of a setting may make a positive or negative contribution to the significance of an asset, may affect the ability to appreciate that significance or may be neutral.*  
NPPF Glossary, December 2024

9.3 The assessment is chronological and includes a short bullet summary of what happened, why it happened and the consequent impact which is framed by our understanding of the significance of the Cathedral (as set out in paragraphs [chapter 8.11](#)-[chapter 8.14](#) above).

## SB4: Summary of setting changes from construction until c.1800

- Reconstruction of the City of London largely to old street plan.
- Construction of The Monument and the City Churches.
- Demolition of the old Ludgate which blocked the view of the Cathedral as approached up Ludgate Hill.
- Development of London westwards along the Strand in Mayfair and Bloomsbury with the emergence of London squares; (*wider setting*)
- Spitalfields and silk weaving established to the north-east.
- Significant civic buildings including Somerset House, Mansion House, Bank of England; Royal Mint and Custom House to the south and west.
- The New Road created 1757 from Paddington to Islington (approximately the line of Euston Road) forming north boundary of London; (*wider setting*).
- Expansion of Southwark south of the river further south for artisan houses and developments associated with industry including the leather trade; (*wider setting*).
- By 1800 London extended from Hyde Park to Limehouse and from Southwark to Hoxton with further ribbon development along main routes towards Kensington, Islington, Mile End and Camberwell (*wider setting*).
- Increased use of the river for trade and traffic.

### Impact on key elements of setting and how they contribute to significance

#### **Skyspace:**

- The dominance of the mass of the Cathedral on the skyline is unchallenged and complemented by the towers and spires of the City Churches.
- The extent of clear sky space enables The Monument and the Cathedral to be seen in counterpoint.
- The change results in the now iconic depictions of London by visitors and artists and is the high point in terms of the Cathedral performing its intended architectural and symbolic function.

#### **River corridor:**

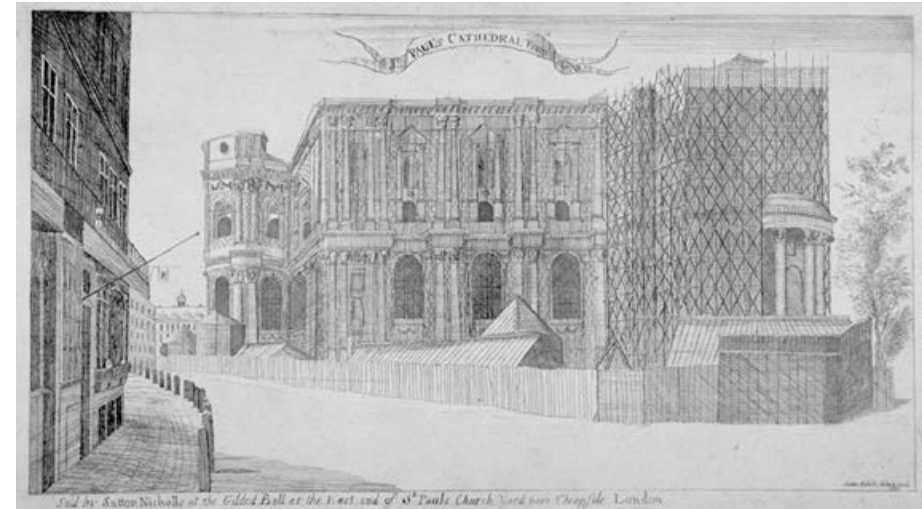
- The use of the river as a trade artery with new buildings including Custom House and warehouses encroach upon appreciation of lower sections of the cathedral.

#### **St Paul's Churchyard or close setting:**

- Removal of Old Ludgate enhances visual prominence of the Cathedral as terminus of the western approach and contributes to understanding architectural composition of the west front including the drama of the Baroque towers.

## Setting at the time of construction

- 9.4 The great Fire of London had destroyed over 13,000 houses and laid waste to over 80% of the city within the walls. The burnt area extended from Temple and Fetter Lane in the west up to Aldersgate and Cripplegate in the North and extended east as far as Leadenhall Market and Tower Hill. The implementation of the new plan of the City prepared by Wren, amongst others, would have required combining and then redistributing all private property within the City which was regarded as impractical at a time when the nation was at war and there was an urgent need to shelter the homeless and to re-establish trade and commerce. Therefore, the city wall remained and its gates were repaired and rebuilt and, although there was some street widening, the City was to be rebuilt largely on its old plan.
- 9.5 At the beginning of construction some of the remains of old St Paul's were still standing, but the buildings in the immediate setting of the old precinct had been destroyed. The reconstruction of the buildings around St Paul's Churchyard had commenced by 1670 and most were in place before the new cathedral was completed in the early 18th Century. The Act of Parliament for rebuilding the City had required that all the high streets (including that which lead round the south-side of St Paul's) should be 40 Feet broad so at time of construction the relationship between the old and new cathedrals with



Wren's Cathedral during construction, view from the north-east by Sutton Nicholls 1695 (© Society of Antiquaries)

their respective settings was different. In the 18th and first half of the 19th Centuries St Paul's was surrounded on all four sides by largely late Stuart and early Georgian buildings, mainly of brick or render and generally three to five storeys high; with the exception of St Paul's School located to the east. The ground floors of these buildings facing onto the Churchyard were frequently in commercial use. To the east, Cheapside was a major shopping centre, as it had been in medieval times and Ludgate Hill to the west also became a fashionable shopping area. Surrounded by the railings with access into the Churchyard controlled, mainly from the west end and the transepts, the Cathedral would have been experienced as clearly separate but a building that totally dominated and defined its immediate setting. Engravings published by Act of Parliament such as that by Muller in 1753 emphasised this dominance by having their viewpoints elevated and exaggerating the width of the street (St Paul's Churchyard) on the northern and southern sides to create more space around the building. But the engraving provides a good impression of the silhouette of the dome and towers and the statues on the pediments which enliven the skyline.



St Paul's from the North-West in 1753, by T. M. Muller



## Evolution of setting through the 18th Century

- 9.6 In London, during the 18th Century, topographical depictions of views from high locations such as Richmond Hill, Greenwich Park, Hampstead and Highgate and hills to the south proliferated. Early tourists were attracted to these locations for the view afforded by the city's bowl-shaped topography. From a relatively high position at the bowl's edge, they could marvel at the status and scale of the city and its landmarks spread out before them, imbuing the viewer with an appreciation of the power of the Monarchy, the Church and the mercantile navy; all of which illustrated the growing trading and industrial power of London, England's capital. The numerous middle and long-distance views of St Paul's during the 18th century characteristically show the building in relation to the river which best illustrated its total dominance in terms of scale and height. Many views were taken from the south bank and from above the actual ground level. This was done in order to capture the distinctive and admired skyline of the city comprising the dome of the Cathedral with the counterpoint of the towers and steeples of the City Churches. An exception is Canaletto's view of the Cathedral from Richmond House further west in Westminster, which takes advantage of the bend in the river and places the Cathedral in its widest panorama and showing the spires of London's churches extending across the whole skyline. Whilst



St Paul's from Richmond House by Giovanni Canaletto 1747  
(© Goodwood House Collection)

there are elements of romance and artistic licence in the image, including what look suspiciously like gondolas and elegant barges on the Thames, the depiction of the skyline is probably reliable in terms of impression and is consistent with his other views, notably *London and the Thames from the Terrace of Somerset House*.

- 9.7 There was a desire to improve the setting of the new cathedral, particularly in relation to the river throughout the 18th Century. At the end of the century the redevelopment of the riverside between London Bridge and Blackfriars Bridge came under review. The congestion of boats on the river wanting to unload and store valuable merchandise as trade expanded meant that London, Britain's main port, was inundated with vessels. A parliamentary committee was set up and the City favoured the rebuilding of the quays south of Lower Thames Street. By 1800 the Clerk of City Works, George Dance the Younger, conceived a ground plan for the improvement of the City and the Surrey (south) bank. Dance's plan proposed two new bridges to replace the decaying Old London Bridge. From these bridges, wide thoroughfares radiated on both sides of the river and extended west to St Paul's. Dance proposed street improvements around St Paul's, with the Cathedral as the centrepiece. Thames Street was to be widened and straightened, and a new street created running from the south side of the Cathedral down to the river, terminating in a semi-circular open space. This was a deliberate



St Paul's as shown in an "accurate" view from the Camera Obscura in the Royal Observatory Greenwich 1804 – note the undeveloped fields in the foreground, the line of the hills to the north and the view centred on the dome of St Paul's. The church of St Paul's Deptford is in the foreground and Westminster Abbey is on the extreme left in the background

attempt to provide an appropriately dignified view of St Paul's from the south bank. The House of Commons approved the scheme but the cost was prohibitive and it went no further.

- 9.8 Therefore, by the end of the 18th Century the wider setting of St Paul's would have remained largely as depicted by the earlier engravings and paintings, although the extent of development would have increased as London continued its expansion into the surrounding countryside.
- 9.9 The closer setting of St Paul's can be interpreted on Richard Horwood's Plan of the Cities of London and Westminster 1792-99. This shows that to the south, between the river and the Cathedral, there remained a dense network of alleys and narrower streets comprising Great and Little Carter Lanes, Great and Little Knightbridge Streets and Upper Thames Street running broadly east-west. These were crossed by Benet's, Peter's and Lambeth Hills all leading up from the wharves and warehouses that lined the river bank. These buildings would have screened the south elevation from street level and only glimpsed views of sections of the elevations of St Paul's would have been possible framed by these buildings. The views would have expanded as the upper level of the hills were reached when, upon arriving at the Churchyard, the full extent of the scale and form of the cathedral would be experienced.
- 9.10 In the City, to the east of St Paul's, the slightly more regular block plan between Cheapside to the north and Watling Street to the south would have framed the main approaches to the Cathedral. To the north of St Paul's, the smaller streets and lanes around Newgate Market were separated from the Cathedral by Paternoster Row which, with the development along St Paul's Churchyard, would have effectively screened much of the elevations of the Cathedral at street level. To the west, Ludgate Hill and Street containing the church of St Martin provided the main approach and the best street views of the cathedral within its immediate context. The Cathedral formed the terminus of the views up the hill. These views then opened up to the forecourt and the statue of Queen Anne by Francis Bird. The Cathedral would have been visible over large swathes of what is now central London, including from areas such as Islington, Hampstead and Highgate and as far west as Westminster; with much greater visibility in a landscape context, depending upon atmospheric conditions, from the hills to north and south of the capital a considerable distance away.
- 9.11 From the river, which was a major east-west route, and particularly when travelling west, the apse, dome and towers would have been clearly visible from some distance downstream and the upper section of the walls would also have been apparent. The scale and form of the Cathedral would thus have been readily understood.

## The Setting of St Paul's: 1800-1900

### SB5: Summary of key changes to setting 1800-1900

- Remodelling of Whitehall and new Houses of Parliament consolidating Westminster as seat of National Government (wider setting).
- Large scale rebuilding in the City of London, widening streets, with Bank junction emerging as particularly important and extension of Cannon Street westwards approaching the Cathedral.
- Reconstruction of the Royal Exchange.
- Expansion of commercial buildings around St Mary Woolnoth and specialist Victorian exchange buildings including the Stock Exchange and the Baltic Exchange some deriving inspiration from architectural style of St Paul's.
- Act of Parliament for the construction of docks outside the Jurisdiction of the City to the east (wider setting).
- Associated rebuilding of riverside shipbuilding, warehouses and commodity exchanges along with factories to refine and process imported goods and materials; textile warehouses constructed along south side of St Paul's Churchyard.
- Construction of railway termini into the capital including in the City with associated new river crossings enabling commuting for workers and allowing a greater proportion of London's working-class housing to be constructed north-east of the capital.
- Embankment of the Thames with associated transport and sewer infrastructure.



St Paul's from the south-west by Thomas Hosmer Shepherd, early C19

- Consolidation of financial and commercial activities in the City reducing the resident population by over two thirds.
- Emergence of "late Wren" and the English Baroque as a new "national" style represented by increasing numbers of Portland stone banking, insurance, civic and commercial building in the city.

## Impact upon key elements of setting and how they contribute to significance

### **Skyspace:**

- Continuing rapid change to the wider setting from expansion of London but no major challenge to the visual dominance of the Cathedral on the skyline apart from-
- Rebuilding of the Houses of Parliament introducing significant skyline features (Victoria and Elizabeth towers) appreciable with dome and towers of Cathedral across sections of the capital, however the two buildings illustrate the twin cities that form the historic morphology of London.
- Increased height of commercial and public buildings begins to impact upon the clarity of the relationship between the Cathedral and the city churches on the skyline.
- New skyline features often in revival styles including The Old Bailey inspired by the Cathedral emphasising its architectural importance despite a reduction in the extent of clear sky.

### **River corridor:**

- New railway infrastructure crossing the river introduces visual intrusion and activity that erodes the open corridor and clarity of its contribution to the significance of the Cathedral, but it also provides new views and ways of experiencing its design and form.
- Embankment of the Thames and large-scale development, including along the south side of the Churchyard, erodes the visual and symbolic prominence of the Cathedral and the ability to appreciate its architecture and form from the river.



St Paul's Cathedral from the south-east c.1900. Note the trees marking the site of the St Paul's Deanery gardens

- Increasing scale of development and industrial nature of the activity along the south bank in Southwark and Lambeth introduces visual competition and erodes the ability to connect with artistic representations of the Cathedral from the west and in the approaches from the east.

**St Paul's Churchyard / close setting:**

- Improved visibility of the Cathedral from the east by the extension to Cannon Street enhancing prominence architecturally and symbolically.
- Physical separation of the Churchyard being eroded by increasing commercial activity/buildings affecting the experience of the architectural significance and symbolic role of the Cathedral.
- Reconfiguration of the Churchyard by Penrose including rebuilding steps to Wren's design enhancing architectural significance particularly when approaching from the west.
- Removal of railings and reduction in space at west end affected the ability to experience the architecture and the experience of arrival at the end of the processional route.
- Alterations to setting, including increased traffic, is evident in early photographic images of the Cathedral providing an identity that is used subsequently in films.
- New spaces and steps depicted in film especially Mary Poppins, cementing the cultural value of the Cathedral in popular culture.
- Ability to appreciate the architecture and details of decoration eroded by the impact of pollution and surface encrustations from industrial activities.
- New development in city to the west and north enhances the historic interest of the Cathedral by illustrating its influence on urban design and planning of new commercial and civic buildings in London including the Institute of Accountants and The Old Bailey.

- 9.12 There were further attempts to beautify the City's riverside in the early nineteenth century but they were not realised. Colonel Frederick Trench MP prepared drawings to depict his proposal for the Thames Quay - a new quay which stretched from Westminster to London Bridge. This was subsequently curtailed to terminate at St Paul's where he proposed an avenue flanked by grand houses to form a monumental approach to the Cathedral. The architect Thomas Allom similarly proposed a line of classical terraced houses en-route to the Cathedral. None of these great schemes came to anything; the ageing wharfs and warehouses remained along the river front and were gradually rebuilt piecemeal throughout the 19th century increasing in their height and scale.
- 9.13 At the middle of the 19th Century the cathedral dome was used by soldiers from which to take bearings in connection with the triangulation of the area for the first Ordnance Survey Maps of London and subsequent Ordnance Survey mapping provides a basis for identification of change to the setting of St Paul's. In the early 19th Century several commentators compared the immediate setting of the Cathedral unfavourably with the squares and terraces being built to the west in what is now central London. However, the road layout remained largely resistant to significant change until the 20th Century. Along the north bank of the Thames below the Cathedral the redevelopment of warehouses had begun to raise the height and scale of building, but it was still



View of St Paul's from the North-West c.1870 (National Library of Ireland on The Commons © Flickr Commons)

possible to appreciate the upper sections of the walls, the towers and dome from the south east and the river, along with the towers and steeples of the City Churches.

- 9.14 A panorama of London produced in the illustrated London News in 1845 demonstrates that the Cathedral was still the dominant building in the city and would have remained largely visible from the edges of the then built-up areas of the capital. The ability to appreciate the Cathedral from the south bank of the Thames was now beginning to be eroded. This was because of the development of the former open fields and gardens in what are now parts of Southwark and Lambeth and the construction of industrial and commercial buildings of larger scale connected with brewing and leather working, amongst other trades. Development in the suburbs included the addition of new church spires which continued an established characteristic of the London skyline and would have represented positive change in the context of the Cathedral where they were intervisible with it in the long-distance views from the north and south; but the increasing scale of development was the beginning of a process that was to start to reduce the ability to experience the Cathedral in the way originally intended by Wren.



Cannon Street Station from the new river bridge on a postcard c.1901



- 9.15 As part of the Cannon Street extension in 1847-54 Ludgate Hill was widened along the south side at the junction with St Paul's Churchyard to provide an opening sufficient to take in the façade. About this time large textile warehouses rose around the Churchyard, their height almost matching the walls of the Cathedral itself. The introduction of new railway infrastructure included Hungerford Bridge, originally a footbridge 1845 but with a railway bridge in 1864; Tower Bridge 1894; London Bridge 1831, Blackfriars Railway Bridge 1864, and Blackfriars Road bridge 1869 which was remodelled in 1886. In 1864, the London Chatham and Dover Railway Company continued their route into the City with a new line over Ludgate Hill. Ludgate Hill station was carried on a viaduct on New Bridge Street and a bridge over Ludgate Hill in 1866 which obstructed views of the Cathedral on the western approaches. A notable change in the setting of the cathedral in relation to the river was the construction of Cannon Street Station in 1863-1866. The site was first proposed as a terminus by the South Eastern Railway in 1860 and in addition to providing a station for commuters from the south it was also to be a direct railway link between the city and the west end. This would greatly improve the time it took to travel between the two on the congested road network then in existence.
- 9.16 The station required a new crossing of the river and was also a major new structure and very visible from the Thames. This "public" elevation therefore framed the station arch between two brick towers which clearly drew their inspiration from the Wren design for the towers of the City Churches as they are simple, square in plan and contain the characteristic segmental open arches under keystones found in the bell stages of many of the city church towers and they terminate under leaded ogee roofs. They survive today.
- 9.17 By the end of the 19th Century and into the early years of the 20th, London was at the zenith of its importance as the capital of a global empire. The population of London and its inner suburbs, which was the area governed by the London County Council created in 1889, reached its peak according to the census in 1901 at c 4.5 million. The population for Greater London was c 6.5 million. There was a building boom in London from around 1897 to 1906 and it continued to be busy during the First World War. By 1900, the LCC was engaged in major urban improvements including housing estates and the creation of major new thoroughfares. The Victoria Embankment had been completed in stages from 1864-1870 and The Strand was widened from 1899 onwards. Queen Victoria Street was cut through between 1867-71 to link Victoria Embankment and Blackfriars Bridge with the heart of the City, but the project which caught the imagination of the public was the creation of a new main street from the Strand to Holborn with an extension onto Russell Square. The new avenue, Kingsway, was opened in 1905 by King Edward VII.

- 9.18 In the City of London a transformation had also occurred which had changed both the character, in terms of the uses within the area, but also its appearance. At the opening of the 20th century the City was the financial capital of the British Empire and it was prospering as never before.
- 9.19 As part of the radical change in London architects of large buildings in particular began to look for a new “national” style fit for an imperial capital. As early as 1889 John Brydon in a lecture to the London Architectural Association on the “English Renaissance” identified the style of what was described as “late Wren” and Vanbrugh as the national style by 1720. It therefore offered a model for what they were seeking as it was regarded, ironically, as truly English, rather than an import from abroad. In addition, the style did not inhibit originality as it did not follow the rules of proportion and the strict logic of Renaissance classicism. It was also suited to architectural sculpture for those buildings where display was an important element of their function, including commercial, banking, Insurance and new civic buildings. The first notable building in this “new” style was The Institute of Chartered Accountants in the City of London (1890-1893) by John Belcher and Beresford Pite and situated in Moorgate Place. By the time of the Diamond Jubilee the style was very fashionable and countless town halls, government buildings and imposing office blocks were designed and built in this English Renaissance manner. The architectural style of Wren was now undergoing its own “resurgam”, which transformed the appearance of the City of London and remains appreciable today.
- 9.20 St Paul’s Churchyard had undergone some change in the later 19th Century, mainly to the south-west corner and at the junction of the Churchyard with Ludgate Hill which included several new commercial buildings constructed in the 1870-90’s. The introduction of taller, overtly commercial buildings, including Dakins and Goodman’s, which emphasised the end of Ludgate Hill, in combination with rebuilding along the north, introduced more activity and a change in the relationship with the Cathedral. The south west corner of the Churchyard was again remodelled in 1900 when the present alignment was created. The former railings that had separated St Paul’s and defined the “piazza” at the west were removed and bollards were introduced which eroded the formality of the space. The space itself was reduced in area and the junction was enlarged to the east so that it was closer to the statue of Queen Anne. Traffic, mainly horse drawn at this time, was also considerable. The sense of separation between the Cathedral and its immediate setting which had been the characteristic experience from the time of its construction was now being eroded.

9.21 The changes and expansion of the capital in the 19th Century resulted primarily in an increase in height of buildings in the immediate setting of the Cathedral and along the river bank. Conversely, the creation of the Embankment and provision of a number of new crossings over the Thames provided new opportunities to appreciate the Cathedral, although this was principally the upper levels of the structure. Industrial and commercial chimneys were proliferating and the general environmental conditions around the Cathedral had deteriorated, which negatively affected the ability to appreciate its architecture.

## The setting of St. Paul's: 1900-1950

### SB6: Summary of key changes to setting 1900-1950

- Increasing scale of commercial development for city as financial centre in revivalist styles including the English Baroque referencing the work of Wren and regarded as the new “national” style.
- New buildings in Queen Victoria Street and south of the Cathedral of increased height.
- Construction of Bankside Power Station.
- Unilever Building and Faraday Building introducing new office buildings of unprecedented scale and height.
- Establishment of the St Paul's Heights agreement based on the work of Godfrey Allen.
- Extensive bomb damage to the north, east and south of the Cathedral.
- Bomb damage to the Cathedral North Transept and Choir.



St Paul's and the City of London from the south-east 1928 Note Canon Bridge Station which would have obscured views of the lower section of the Cathedral when approaching from the river. Note the number of City Church towers (approximately 10 in this view) that still rose above the general building heights and enlivened the skyline. These were appreciated in conjunction with the cathedral particularly from the southern area of its setting. (© Historic England Archive)

## Impact on key elements of setting and how they contribute to significance

### Skyspace:

- Loss of skyspace as a result of Unilever Building and Faraday Building to south west harms the architectural and symbolic prominence of the Cathedral.
- Introduction of St Paul's Heights agreement is the first acknowledgement that the visual prominence and architectural dominance of the Cathedral required management and protection.

### River Corridor:

- Harm to architectural and historic interest by the erosion of visual prominence and dominance through new development particularly to south (*wider setting and approaches to Cathedral*).
- Queen Victoria Street and associated buildings severing the connection between Cathedral and river and undermining their topographical relationship.
- Bankside Power station competing visually with the Cathedral for prominence in views along the corridor.

### Churchyard/close setting:

- Loss of historic street pattern and enclosing buildings to north east and south of the Cathedral erodes the contribution made by setting to the historic interest of St Paul's.
- Enhancement of historic and architectural interest demonstrated by the influence the Cathedral in informing new commercial development in the financial area of its setting.
- Erosion of space to west end and the scale of development harms the relationship between the processional route and the sense of arrival at the Cathedral key elements of its historic, architectural and symbolic function.

- 9.22 The change to the wider setting of the Cathedral in the latter years of the 19th century had, in general, not raised significant objection because it was still governed by the London Building Act which restricted heights of buildings to 100 feet based in part upon fire safety requirements. In St Mary Axe, Jeffries Square was redeveloped for the Baltic Mercantile and Shipping Exchange, first established in 1744, and provided with a new headquarters buildings in 1902-3 designed by Smith and Wimble. Although the majority of commercial firms in the City were small, the number of very large firms, requiring larger premises, grew rapidly after the First World War. Although that war slowed the process of rebuilding it did not interrupt it totally and the 1920's were, in many ways, the apogee of commercial architecture for banks and headquarters buildings, particularly those for Insurance companies, often designed by leading architects of the period. The former residential character of the city diminished significantly as part of its emergence as a financial centre and the scale and architectural grandeur of buildings increased.
- 9.23 In the first decades of the century significant numbers of large commercial buildings many in Baroque or other revivalist styles were constructed to the north of the Cathedral. The most notable was the Old Bailey 1902 by EW Mountford as its dome, crowned by the gilded figure of Justice broke the skyline. However, by the 1930's the height of new office buildings around the approaches to the Cathedral and particularly to the south was becoming a concern. W. Godfrey Allen, appointed Surveyor to St Paul's Cathedral in 1931, produced a report in 1932 in which he drew attention to the fact that "quite recently the view from Blackfriars' Bridge has been spoilt by the hideous new Telephone Exchange building in Queen Victoria Street". He continued: "The question of the height of buildings near St Paul's is a difficult one and I intend to investigate it thoroughly".
- 9.24 He prepared a series of montages showing the effect that building to the limits allowed by the London Building Act of 1930 would have on views of the Cathedral. The views were overlaid with representations of buildings built up to the 100ft limit. These were intended to indicate the impact on the Cathedral from afar and close up, particularly from the south, and from the river and its bridges. In his notes that accompanied his survey Godfrey Allen wrote:
- "At present a building may be erected to a height of 100ft to the cornice. In new Bridge Street and along Thames side, buildings carried up to the regulation height would gravely interfere with the distant views of the cathedral from the Surrey side of the river between Waterloo Bridge and Blackfriars Bridge, and practically blot out nearer views. These views are amongst the finest in London."*



A photograph of the Faraday Building taken from the river in the 1950s, which illustrates the impact the building had on views and the setting of St Paul's (© London Metropolitan Archives, City of London)

He continued:

*“It would therefore seem of urgent importance to invite the attention of the authorities concerned to the growing menace to the civic development of the City. The City authorities could do much to help and it is greatly to be hoped that they will use their special powers conferred on them by the Town and Country Planning Act of 1932 to town-plan the locality near St Paul’s to endeavour to ensure that the best views of the cathedral and other buildings of beauty and historic interest in the City are preserved”*

- 9.25 This judgement found support. In 1934 the newly formed Royal Fine Arts Commission (RFAC) commented on the effects on the skyline of the Unilever House, which at 130 feet (39.6m) obstructed views of the lower part of the dome and towers of St Paul’s from the centres of Waterloo Bridge and Hungerford Bridge. Faraday Building near Blackfriars Bridge was also perceived to be uncomfortably close to the west front of St Paul’s Cathedral. The Commissioners commented that both Unilever House and Faraday Building ‘disastrously blocked some of the most famous and beautiful prospects in London’. Faced with encroachment upon the distinctive silhouette of St Paul’s on the London skyline, the RFAC called for more controls. The result was the drawing up of the St Paul’s Heights, a form of a ‘gentlemen’s agreement’ to protect important vistas of



St Paul’s Close setting from the south-west: aerial view just before 1940: note the weather-washed cleaner upper storeys and darker elevations under the middle cornice. The tight enclosure of the churchyard with largely C19 commercial (retail) development and the larger commercial (finance) and civic buildings of the city beyond to the north and west. Note the three City Church towers in close proximity to the Cathedral and experienced in conjunction with it (© Historic England Archive)



the Cathedral. St Paul's Heights prescribed the maximum height for any part of any new building which lay within seven viewing cones centring on the building. It was intended to protect views of the Cathedral above the balustrade, and, crucially, of the dome. In 1938 this was adopted by the Dean and Chapter and the City of London as a basis for consultation for development within an area around the Cathedral. The Heights were also extended in 1981 to protect certain northern views of the Cathedral identified in liaison with the London Borough of Islington. The agreement was not enshrined as formal policy until 1989, but has in general been highly effective in deterring tall buildings very close to St. Paul's.

- 9.26 In 1940-1941 large areas of the City north of the Cathedral were destroyed by aerial bombardment with much of the area around the Churchyard also bombed and buildings gutted by fire. Along the north side of the Churchyard the majority of buildings were either destroyed or gutted and the areas beyond around Paternoster Square were completely flattened. To the east of the Cathedral, Old Change and the city blocks between Cheapside and Cannon Street were similarly largely destroyed. South of Cannon Street, extending across Queen Victoria Street and down to Upper Thames Street similar destruction occurred, and a similar fate befell the wharves and warehouses around Puddle Dock to the south-west. Along the south side of the Churchyard in the closer setting of the Cathedral, damage was slightly less

extensive although the shops and warehouses opposite the south transept were flattened or gutted by fire. To the west, the upper section of Ludgate Hill, around Ave Maria Lane was flattened and extensive damage also occurred at Ludgate Circus at the bottom of the hill.

- 9.27 It was at the height of the war that the Government decided to rebuild Bankside Power Station (A), first constructed in 1891. This had provided power for the City, although it also introduced significant smoke and grit pollution. The subsequent decision to rebuild the power station in the 1940's was highly controversial. The new building designed by Sir Giles Gilbert Scott was completed in 1963. It was oil powered and caused considerably less pollution although it did discharge treated water into the Thames, hampering improvement effort to clean up the river in the 1960's.

## The setting of St Paul's: 1950-2000

### SB7: Summary of key changes to setting 1950-2000

#### **Churchyard/close setting:**

- The views of the Cathedral from the west re-established, enhancing architectural prominence and ability to appreciate form and scale.
- Post-War Reconstruction of south and west weakens the line of original boundaries of the Churchyard and therefore an appreciation how the Cathedral was historically contained.
- Environmental impacts from traffic along the south side of the Churchyard detrimental to an ability to appreciate the architecture of the Cathedral, although mitigated by improved public realm.

#### **Intermediate setting:**

- Construction of new, tall buildings including The Barbican (1960's) and the National Westminster Tower (1970's) in the city emerge as vertical elements in the sky space beginning to change the skyline. The impact is very appreciable from the south of the Cathedral along the river corridor and in views east from Waterloo. The tall buildings affect the visual prominence of the west towers in particular.



St Paul's Cathedral close setting from the South-east in 1944: Note the destruction of Old Change and the formerly defining eastern edge of the Churchyard, the damage to buildings at the junction with Cheapside (to the right) and the survival of Cook's Drapery warehouse to the left which was later demolished

- Reconstruction of the city blocks to the south, between the Cathedral and the river. These conformed to the St Paul's Heights to produce a distinctive element in the townscape, with consistent rooflines deferring to the Cathedral which remained visible from entablature level and above against the sky.

**Wider setting:**

- New taller buildings also emerge on the south bank including Bankside Power Station and, in particular, Guys Hospital Tower (1974), Further tall buildings emerging to the north west, including the Euston Tower (1969). In the wider setting and from elevated viewpoints these buildings obscure parts of the Cathedral and/or appear visually attached to the west towers. In a kinetic experience of the Cathedral from the north the new taller buildings intrude into the silhouette of the Cathedral.
- Development of Canary Wharf in the 1980's and 1990's included Britain's then tallest building One Canada Square in 1991 amongst other tall buildings (33 and 25 Canada Square). Visually dominating the river corridor in views from the east including those from Greenwich and distracting from the visual presence of the dome of St Paul's which then became appreciated as part of the background skyline.



The changing view from Waterloo Bridge; in the 1950s and 2024 (© Historic England Archive)

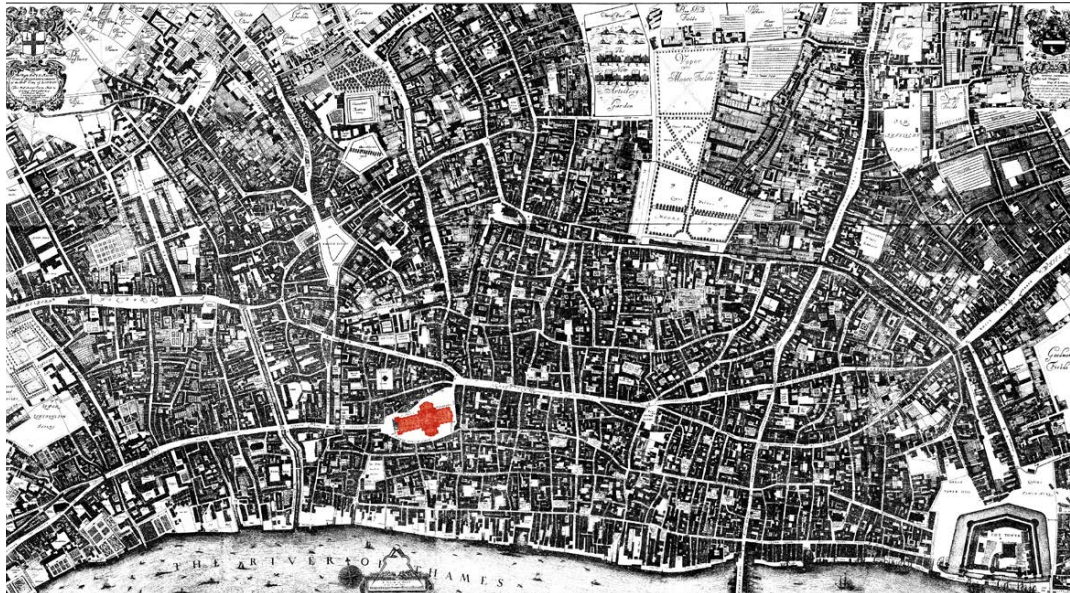
- 9.28 The immediate problem in 1944, when the war was reaching a conclusion, was the reconstruction of the City of London. The City Engineer F.J. Forty published a Reconstruction Report in 1944. More open space was to be provided south, east and west of the Cathedral, with new buildings of uniform height. Longer views were to be secured by widening Ludgate Hill and by making new vistas in line with the dome and transepts, with a number of road-widening options. The report was criticized by the RFAC. They advocated replacing height restrictions in favour of plot-ratio control (expressed by site area divided by floor area), allowing buildings to rise higher in return for leaving land clear for road widening, traffic-free precincts and public gardens.
- 9.29 Plot-ratio planning, a way of calculating the bulk of a building relative to the size of the plot, was duly adopted in the City's second reconstruction plan drawn up by Dr Charles Holden and Professor William Holford in 1946-7. This was adopted in essence in the County of London Development Plan of 1953. The Cathedral was to remain the City's chief building, and the spirit of the agreement St Paul's Heights agreement was honoured in providing for a formal setting for St Paul's Cathedral, with no buildings allowed to be taller than Wren's masterpiece. A consistent height limit for new Churchyard buildings was set at 110 feet with another eleven feet in a set-back storey.
- 9.30 The desolation caused by bomb damage around Gresham Street enabled the construction of the Barbican Estate by Chamberlin, Powell & Bon. A concrete mega structure incorporating residential towers with educational and cultural facilities including the Guildhall School of Music and the Barbican Theatre. The three residential towers are prominent in long views and along considerable stretches of the South Bank with their distinctive silhouettes a striking contrast to the repose of the dome of the Cathedral. At the time of their construction, they were the highest residential buildings in Europe.
- 9.31 Reconstruction around the Cathedral itself was subject of a specific report by William Holford called "The Precincts of St Paul's" presented to the corporation in 1956. Two elements of the proposals were implemented, the first being the construction of the Paternoster development to the north of the Cathedral in 1961 (now replaced) and the movement of Ave Maria Lane at its south end to join Ludgate Hill a little to the east of its original medieval junction. To the east of the Cathedral, the creation of New Change as the Churchyard boundary on a new alignment opened up space. New buildings were proposed for the south-east of the cathedral precinct and for the realignment of Creed Lane along with a garden adjacent to the cathedral. A garden had in fact been laid out to the south east of the Cathedral in 1951 by Sir Albert Richardson as part of the City's contribution to the Festival of Britain but in a slightly anachronistic, in terms

of the festival, classical style. A new choir school was constructed to the east of the cathedral, designed 1962-7 by Leo de Syllas of the Architects' Co-Partnership. The distinctive modern building incorporated the restored tower and spire of St Augustine Watling Street which formerly stood on Old Change and had the effect of screening the Churchyard gardens from New Change.

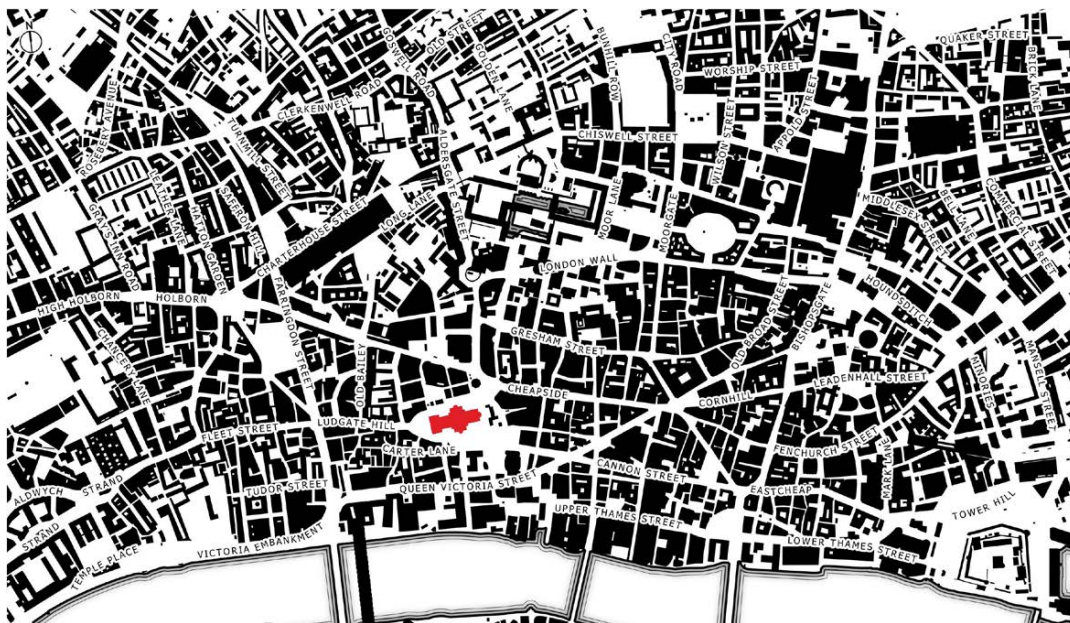
- 9.32 A further area of large-scale planning immediately north of the Cathedral was Paternoster Square. It was conceived as a large pedestrian piazza raised over a car park with steps up from St Paul's Churchyard. The buildings were completed 1962-7 in a mix of slabs with one slim tower and the impact upon the Cathedral was unfortunate. It was demolished and rebuilt at the old ground level in 1997-2003. The Colonnade was designed by William Whitfield with other buildings designed by architects including McCormac and Eric Parry. The masterplan included important elements such a reinstating Queens Head alley and a designed alignment with the north transept of the Cathedral. (see section below).



Paternoster Square looking to the drum, dome and N transept pediment of the Cathedral (© Historic England Archive)



Street pattern and urban block sizes in 1676 (Survey of the City of London by John Ogilby and William Morgan)



Street pattern and urban block sizes in 2024 (© Alan Baxter)

- 9.33 The eastern section of St Paul's Churchyard still ran along its historic line immediately following the war, but it was re-positioned further east in 1961 establishing the present east boundary of the Churchyard. The railings were then extended, first to the tower of St Augustine's church and then subsequently extended on a new alignment even further to the east and following the line of New Change, which is the form of the current boundary. The south-east corner of the current Cathedral Churchyard therefore lies over the former 19th Century buildings that originally stood between St Paul's Churchyard and Old Change, originally outside the Wren-period precinct. Effectively, between 1900 and 1961 the Churchyard has shifted eastwards in relation to Cathedral markedly increasing the public open space to the East.
- 9.34 In 1956, the London County Council published guidelines in May 1956, entitled 'High Buildings in London', in which there was clear encouragement to build tall buildings that were 'carefully sited and well designed' and could 'contribute to the picturesque interest of the London skyline.' The 100 ft height restriction was removed the same year with the support of the RFAC. Much taller buildings could now be erected and the transformation of the London skyline began in earnest. Between 1937 and 1978 eleven buildings were allowed to infringe The St Paul's Heights agreement in the range of 2-10ft (0.6m - 3.05m) including Sudbury House and Paternoster Square, very close to the Cathedral and which at 205ft (62.5m) had a severe impact of the view of the dome from the north, including from Parliament Hill, which had previously been one of the finest views outside the City.
- 9.35 In an article in Country Life published in 1977 Patrick McCormack MP questioned the robustness of policy regarding tall buildings then emerging in London stating:
- "As long ago as 1938 the City of London laid down regulations to protect certain views of the Dome from the Thames and in 1965 views from Parliament Hill were similarly protected. Now the cathedral is hemmed in on almost every side".* Cormack pointed out that although, technically, recent tall buildings (which he defined as over 150ft or 45.7m, around 18 storeys) fulfilled the requirements of the protective regulations, such buildings continued to block views of St Paul's from other viewpoints – a consistent weakness and the limitation arising from the approach of using a protected view.
- 9.36 Whilst the debate at this time was being conducted with regards to the skyline and the concepts of *views*, the impact was actually upon the *setting* of the cathedral. In light of Wren's intended visual dominance of St Paul's, which was to be appreciated across the whole of the capital as an ornament for the nation and conveying the unity of Church and State, the subservient scale of buildings within the setting of the Cathedral was an essential requirement in ensuring that it continued to

support and contribute to the symbolic and architectural functions of St Paul's. These new, taller and substantial buildings represented a significant erosion of that dominance and consequently 'harm' (in terms of the NPPF) the significance of the Cathedral. The buildings include Guy's Hospital tower (1974) in Southwark and Euston Tower (1969) to the north west, among several others.

9.37 In the 1970's the construction of the National Westminster Tower in the City represented a significant development in the closer setting of the Cathedral and the concept of a cluster of tall buildings around the tower was emerging. Completed in 1980, the tower designed by Richard Seifert was the tallest building in the UK and a direct challenge to the historic role that the Cathedral had performed for over two centuries in the context of London. The Nat West Tower was overtaken as the tallest building in the country by One Canada Square in 1990, which was constructed as part of the rejuvenation of London Docklands. The emergence of tall commercial sky scrapers in this location was visually prominent in views west along the river corridor, especially from the bridges over the Thames and also had an impact upon views from elevated ground to the south-east, in Greenwich. With each increase in height, these developments continued the process of reducing the prominence of the Cathedral in its London wide role.

9.38 By the close of the 20th Century the setting of St Paul's had undergone radical change. In particular, the ability to appreciate the cathedral in the London-wide context had become significantly eroded and the impressive scale and geometrical beauty of the design of the dome were being challenged and harmed. The former clearly experienced separation of the Cathedral within its Churchyard had also been radically altered with the creation of gardens along the south side and relocation of barriers around the more generous space to the east. The increased areas of gardens to the south and east were created in the immediate Post War period to provide a breathing space for the Cathedral and a more open setting; but one which has proved vulnerable to the environmental impacts of increasing traffic.

9.39 Perhaps one of the transformational planning achievements of this period was the substantial rebuilding of almost the entire building stock between the Cathedral and the river Thames (besides Faraday Building). Almost all of these new buildings were constructed with strict observance to the St Paul's Heights, creating a roof landscape and built environment that realised Mervyn McCarty's vision in a manner that could not have been anticipated 50 years before. A major gain to the setting of St Paul's was delivered enabling the connections with the river corridor to be safeguarded.



## The setting of St Paul's: 2000 to the present

### SB8: Summary of key changes to setting 2000 to the present

- Emergence of the City Cluster and very tall buildings in the form of the Heron Tower, 22 Bishopsgate and others.
- Emergence of secondary groups of tall buildings to the east in Broadgate and Finsbury.
- Shard completed 2012 replacing Southwark Towers.
- Reconstruction of Paternoster Square including the re-location of Temple Bar and providing axial framed views from the north.
- New accessible entrance to the north portico of the Cathedral.
- Construction of Millennium Bridge House in foreground setting of the river corridor to the south
- Construction of the Millennium Bridge opens up a formal approach to the south transept.
- New Change constructed to the east with significant new framed views of the Cathedral.



St Paul's in its setting viewed from Waterloo Bridge 2023 Note the ability to see the dome and towers against clear sky but the visually prominent form of the city cluster (© Historic England Archive)

## Impact upon key elements of setting and their contribution to significance

### **Skyspace:**

- Tall buildings, to the north east and west of the Cathedral, including the secondary grouping of tall buildings around Broadgate and Finsbury Avenue, eroding clear sky space around the dome reducing visual prominence of the Cathedral and appreciation of its architectural scale and composition.
- City Cluster curating concentration of tall buildings and maintaining sky space with the cathedral sustains visual prominence of the dome.
- Construction of the Shard 2009-2012 and tall buildings to the south of the Cathedral erode the skyspace and visually compete with the dome for attention. In some views from the north the Shard emerges directly behind the dome disrupting its silhouette.

### **River corridor:**

- Tall buildings, to the north east and west of the Cathedral, including the secondary grouping of tall buildings around Broadgate and Finsbury Avenue, eroding clear sky space around the dome reducing visual prominence of the Cathedral and appreciation of its architectural scale and composition.
- Construction of Millennium Bridge House exceeding the St Paul's heights limitations erodes the consistency of the townscape to the south of the Cathedral which is historically significant as a result of this policy. It also obscures key architectural elements including the south pediment and associated statues, the carved decoration as well as the entablature and balustrade of the Cathedral as experienced from the river setting along the South Bank and from the Millennium Bridge diminishing its architectural effect.

- The construction of the Shard as the tallest building in London competes with St Paul's in views from the east.

### **Churchyard/close setting:**

- The new Accessible entrance enhances the ability to experience the architecture and understand the historic significance of the cathedral for a greater number of visitors.
- Reconfiguration of Paternoster Square provides a colonnaded elevation to the Churchyard and new connections to public spaces immediately to the north, enhancing the visual dominance of the Cathedral in its immediate setting and an ability to appreciate its architecture.
- New Change constructed with roof terrace providing views to the Cathedral and framed views at ground level.
- New office development to the east (25 Cannon Street) with small garden containing a pool providing reflections of the cathedral; a very popular visitor spot.

- 9.40 The first two decades of the 21st century has seen the most perceptible change in the setting of the Cathedral in the form of the “City Cluster”. The last decades of the 20th century had witnessed the beginnings of the emergence of tall commercial development, with Tower 42 (formerly the Nat West Tower 199 metres) constructed in 1981. The replacement Lloyds Insurance building by Richard Rogers followed in 1986, before the replacement of the bomb-damaged Baltic Exchange by 30 St Mary Axe (The Gherkin) which was completed in 2004.
- 9.41 The conscious decision to identify a geographical area within the City of London with the potential to accommodate tall buildings led to the creation of the “City Cluster” and was a means of attempting to mitigate and manage the potential impact of this type of development upon the settings of highly significant heritage assets including the Tower of London and St Paul’s. The form of the City Cluster has been the subject of some proactive curation by the Corporation of the City of London, which identified an apex at 22 Bishopsgate (249 metres) around which other individually designed tall buildings would be located. These include 122 Leadenhall Street (238 metres); 40 Leadenhall Street (170 metres) and the outlier 20 Fenchurch Street. The relatively recent consent for 1 Undershaft establishes a new apex for the City Cluster at 304.9 metres.



St Paul’s from Waterloo Bridge S end with the new Finsbury Towers developments appearing behind the NW tower and infilling sky space between the western towers and the dome. The reflective materials draw further attention and distract from the Cathedral

(© Historic England Archive)

- 9.42 The relationship between the City Cluster and the Cathedral is of particular relevance between Hungerford and Blackfriars Bridges, where the *CoL Protected Views SPD* recognises the importance of a clear skyline gap which should be retained, with taller buildings stepping up from this point. The relationship between Cathedral and City Cluster is most acute on Waterloo Bridge and Hungerford Bridge (north end). The Processional Route to the Cathedral from Westminster is of significant influence for tall building development within the City Cluster. For example, it aligns loosely with Leadenhall Street and the need to retain clear sky space around the dome and western towers is clearly seen to inform in the profile of 122 Leadenhall Street.
- 9.43 To the immediate south the most radical change in the setting of the Cathedral has been the construction of the Millennium Bridge. This has, in a short life, become an iconic London experience. It is a traditional vista composition comprising a broad panorama of coherent low-lying townscape anchored on a central axis terminating on the south transept of the Cathedral. It is one of the best ways to approach and experience Wren's masterpiece in its broader setting amongst his complementary 'spire-scape' of spires and steeples which punctuate and relieve the (on the whole) low contiguous horizon line. This has been diminished by ad-hoc tall buildings of less distinguished architectural form around London Wall/Broadgate.
- 9.44 In the very recent past a secondary group of tall buildings has begun to emerge to the north-west of the Cathedral, centred along Finsbury Avenue, including Finsbury Tower (c.109 metres). In combination with development to the south west of the Cathedral around New Bridge Street and the Unilever building the ability to appreciate and understand the relationship between the dome and towers has been significantly eroded.
- 9.45 The maps on p. 114 illustrate how this recent history of redevelopment has altered both the heights of city blocks and also their size.



One of the less discussed aspects of change to setting has been a shift in the material colours and tones in the City, from red-browns to blue-grays, especially in higher buildings. This is illustrated here in the view east from the Stone Gallery in c.2003 and 2024 (picture credit: top - © Chris Redgrave; bottom - © Historic England Archive)



Building heights in the City in 1938 (illustrated by number of storeys). Note also plot sizes



For an illustrative comparison, building heights in 2020 using LIDAR data coloured to approximate storey heights. Note also the change in plot sizes (© Alan Baxter)



## 10.0 Contribution of the current setting

### 10.1 Historic England GPA 3 (Second Edition) The Setting of Heritage Assets

*All heritage assets have significance, some of which have particular significance and are designated. The contribution made by their setting to their significance also varies. Although many settings may be enhanced by development, not all settings have the same capacity to accommodate change without harm to the significance of the heritage asset or the ability to appreciate it. This capacity may vary between designated assets of the same grade or of the same type or according to the nature of the change. It can also depend on the location of the asset: an elevated or overlooked location; a riverbank, coastal or island location; or a location within an extensive tract of flat land may increase the sensitivity of the setting (ie the capacity of the setting to accommodate change without harm to the heritage asset's significance) or of views of the asset.*

### 10.2 This section of the Review addresses Step Two of the Guidance which is to:

*Assess the degree to which these settings make a contribution to the significance of the heritage asset(s) or allow significance to be appreciated*

### 10.3 As recommended, this assessment addresses the key attributes of the heritage asset itself which have been set out in Section 4 above. The assessment is then organised broadly into the categories of physical contributions: intangible contributions, environmental contributions and then visual contributions or views.

### 10.4 The current setting of St Paul's can be most conveniently considered in terms of its

1. *London wide setting*, where the silhouette and form of the upper features, principally the dome and towers can be appreciated.

2. *The intermediate setting* which are generally those areas to the south and west although to the north the area around Farringdon also provides opportunities to experience St Paul's. In these locations, including the river



corridor to the south, the articulation of the dome and towers can be understood in addition to their silhouette. From the south bank the overall form of the Cathedral at upper level, from apse to west front, can be appreciated as part of the kinetic experience of the river corridor and the orientation and aspect of the building is most clearly appreciated.

3. *The close setting* of the cathedral which comprises St Paul's Churchyard, its western boundary at the top of Ludgate Hill, the southern boundary along Carter Lane, the eastern boundary along New Change and the north Newgate Street. In these areas the formal architectural qualities of the design can be best appreciated, including the volumes and surface articulation, the decorative carving and details in addition to the dome and towers.

4. In addition, extending across the intermediate setting and terminating at the closer setting are the approaches to the Cathedral. These comprise the "ProceSSIONal" route along Fleet Street and Ludgate Hill to the west, the approach along Cannon Street and Cheapside to the East and the approach over the Millennium Bridge from the south bank. The definition of the 'ProceSSIONal way' – the combined approach along Fleet Street and Ludgate Hill is a helpful term to capture both the historical and experiential significance of this semi-formal urban composition. Latterly there is increasing awareness of the value of the long vista and approach of Canon Street

from London Bridge, in which the Southwest Tower and later the South Transept of the Cathedral play a dominant place in the composition. These approaches are a kinetic experience that reveal the Cathedral in a series of often unfolding views enabling appreciation of individual elements of its composition. These can be framed by adjacent buildings or seen in oblique glimpses, with the full composition of the building only being revealed as the close setting is reached.

- 10.5 The Setting Study does not assess those schemes that have been permitted, but not yet constructed (see para 7.5 for more details).

## 1: The physical surroundings of St Paul's in its wider setting

### SB9: Summary of the positive contributions of the physical surroundings in the wider setting

- The elevated topography of the London bowl which contributes to and provides opportunities to experience the Cathedral in its intended symbolic and architectural roles.
- The ability to appreciate and understand the historic functional/ ceremonial relationships with the City of Westminster.
- The ability to understand and appreciate the architectural relationships between the Cathedral and the hugely significant legacy of Wren's work at Greenwich.
- The ability to appreciate the strategic landmark role of the three sites: St Paul's, Palace of Westminster and Greenwich.
- The ability to approach the Cathedral from the east and west along the river as was usual historically.
- Where the horizon comprises the wooded ridges of the London bowl and the Cathedral dome breaks the horizon, the silhouette is particularly powerful and illustrates best the intended dominance of the building as an ornament to the city.
- Elevated views from other heritage assets within the wider setting allow the dome and towers to be seen against clear sky.

#### ***River corridor:***

- The sweep of the river can be appreciated from high ground to the south-east with the dome framed by or within a group of taller structures.

#### ***Churchyard or close setting:***

- The Churchyard cannot be appreciated and seen from the wider setting because of the scale of intervening development.

### **What can be appreciated in terms of architecture of St Paul's and other assets**

#### ***Skyspace:***

- The silhouette and forms of the major architectural elements of the Cathedral, principally the dome and towers. These are set within a complex skyline that has evolved over centuries but the elevated topography also allows the Cathedral to be seen in relation to the Victoria and Elizabeth towers of the Palace of Westminster to the west, illustrating the twin city origins of London.

10.6 The site of the Cathedral in the heart of the capital is in a part of London which has the greatest time depth in both history and archaeology. This is important to aspects of the historic interest of the Cathedral. Westminster to the west and Southwark to the south are, with the City of London the three historic settlements formed in the earliest phases of the history of the capital. The change to the wider setting of the Cathedral(s) has been dramatic and extensive with once separate settlements around these historic centres being subsumed by the physical growth of London. Equally dramatic in terms of experience of the wider setting of the Cathedral has been the very recent (relatively) change to the financial centre of the City of London and the creation of the City Cluster. The visual presence of the City Cluster as experienced in large areas of the wider setting of the Cathedral has undermined a key role of St Paul's by challenging its intended dominance in a London-wide context. An additional impact has been caused by The Shard to the south, particularly with regard to visual prominence of the dome of the Cathedral and the ability to appreciate its' geometry and silhouette.

### Topography

10.7 The topography of London makes a major contribution to the significance of the Cathedral and also the ability to appreciate that significance. The bowl in which London sits provides high points and elevated areas around its edge from which the design, layout and three-dimensional form of the Cathedral could be appreciated. The position of St Paul's adjacent to what was for centuries the only crossing point of the river and elevated above it, relied on that local topography in part for its dominance. The earliest wooden London Bridge was constructed from the river terrace on the north bank of the Thames to the sandbanks that offered access to the south side of the river and it also had a harbour at its northern end. On rising ground at Ludgate Hill and Cornhill, Londinium developed and this topography was central to its later development.



Looking ESE from the Stone Gallery towards the high ground to the SE of London around Shooter's Hill in Greenwich; note the gilded finial of The Monument to the centre left of the middle ground. The turrets of the White Tower can also be discerned further away in the background (© Historic England Archive)

10.8 The physical surroundings and relative position of the Cathedral to the hills of north and south London originally provided both a green foreground and backdrop in which the capital was appreciated. Within this setting the Cathedral was the dominant structure and its relationship with the Thames, the other major topographical feature of the capital was also apparent. The perceived scale of the Cathedral and the impression of its architecture was increased where it broke the skyline formed by the hills. This contribution is integral to an understanding of the significance of the Cathedral(s) and an appreciation of what it (they) meant to convey. Elements of this contribution can still be read through the urban form today where building heights are consistent and follow the landscape. The LVMF has, for example identified a number of views from Parliament Hill and Kenwood, but if you look out from the Stone Gallery of the Cathedral the higher ground around the London basin can be clearly experienced to the south and east, including Shooter's Hill and Blackheath.

### **The Thames**

10.9 The physical relationship between St Paul's and the river is another distinctive element of the setting of the Cathedral and one which makes a positive contribution both to significance and the ability to appreciate that significance. The prospects afforded by the river corridor, including those appreciable from the wider setting, have long been appreciated and enjoyed. The role of the river as a major transport link, carrying significant trade as well as private travellers also facilitated the widest views of the Cathedral from within the heart of London. The river and the wharves along its north bank were the means of transporting and delivering the Portland stone for the construction of the Cathedral itself. The opportunities for understanding the Cathedral and its intended dominance remain particularly strong along the river corridor, and the experience of the relationship between the river and the Cathedral have been enhanced by the creation of new crossings throughout its history. The relationship between the river and the Cathedral is again integral to its significance and any reduction in the ability to experience that relationship is potentially harmful. The river effectively forms the historic southern boundary of the City of London and is one of the reasons for the choice of viewpoints for representations of the Cathedral and the wider capital for travellers and visitors over the centuries.



The river corridor looking NE towards St Paul's from Coin Street Community Pier (© Historic England Archive)

### The sky

10.10 The sky space and, originally, expansive sky setting of St Paul's made the strongest contribution to understanding the geometry underlying its design. Detailed analysis of Wren's writings reveals the extent to which he understood and considered both the geometry of the dome but also the optics of the building as a whole. The counterpoint of the simplified profile and detail in the Dome and the exuberant design embellishment of the Western Towers was a deliberate contrivance of what he described as 'perspectiva'. Wren was interested in and understood how the building would be experienced and how the form of his dome as opposed to a steeple or tower, would add to the visual presence and primary role of his building in the London wide context. This understanding also informed the contemporary development by Wren and others of the City Churches whose towers came to define the skyline in combination with the Cathedral. His architectural approach was based upon ensuring the Cathedral formed the dominant point of the London skyline as a symbol of the unity of Church, Crown and State, but it was also seen in combination with the towers and steeples of the City Churches and the more substantial silhouette of The Monument. The role of clear sky space is therefore central to the significance and ability to appreciate the significance of these heritage assets both individually and in their various combinations.

10.11 It is the relationship of topography and sky space that enables the geometry of the dome to be expressed across the city as Wren intended from this wider setting. The careful consideration of shape and the considered use of the curve is best seen against clear sky without distraction and the changing form and silhouette of the towers is also best seen against clear sky. When originally designed, the statues were intended to be seen against clear sky to emphasize their silhouette and enable their architectural function to be expressed. Clear sky makes the strongest contribution to the architectural interest of the Cathedral and therefore reduction in sky space by obstruction or distraction, or otherwise confining this element of the setting consequently erodes its contribution to significance and ability to appreciate significance.

#### **Relationship with other heritage assets**

10.12 In the wider setting the relationship of the Cathedral with other heritage assets is appreciated largely in terms of their skyline presence. The river connections from Greenwich to the east enable the dome and towers to be appreciated in the context of Wren's other great works at Greenwich Hospital. The architectural formalities shared by the two sites adds to their respective significance. Appreciation of the Cathedral from the wider setting to the north enables it to be appreciated in combination with the Palace of Westminster and therefore the relationship between the twin cities of Westminster and London to be understood. These experiences also enable a greater understanding and appreciation of the contribution made by the processional route to the significance of the Cathedral which forms part of its approaches and to which Wren's western portico and vestibule respond. Both of these latter groups of heritage assets are inscribed World Heritage Sites and it is only in the widest setting of the Cathedral that the relationship of the three sites as Strategic Landmarks can be appreciated.

## 2: The physical surroundings of St Paul's intermediate setting

### SB10: Summary of the positive contributions of the physical surroundings in the intermediate setting

- The topography around and elevated position of the Cathedral explain the siting of St Paul's embedded in the heart of the City which is a key element of both architectural and historic interest.
- The rising ground to the west emphasises the scale and intended dominance of the Cathedral.
- The river below to the south provides an open corridor extending for considerable distances east and west enabling an appreciation of the aspect of St Paul's and illustrating its contribution to historic interest.
- The lower topography to the south enables an understanding of the overall architectural form of the Cathedral at upper levels from apse to west front and not just discrete elements.
- The approaches along the river and over the river include significant areas of open sky space that contribute directly to the visual prominence and the intended architectural effect of the design.
- Greater use of the river has enhanced appreciation of the Cathedral.
- Intervisibility with the City Churches and The Monument enhance significance.



St Paul's from the South Bank by Tate Modern and the Millennium Bridge providing an elevated pedestrian route across the river and aligned on the south transept of the Cathedral (© Historic England Archive)



## What can be appreciated in terms of architecture

### **Skyspace:**

- On the skyline it is principally the towers and dome of the Cathedral. The articulation and massing of the towers can be understood in greater detail, and the rhythm of solid to void in the peristyle is now particularly prominent. The statuary along the entablature of the Cathedral can be appreciated and from certain areas, when against clear sky, silhouettes can be powerful.
- In the area of the St Paul's Heights policy generally the entablature of the Cathedral can still be seen in combination with the drum, dome and towers, although this too is being eroded.
- The south-west tower of the Cathedral is the most visually prominent element of the building in large areas of the intermediate setting to the east. The dome and tower are visually dominant and form the focal point of views to the Cathedral from the east, although they have to compete with increasingly scaled commercial development.

### **River corridor:**

- The river corridor provides the ability to appreciate in greater detail the upper sections of the Cathedral below the cornice.
- In the angled views from west the form of the Cathedral appears more compact.
- From the north it is the dome and drum which can be seen but with only limited ability to appreciate their articulation.
- In the kinetic experience walking along the South Bank of the river the three-dimensional composition of the Cathedral changes and the visual weight of the western towers also changes; in particular the pattern of the voids and ability to see through them.

- Certain aspects enable the outline of the statuary to be appreciated against clear sky.
- In these areas of the intermediate setting the role of the Cathedral as an historic landmark, recognisable and an ornament to the city is most clearly appreciated and expressed.

### **Churchyard or close setting:**

- There are segments of the Churchyard or close setting that can be experienced from the intermediate setting. These are mainly along the approaches to the building.
- The eastern end of the Churchyard can be seen from Cannon Street and Cheapside but is appreciated as an element of an urban landscape set within a busy road network.
- The upper section of the apse, the drum and dome can be seen in a complex skyline comprising other, taller structures.
- On the western approach along Fleet Street the upper section of the west elevation and the drum and dome are variously revealed and obscured and also framed, by modern commercial development.
- A framed view of the south transept and the open space in front is provided from the south bank across the Millennium Bridge and high-level views from Tate Modern include sections of the Churchyard.

### **Impact of past change on the contribution made by setting to significance**

- Changes to the setting including the creation of the Thames Path and Queens Walk to the south bank and the construction of the Millennium Bridge have enhanced the ability to appreciate the Cathedral, including the south transept.
- The creation of the Millennium Bridge has provided a popular and exciting approach that links the Cathedral with the historic highway of the river, the realisation of an ambition that had been set out in the early years of the 19th century.
- Commercial development along Cannon Street is generally consistent in height and scale, although pressure to increase scale in recent years has increased visual distraction and reduced the prominence of the Cathedral.
- Developments in the sky space behind the Cathedral from the southern, river setting has eroded its visual prominence. Recent development to the north-west competes with the dome of the Cathedral, and in some parts of the setting appear to be visually eroding the geometric clarity of its form and intended effect.

## Topography

10.13 The main topographical feature of the intermediate setting and approaches to the Cathedral is its' elevation. The approach from the west ascending Ludgate Hill which curves as it rises and gradually reveals the Cathedral, emphasises its scale and mass. The elevation in relation to the river is less pronounced and appreciated, not least because of the elevated route taken by many visitors across the Millenium Bridge. The river corridor and generally flat south bank provides an open aspect in which the form of the Cathedral is instantly recognisable. The later embankment of the river to the north side provides a consistent baseline above which the land rises, with development broadly appreciated as a series of "steps" obscuring the body of the Cathedral and above which the steeples and towers of the City Churches can sometimes be appreciated. This topography is particularly evident immediately to the south of the Cathedral, in the area governed by the St Paul's Heights policy, although the stepped arrangement of development is not as apparent in views directly opposite from the South Bank because of the redevelopment to that height limitation in buildings fronting the river.



St Paul's from Queen's Walk looking north and revealing the impact of the St Paul's Heights policy in preserving the ability to see the extent of the body of the Cathedral below the peristyle, dome and towers  
(© Historic England Archive)

### The river

10.14 The river itself makes a major contribution to the setting of St Paul's both in terms of providing a corridor which emphasises its visual prominence but also one which allows the Cathedral to be appreciated in combinations with other heritage assets. The river is now once again a major transport route after a significant period in which it was not used as a recreational resource because of environmental conditions. The network of river piers facilitates commuting and also the numerous leisure craft providing river tours for visitors. St Paul's is a major attraction on this route which extends downstream as far as the Greenwich barrier.

10.15 The Cathedral has always been separated from the river by development. That development was always subservient, although increasing in scale and height through the 18th and 19th centuries. Unilever House and the Faraday Building in the earlier 20th century demonstrated the significant impact that increased height could have upon the visual prominence of the Cathedral, which was exacerbated by the monolithic massing of both buildings. The development along the north side of the Thames between Somerset House and Blackfriars is still generally subservient and integrated into substantial tree cover that provides a significant soft green foreground in river prospects from the west. Previously, the height of these trees allowed views to the Cathedral which enabled an appreciation of its architectural interest.



The Dome and towers of St Paul's in the river prospects looking east (downstream) from Waterloo Bridge with the substantial soft green foreground providing a foil to the city beyond (© the author 2023)

10.16 This area of the intermediate setting provides the best experience of the Cathedral embedded in the capital, which is why the overwhelming majority of the artistic representations of the building were located along its banks. The dome and towers of the Cathedral are experienced against clear sky at the northern end of Waterloo Bridge with the tall buildings City Cluster in the City of London a distinct entity to the right in its setting. Moving south across the bridge the sky space around the Cathedral expands and the visual prominence of the dome increases in response. Additional skyline features such as the steeple of St Brides, St Mary- le-Bow, St Magnus and the dome of the Old Bailey also become visible in an echo of the historic relationship depicted in the many historic views of London's skyline. The visual presence of the Cathedral on the skyline changes as one progresses along the south bank and its prominence is dependent upon the perceived extent of clear sky space around the towers, the dome and peristyle. Its impact as a building rather than isolated architectural elements is at its greatest between Blackfriars and London bridges.

10.17 Between Waterloo and London Bridges is the policy area for the St Paul's Heights which has had a noticeable impact on the form, definition and grain of foreground development in the setting of the Cathedral when understood from the south. In the views from the Thames bridges, south bank and points to the west and east, the Heights protect views of the dome, western towers



St Paul's from the south bank looking north to Millennium House under construction and now obscuring the view of the entablature or main body of the Cathedral (© Historic England Archive)

and, in order to retain a sense of the entire length of the Cathedral, the main entablature. The area of the Heights also extends laterally beyond the Cathedral to ensure that buildings do not crowd its setting on the skyline. In recent years the limitations of the policy have come under sustained pressure with some, breaches of the heights. Although limited in extent the impact is more significant which is demonstrated by the recently constructed Millennium Bridge House development that will, when completed obstruct the view of the entablature of the Cathedral and thus causes harm to an ability to appreciate its architectural significance.

10.18 A particularly strong contribution made by the setting in the river corridor are the fortuitous combinations of the Cathedral with later development. These combinations illustrate the historic significance of St Paul's and its influence on subsequent change in the City of London. Examples include the Cathedral in relation to Blackfriars Bridge, Tate Modern and Cannon Street Station, which both provide new places from which to experience the Cathedral and frame St Paul's in certain views.



The dome of St Paul's framed by the towers of Cannon Bridge Station from London Bridge. The towers of the station were inspired and influenced by Wren's City Church towers including those at St Benet and St Mary Abchurch both of which are located nearby (© Historic England Archive)

10.19 In the intermediate setting to the east, the general consistency of modern commercial development along Cannon Street leads the eye to the Cathedral. An unfortunate consequence of departing from the consistency of height along the north side of Cannon Street is that development then obstructs the dome of the Cathedral as can be seen by the addition of the penthouse space at 31 Cannon Street at its junction with Bread Street and from further east.



St Paul's from Cannon Street to the east at the junction with Queen Victoria Street. The bronze clad penthouse element on 31 Cannon Street in the foreground collides with and obscures part of the important silhouette and form of the dome of the Cathedral (© Historic England Archive)

10.20 From the north part of the intermediate setting the Cathedral is largely obscured in terms of skyline because of the grain of development and topography. The notable exception is within the London Borough of Islington. On Turnmill Street the dome and peristyle can be appreciated against clear sky and further west on Farringdon Lane the western towers of the Cathedral can be appreciated. The clearest skyline presence of St Paul's is that gained from Vine Bridge where the dome, drum and peristyle are seen against clear sky above the arches of Farringdon Station. The skyline presence of the dome and ability to appreciate its geometry is affected by the intrusions into the sky space including The Shard. The visual prominence and dominance of the Cathedral is reduced as the Shard has supplanted St Paul's as the focal point of the skyline.

### Relationship with other heritage assets

#### *Architectural and historic: the City Churches*

10.21 The relationship with the city churches is experienced very differently from ground level within the setting of the Cathedral, as opposed to being in the Stone Gallery of the Cathedral itself. At ground level the dome and towers of St Paul's either individually or collectively are appreciated with only glimpsed views of the towers and steeples of adjacent churches which are generally set against the busy skyline. The experience of the relationship between the assets is, as a consequence, often only partial.



The dome of St Paul's from the north in the LB Islington at the junction of Farringdon Lane and Vine Bridge. Appreciation of the geometry of the dome is affected by the distracting silhouette of the Shard and tall development to the south in close proximity (© Historic England Archive)



### 3: The physical contributions to St Paul's significance in the close or immediate setting

#### SB11: Summary of the positive contribution of the physical surroundings in the close setting

- An area of great historic significance which has been a centre of Christian worship for over a Millennium and encompasses streets, buildings and spaces spanning a similar period enhancing an understanding of the historic significance of St Paul's.
- An area of great architectural significance, including one of the largest concentrations in the City of London of Grade I, Grade II\* and Grade II listed buildings, as well as numerous non-designated buildings of high architectural quality from different periods enhancing an understanding of the architectural and historic significance of St Paul's and its enduring influence.
- An area of internationally important archaeology relating to the adoption of Christianity in Britain, and including the City's largest intact area and depth of archaeological deposits remaining of the medieval and Roman city.
- An area which attracts community events and public gatherings, particularly at the Cathedral and its Churchyard.
- Green spaces to the south and east including the Festival Gardens.
- Spaces immediately to the south and east of the Cathedral within the railings providing areas to sit and rest.
- The western area adjacent to the steps allows for congregation/ meeting point and photography by visitors.

#### What can be appreciated in terms of architecture

##### **Skyspace:**

- The sky space within St Paul's Churchyard is generally clear of distraction providing the optimum conditions for appreciation of the dome, towers and statuary of the Cathedral. From the narrow medieval lanes to the south and newer routes created from the north the sky is framed by development.

##### **River corridor:**

- There are opportunities to appreciate the topography sloping down towards the river from the south side of the setting with views to St Benet's Paul's Wharf enabling an understanding of how the Cathedral was constructed. The northern end of the approach from the river across the bridge reveals the topography and provides good opportunities to appreciate the south portico, transept and dome.

**Close setting:**

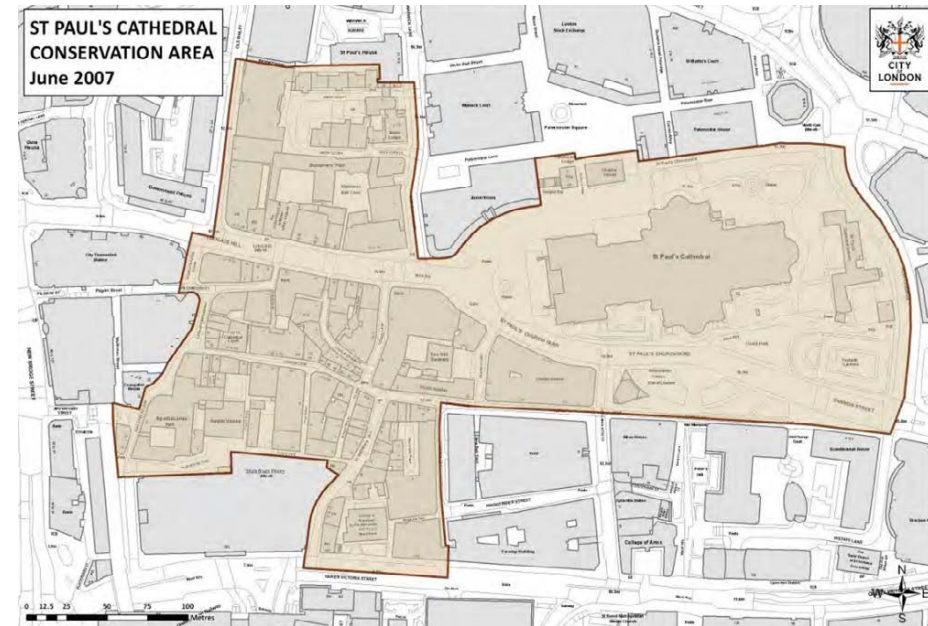
- The open southern section of the Churchyard provides some of the best opportunities to experience and understand the design of the Cathedral, both the surface decoration, classical articulation and the bold massing. The towers and statues can be seen in close detail.
- The western porticoes can be experienced as the architectural arrival point of the Cathedral elevated and approached up the great stair. The Churchyard allows a complete circuit of the Cathedral which can be experienced in combination with buildings of all periods and their details and architectural cross references can be appreciated and understood.
- The sheer scale and mass of Cathedral dominates and is appreciated as towering above.
- The smaller details of sculptural and carved decoration can be appreciated and the craftsmanship understood because of the ability to approach the Cathedral in close proximity along the south and eastern elevations.
- The sense of separation from the busyness of the setting particularly that to the south when in the Churchyard spaces to the east of the Cathedral.
- The close setting allows the bells of the Cathedral to be heard, sometimes in combination with those of the contemporary City Churches.
- Moving around the close setting amplifies the understanding and appreciation of those buildings which have important functional and historical relationships with the Cathedral including The Deanery, Chapter House, St Augustine's Tower and St Paul's School.

**Impact of past change to setting and its contribution to significance**

- The Paternoster Square development has created positive new routes through to the Cathedral creating framed views and glimpses of the Cathedral, enhancing an appreciation and ability to understand its architecture.
- The relocation of Temple Bar providing a new connection between Paternoster Square and the Churchyard enhances an ability to understand the architecture of the Cathedral but also its history.
- Paternoster Square is a successful urban space, used and enjoyed with a program of events providing good views of the dome, drum and towers of the Cathedral.
- The new entrance ramp at the north transept provides greater accessibility to achieve compliance with equalities legislation and enables broader access to both the architecture and history of the Cathedral.

10.22 The basic topography of the immediate setting of St Paul's is of land sloping away to the west and south, which can still be experienced, and the Cathedral and its close setting are physically as well as symbolically at its summit. The natural slope of the ground south of Ludgate Hill towards the Thames significantly contributes to the character of many streets, particularly south of Carter Lane, with buildings stepping down along each street. Where streets such as St Andrew's Hill and Addle Hill slope to the south, the roofline becomes particularly visible when viewed from the north, adjacent to the location of the Churchyard, with dormers, chimneys and roof extensions taking on additional prominence. The intricate grain and skyline contrasts with the scale and space of the Cathedral in close proximity.

10.23 The most recent previous formal assessment of the close setting of the Cathedral is contained in the *St Paul's Cathedral Conservation Area Character Summary and Management SPD* produced by the Corporation of the City of London in March 2013. The summary characteristics of the area identified in the appraisal includes its great historic significance as a centre of Christian worship for almost 1400 years and an area with a large concentration of listed buildings in addition to many non-designated heritage assets. The archaeological importance of the area is also identified as being of international significance in relation to the adoption of Christianity in Britain as well as containing, in terms of extent and



Conservation Area boundary map taken from the *St Paul's Cathedral Conservation Area Character Summary and Management SPD* (© Corporation of the City of London)

depth, the largest area of deposits within the Corporation of the City of London relating to its medieval and Roman predecessors.

- 10.24 The setting described in 2012 was an area where the urban grain varied from tightly knit historic streets and alleys to open spaces around St Paul’s Cathedral and Churchyard; it is also one that was characterised by predominantly masonry buildings with traditional proportions and materials and which has a public realm which is enriched by a wealth of materials, features, monuments, public sculpture, signs, plaques, statuary, and other structures. The current setting has retained many of these characteristics.

***The current experience of the Churchyard progressing west along the south and east along the north side***

- 10.25 To the south-west of the Cathedral two buildings of c.1900 follow the gentle curve of the street, with Portland stone facades embellished by features that subtly reference some of Wren’s architectural motifs. No. 4 is well-proportioned and richly ornamented with a corner dome and classical detailing, while Nos. 5-14 (Condor House), the former Pawson and Leafs warehouse, has a wealth of surface detail to its imposing façade. The general form and scale of the buildings are echoed by the Paternoster Square development to the north which similarly curves so that the west end of the close setting is embraced within the two “arms” of later development.



Juxon House, part of the Paternoster Square development that frames the northern side of the western end of the churchyard. The road has been pedestrianised and covered with setts and trees planted in a formal arrangement. The scale, materiality and height of the building responds well to the earlier, 19th century commercial buildings that enclose the south side of the churchyard opposite, which are illustrated over the page (© Historic England Archive)

- 10.26 These also frame the space at the western end of the Churchyard which is a busy pedestrian area used as a through route but also a gathering place for visitors. The visitors mingle often forming queues up the western steps to the ticket pavilion and checkpoint controlling access to the Cathedral. In summer the steps are also used as seating. The atmosphere is bustling and often lively.



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. The canopy on the steps is the first access point for visitors affects the experience of the steps and west portico (© Historic England Archive)

10.27 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.

10.28 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  
(© Historic England Archive)

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.

10.29 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 Millenium 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 (© Historic England Archive)



- 10.30 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.
- 10.31 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.
- 10.32 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.
- 10.33 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.
- 10.34 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 Paul's 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 (© Historic England Archive)

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.<sup>2</sup> 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.

<sup>2</sup> 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 Paul's: Map regression on P 55



St Paul's Drum and dome oblique view from the Junction of St Martin Le Grand and the A40 (© Historic England Archive)

- 10.35 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.
- 10.36 Outside the railings the experience of the setting east and north-east of the Cathedral is quite different. The context is dominated by traffic 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.
- 10.37 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 (© Historic England Archive)

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.

10.38 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 (© the author, 2023)

- 10.39 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. The Bar 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.
- 10.40 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.
- 10.41 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

10.42 Within St Paul's Churchyard at night, the Cathedral is appreciated in a still generally busy and active, artificially illuminated setting. As experienced at the time of writing (early 2025), the lighting and presence of the Cathedral differs markedly from different viewpoints. As seen in the view from Ludgate Hill (see below) there is a strongly directional bright white lighting focussing on the dome, which contrasts with a lower intensity patchy white lighting to the central west elevations of the Cathedral portico. Closer to the Cathedral, as the viewer ascends Ludgate Hill, it is clear that the West towers are unlit. This therefore creates some sense of imbalance in the composition.

10.43 This sense of disassociation of the parts can also be experienced in the close proximity of the Conservation Area, in St Paul's Churchyard looking West (see below). The effect of the ambient light from the context (streetlighting and spill from other buildings) is not sufficiently countered by the partial, flat and disproportionately intense floodlighting which catches only elements of the historic cathedral structure. The Dome is partially lit; there is a hot-spot on the quire: the towers and south transept elevation are un-lit.



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, although this lighting flattens and masks the architectural detail of the peristyle, and there are marked shadows on the dome. There is a lower intensity of light to the portico, where a flat and localised wash of light is applied, but the west towers are unlit and disappear (© James Newton)



10.44 In some views, the value and potential of well-judged lighting to help a reading of the building appear calm and coherent in contrast to the scattered lighting of adjacent buildings can be discerned. The colour temperature of the lighting could better serve to distinguish the building from its setting, and reinforce the identity of the Cathedral as distinct from the largely commercial urban context. 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 City Cluster. However, the uneven, patchy nature of the lighting does not currently allow for this appreciation to best effect.

St Paul's at night from the south-east, seen from St Paul's Churchyard, in the context of the lighting of the public realm, including the road lights and spill from surrounding buildings. The partial and patchy illumination of the architectural elements is very notable in this photo, including the shadows on the dome. Even so, the bright white light contrasts with the patchy light below on the Cathedral facades  
(© James Newton)



## The approaches to the Cathedral

10.45 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.

10.46 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

10.47 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

10.48 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  
(© Historic England Archive)

### The approach from the West

- 10.49 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 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.
- 10.50 Proceeding further east along Fleet Street the perceived distance between the City 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 City 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 City Cluster recedes, its lower elements increasingly screened by development in the foreground whilst, conversely, St Paul's becomes the dominating skyline presence.
- 10.51 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.



The unfolding view from Ludgate Hill of St Paul's against the sky (© Historic England Archive)

### The approach from the South

10.52 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 (© Historic England Archive)

**Environmental contributions of the setting of St Paul's**

- 10.53 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.
- 10.54 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.

- 10.55 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**

- 10.56 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.

- 10.57 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, through specific view management policy and guidance. 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.
- 10.58 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 as Tate Modern, Tower Bridge and The Monument provide opportunities to experience the combinations of these heritage assets from a different perspective.
- 10.59 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 (right-hand image © Historic England Archive)



### Views of St Paul's at night

10.60 The views of St Paul's at night are the result of a combination of illumination from surrounding buildings, the public realm and lighting of the Cathedral itself. In the close setting of the Churchyard the illumination of the cathedral, in particular the peristyle and dome above is seen in strong contrast to the night or dark sky.



St Paul's at night from the Festival Gardens to the South-East. The dome and peristyle are seen contrasted against the sky. There is patchy light washing over parts of the lower elevations. Key elements such as the transept portico and pediment and the West towers are unlit. From some vantage points it is possible to begin to understand the potential for the lighting to make the building appear calm and coherent in contrast to the scattered lighting of adjacent buildings, though this is not as refined as it might be (© James Newton)

**Experience of the setting from St Paul's: Stone Gallery**

- 10.61 Part of the historic significance of St Paul's has been its role as a visitor attraction from the time of its completion. An important element of the experience was the ability to access the Stone Gallery and enjoy what were originally expansive views across London. The Gallery remains accessible today and provides extensive views across London, reaching as far as the wooded ridges that frame the London Basin.
- 10.62 The elevated viewpoint also enables direct visual connections to be made with other important heritage assets including the City Churches, The Monument and The Old Bailey. This enables an appreciation of the architectural influence of the Cathedral upon later buildings which amplifies their significance. The ability to see the dome of the Old Bailey from the dome of St Paul's is one example, but there are many others. The most significant historically are those between The Monument and the Cathedral, followed by those where the towers and spires of the Wren City Churches can be seen as a group. These include: St. Bride's, St Dunstan in the West and St Martin Ludgate to the west; St Mary-le-Bow, St Olave, and St Michael Cornhill to the east-north-east; and St Augustine, St Mary Aldermary, St James Garlickhythe and St Michael Paternoster to the east-south-east.



Views north and north-west London from the Stone Gallery looking over Paternoster Square towards the wooded ridges of the northern heights. The Dome of the Old Bailey is prominent in the view which also includes the tower of Holy Sepulchre Church (© Historic England Archive)



Looking West: The west towers of the Cathedral with St Martin's Ludgate Hill with St Brides; but also, the tower of St Dunstan in the West; and the turrets and spires of the Royal Courts of Justice (© Historic England Archive)



Looking East-North-East: New Change and Cheapside with the towers and spires of Church of St Mary Le Bow; St Olave and St Michael Cornhill (© Historic England Archive)



Looking East: With tower of St Augustine immediately below the cathedral and the towers of St Mary Aldermary, St Michael Paternoster and St James Garlickhythe in the middle distance within the more modern urban context. The central “slot” in One New Change immediately to the east of the cathedral leads the eye directly to St Mary le Bow. In the further distance to the south-east are The Monument and the White Tower. The image also clearly reveals the upper stage of the walls screening the lower aisles that buttress the choir (© Historic England Archive)







# PART THREE: Case Studies

## 11.0 Case Studies: Introduction to their purpose and use

- 11.1 The following case studies have been prepared to assist practitioners and decision makers. They illustrate how the St Paul's Setting Study could be used and applied in preparing and assessing development proposals within the setting of the Cathedral. There are three case studies, illustrating the contribution of parts of the close, intermediate and distant setting to the significance of the Cathedral.
- 11.2 **The case studies are not templates to be copied when assessing development proposals. Neither are they impact assessments of proposals, real or invented (see 11.7 below). Rather, they are (necessarily artificial) exercises which include elements that are considered helpful for illuminating how the setting study could be applied to the analysis of heritage significance, prior to impact assessment** – that is, how it could be applied to the first two steps of the process recommended by Historic England in *Historic Environment Good Practice in Planning Advice Note 3: The Setting of Heritage Assets* (2nd edition, 2017, GPA3). The case studies therefore follow the best practice process set out in that guidance. For the avoidance of doubt, they are the principal author's interpretation of the setting study and how it can be applied.

### Notes

- 11.3 Each case study is accompanied by a commentary to help readers understand how the Setting Study has been used and how the detail of the Historic England advice has been applied. This is achieved using the following acronyms:
- GPA3: *Historic England Good Practice in Planning Advice Note 3: The Setting of Heritage Assets*
  - SPSS: *The Setting of St Paul's. Its contribution to heritage significance: an analysis and evidence base*
  - SB: summary box from the SPSS
- 11.4 The locations have been chosen because of their suitability for demonstrating the application of the setting study. In the absence of specific proposals and development sites, it was found that this was best done from one or a number of locations, static and dynamic. For the same reason, the close setting example also includes of the 'approaches' to the Cathedral described in the setting study.

- 11.5 Assessing heritage significance is an exercise in applying professional experience and judgement. When applied to real world development proposals, formats, emphasis and the weight given to individual contributions that differ from the case studies may be valid, providing that the GPA3 process is followed and the setting study is a starting point.
- 11.6 In line with the NPPF and GPA3, proportionality must be exercised: the nature and location of individual proposals, the scale of potential heritage impact and the significance of heritage assets will determine the scope and detail of assessments, which may also vary from the case studies. Fieldwork will be required to determine this.
- 11.7 The case studies assess the contribution of the existing setting of the Cathedral to its heritage significance. They do not assess any contributions made by consented, but not yet built, development. However, for assessment of real-life development proposals, GPA3 states that the cumulative impact of proposals should be understood *in combination with other existing and proposed developments. The combined impact may not simply be the sum of the impacts of individual developments; it may be more, or less.* Additionally, GPA3 notes that, *Where the significance of a heritage asset has been compromised in the past by unsympathetic development affecting its setting, to accord with NPPF policies consideration still needs to be given to whether additional change will further detract from, or can enhance, the significance of the asset.*
- 11.8 The case studies include photographs and plans to illustrate the analysis. Assessment of specific development proposals will require such images as are appropriate and proportionate to each individual case; in all instances, illustrations should be directly relevant to the specific assessment.
- 11.9 To reach consensus on all these and other matters of the assessment, it is recommended that scope and methodology is agreed with the local planning authority and relevant stakeholders at the early stages of pre-application engagement.



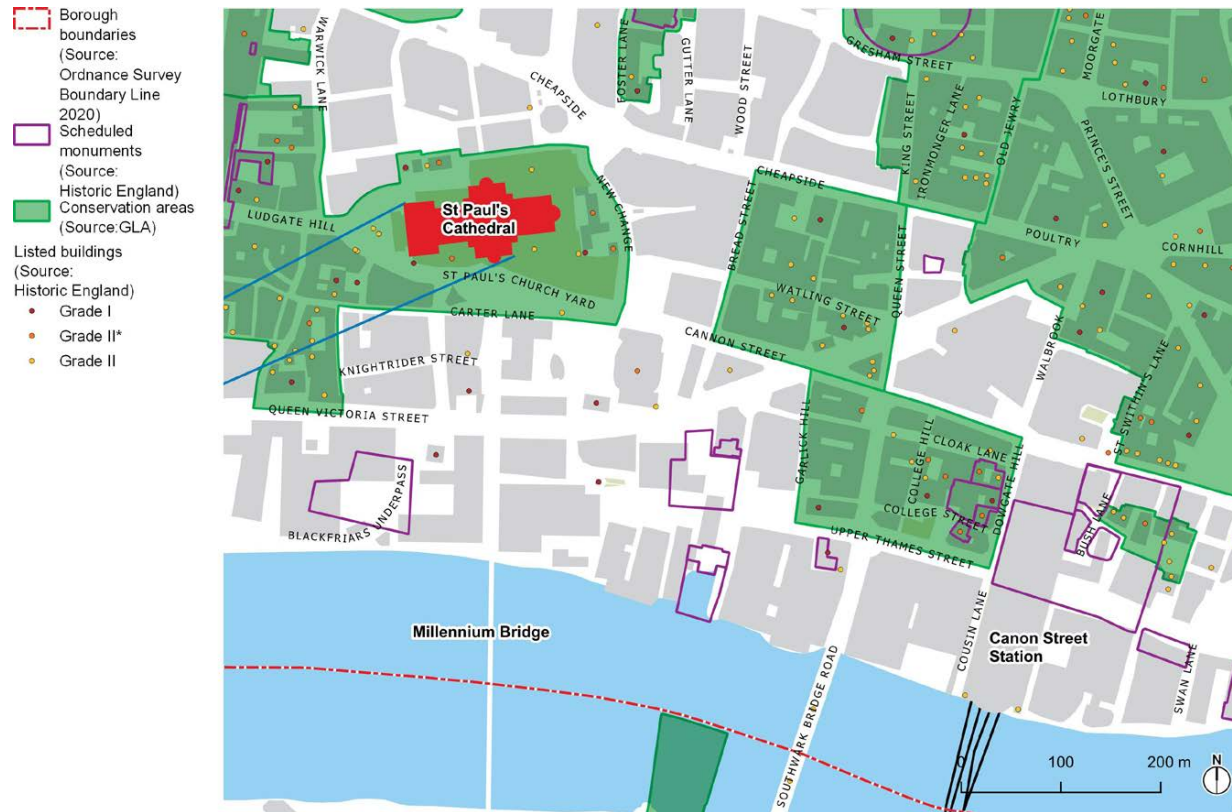
## 12.0

# Close setting case study: the south side, including the experience from the Cannon Street and Millennium Bridge approaches

### Introductory notes

- 12.1 This case study is in two parts. First, consideration of the setting on the south side of the Cathedral. Second, how the heritage significance of St Paul's is connected to, and experienced on, a number of the approaches to the building. The approaches also illustrate clearly the way in which different environmental conditions, including noise and activity, affect how significance is experienced.
- 12.2 A number of these approaches are directly relevant to the area immediately to the south of the Cathedral that is included within this case study: the west, the east, and the south. The western approach has been previously assessed many times because of its obvious symbolic and functional importance. It is therefore not included as part of this case study. However, the approaches from the south and the east have not been previously assessed to the same extent, and are therefore included here.
- 12.3 As an example, if considered alongside the western approach, the way in which the Baroque design of the Cathedral is experienced from the south becomes clearer. The very different experiences of a visitor approaching from the east as opposed to the south can also be clearly illustrated.

## Step 1: Identify which heritage assets and their setting are affected



### GPA3 Step 1 Paras 20 and 21

Step 1 of GPA3 requires identification of heritage assets and their settings affected by the proposed development. These can be identified by either the local planning authority or the applicant, but in either case the SPSS should be a starting point.

In applying the SPSS, GPA3 Step 1 is essential because it will establish whether it is the close, intermediate or wider setting of St Paul's (individually or cumulatively) which could potentially be affected and therefore which of the SPSS summary boxes are the starting point for assessment.

For taller development a Zone of Theoretical Visibility or Zone of Visual Influence would reveal the areas of setting that require consideration.

Note: in this case study, because it is not derived from a specific development, the boundary has been artificially drawn for the purpose of illustrating the application of the SPSS.

## Step 2: Assess the degree to which these settings and views make a contribution to the significance of the heritage asset(s) or allow significance to be appreciated

### Location

- 12.4 The study area has been tightly defined for the purpose of the case study. St Paul's Churchyard forms the immediate surroundings of the Cathedral extending from the summit of Ludgate Hill to the west and extending as far as New Change to the east. It is the culmination of the approaches to the Cathedral; two of these, from the west and south, make a strong contribution to its significance, although they were created centuries apart. The northern section of the Churchyard is considered only as far as it can be experienced from these areas, which is primarily at the west end and Temple Bar. The key contributions of the close setting are set out in SPSS SB1.



St Paul's: Close setting from the south (© Historic England Archive)

### GPA3 Step 2 para 26

#### SPSS SB1

SPSS SB1 provides information to address GPA3 para 26 bullet 1 at a high level: it is the initial framework for considering how far any element or location in the setting of St Paul's illustrates the key contributions of the physical surroundings to the significance of the Cathedral.

For intermediate setting, reference to SB1 should be supplemented by SB11, where the nature of the contribution of the close setting is defined in greater detail.

12.5 The key elements of the significance of St Paul's to which this part of the setting contributes, as identified in the SPSS (pp 41-44) include:

### Historic Interest

- *As the major building completed as part of the reconstruction of the City of London following the Great Fire. It was originally conceived as the centrepiece or node of a planned city and streets, a layout based on continental principals of urban design which was not implemented;*
- *As the pre-eminent example of a Baroque ecclesiastical building in England completed when the style was at its height in the late 17th and early 18th century;*
- *For its relationship with the Commission for the rebuilding of the City Churches for which Wren was the Surveyor;*
- *As a building funded by a dedicated Coal and Wine Tax originally introduced solely for its construction, but later used to fund the Queen Anne Churches and continuing as a tax until the 19th century;*
- *For the associations with the Post Fire rebuilding of the City of London in which Sir Christopher Wren and Robert Hooke had leading roles; reconstructing many city churches and The Monument;*
- *For the number of urban planning schemes designed in succeeding centuries illustrating the desire to make St Paul's the focal point of views from the south bank and the river itself;*
- *For the survival of the Cathedral including bomb attacks by suffragettes in the early 20th century, Zeppelin attacks in the Great War and more famously during the London Blitz in WWII when it became a symbol of national resistance;*

### GPA3 Step 2 para 26, last sentence:

*We recommend that this assessment should first address the key attributes of the heritage asset itself.*

### SPSS 8.11-8.15

This recommendation in GPA3 is met by reference to SPSS and in particular those parts of the Summary of the Significance of St Paul's (paras 8.11-8.15) that relate specifically to the distant or wider setting. This provides the framework for assessing the extent and nature of the physical surroundings and provides the introduction to the detailed analysis below.

In this case study, those intellectual or other relationships which can be experienced and are therefore manifest within the setting of the Cathedral have been identified. This is provided later in the assessment (Section 4.0 below) because GPA 3 suggests a process of sequential steps.



- *For the role of the building as the venue for national events, both commemorative and celebratory including royal weddings, jubilees and memorial services;*
- *For the social and spiritual values that have been attached to the Cathedral over centuries.*

### **Architectural Interest**

- *As the work of Sir Christopher Wren one of Britain's greatest architects and a figure of international significance in terms of architecture and science. The building is regarded by many as his masterpiece;*
- *For containing the work of craftsmen including Nicholas Stone, William Kempster, Edward Pierce, Francis Bird, Caius Gabriel Cibber, Grinling Gibbons and Jean Tijou when first constructed;*
- *For its relationship with other Wren classical designs including the City Churches and particularly their towers and spires which amplifies the experience of significance and landmarks;*
- *For its relationship with the monolithic freestanding classical column of The Monument;*
- *For the use of expertly selected materials and advancing technology in construction, including Portland stone, the favoured material for rebuilding important civic buildings and structures in London from the late 17th century.*
- *For the scale of the design, designed to be visually dominant and located on the site of the previous Cathedral on elevated ground;*



St Paul's: Close setting from the south (© Historic England Archive)

- *For the reconciliation of the traditional Latin cross plan favoured by the Anglican church with the centralised oriental and continental Baroque plan favoured by Wren, illustrated through documented drawings and the Great Model;*
- *For the external design of the drum and dome, the largest of its type in England at the time and regarded as one of the most perfect in the world (Bannister Fletcher, Summerson and Pevsner), Wren drew on models from Rome and Paris and his exploration of ancient architecture and his interest in geometry as a pure form of architecture.*

Refer to SPSS SB1

**Artistic Interest**

- *For the external sculptural decoration including in the pediments and crowning figural sculptures, including their iconography;*
- *For the examples of the craftsmanship of Francis Bird, Caus Gabriel Cibber, Jean Tijou, Nicholas Stone, and Edward Pierce among many others;*
- *For the various representations of the building in art and photography including by Canaletto, John O' Connor, Frederick Goff and John Piper;*
- *For the artistic programme that continues today with new commissions and installations.*

12.6 SPSS SB1 identifies the close setting comprising the Churchyard as a key element that contributes to:

- *Experiencing and understanding the architectural scale and composition of the building at close proximity as it towers above you;*
- *An appreciation and experience of the high quality of architectural detail and decoration including the iconography;*
- *The cultural importance of the Cathedral, in particular the part played by the west entrance and steps in London's cultural and ceremonial life;*
- *The culmination of the ceremonial route which is integral to the role of the Cathedral historically and culturally;*
- *The designed connection with the river over the Millennium Bridge which enhances appreciation of the architectural significance and an understanding of the historic river connections of the Cathedral.*

These contributions including are considered in greater detail below.

12.7 In terms of the physical surroundings, the summary of the positive contributions of the physical surroundings in the close setting SPSS, SB11 identifies as positive the fact that it is an area that has been a place of Christian worship for over a millennium and encompasses streets and spaces spanning a similar period. It is an area of great architectural significance including one of the greatest concentrations of designated heritage assets as well as numerous, non-designated buildings of high architectural quality from different periods. It is an area of internationally important archaeology including the city's largest intact area and depth of deposits remaining of the Roman and medieval city. It is also an area that attracts community events and public gatherings and contains important green spaces which contrast with the very active western area in front of the Cathedral; the congregation/meeting point for the millions of visitors to St Paul's.

### SPSS SB11

#### SPSS Part Two Evidence Base

Detailed analysis of contribution should be constructed by continual reference to, in this case, SPSS SB11 and draw on the more detailed evidence in the SPSS Evidence Base (Part Two)



St Paul's Close setting  
from the South-East  
(© Historic England  
Archive)

12.8 The open, southern section of the Churchyard provides some of the best opportunities to appreciate and understand the design of the Cathedral, including mass, plan form and surface decoration, with similar opportunities available from the western section of the close setting. The ability to appreciate the finer architectural details is particularly strong from the southern and eastern areas of the Churchyard in green spaces, but the ability to circumnavigate the whole building and appreciate its scale towering above, amplified by the ability to experience and understand those other buildings with historic functional or architectural relationships with the Cathedral from all periods is, perhaps, the unique contribution of the close setting in terms of St Paul's. All make a strong positive contribution to the historic and architectural significance of the Cathedral.

## Physical contribution

- 12.9 The close setting can be appreciated as elevated primarily from the approaches to the west and south. Entering the west end of the Churchyard by climbing Ludgate Hill is now the most direct way to experience the natural topography and offers an impressive series of unfolding and changing views of the dome and towers of the Cathedral, culminating in the revelation of the impressive west front as a whole which is a key element of its significance as the pre-eminent ecclesiastical building in the Baroque style in the country. The elevated topography can also be experienced from the south although it is a very different one as the contours have been heavily engineered.
- 12.10 The more popular approach for visitors from the south is the Millennium Bridge which rises gracefully at either end and is considerably elevated above the river. The perceived topography in terms of the relationship of the river to the Cathedral is therefore very different and the primary experience is the architectural relationship between the bridge and St Paul's which finally realised plans for an improved connection between the Cathedral and the Thames that had been proposed for over two centuries.

### GPA3 Step 2 Paragraph 26 first bullet.

This part of the case study contains a descriptive analysis of what can be seen and how St Paul's is appreciated within this part of its setting.

### GPA3 Assessment Step 2 Checklist

The analysis incorporates several of the attributes identified in GPA3 Assessment Step 2 Checklist including:

#### *Physical:*

- *Topography*
- *Aspect*
- *Definition, scale and grain of streetscape, landscape and spaces*
- *Historic materials*
- *Green space*
- *Degree of change over time*
- *Functional relationships and communications*

#### *Experience of the asset:*

- *Surrounding townscape character*
- *Visual dominance or prominence*
- *Accessibility and patterns of movement*
- *Intentional visibility with other historic or natural features*



**SPSS Part One section 5.0, SB1**

The assessment is informed and structured by reference to relevant elements of section 5.0 of the SPSS, including SB1 (such as sky space, river corridor, close setting).

View from the Stone Gallery of St Paul's south over the south transept to the Millennium Bridge (© Historic England Archive)

- 12.11 The close setting provides some of the best opportunities to experience the architecture against clear sky. The more open areas to the south and east present a good opportunity to experience and appreciate the sculptural decoration of the Apostles along the balustrades and pediments which are key elements of the artistic interest of the Cathedral and part of the best collection nationally of a Baroque sculptural group. Those figures to the west are set against the Cathedral towers as a backdrop rather than against clear sky. The clarity of the form and design of the peristyle of St Paul's is particularly striking as experienced from the close setting and there are opportunities to appreciate both the Cathedral and also the tower and steeples of several Wren/Hawksmoor churches, sometimes also against clear sky (see below).
- 12.12 The river corridor is largely invisible from St Paul's Churchyard at ground level although its presence can be surmised from the ability to appreciate the Millennium Bridge with Tate Modern beyond, framed by the commercial development along Sermon Lane and Peter's Hill. As Peter's Hill pedestrian area bridges over Upper Thames Street the river itself can be seen at this location which offers a unique ability within the close setting to appreciate two Wren/Hawksmoor ecclesiastical buildings and the river together.

**SPSS SB4, 5, 6, 7, 8**

SPSS Part Two: Evidence Base

The following paragraphs draw on SB4, 5, 6, 7, 8 and contain some elements of information from the SPSS Evidence Base.



12.13 The scale of development around much of St Paul's Churchyard has notable consistency, although of different characters. The western end at the crown of Ludgate Hill is approximately six storeys high and largely of late 19th Century commercial character using revivalist styles. Modern 20th and 21st century commercial development adheres to the general height, although the vertical emphasis and rhythm of the historic buildings is not always followed. The overwhelming material is stone, and the tones of the materials complement the Cathedral.



Condor House and the south side of the churchyard (© Historic England Archive)

12.14 The development is back of pavement and provides a clear boundary to the Churchyard. This clarity extends as far as the south-west tower of the Cathedral when the space opens up considerably to the south and the building line is set back behind a series of green spaces. The ability to appreciate the historic boundary of the Churchyard is thus changed and eroded from its historic form. The generally consistent height and mass of development is, however, maintained; although it is predominantly of brick of various tones, there is some stone including red sandstone at Bracken House on the south corner of the Churchyard at the junction with Cannon Street. This consistency contributes to the architectural impact of the Cathedral by reflecting the consistency in Wren's design below the parapets but also emphasising its greater scale, mass and height.

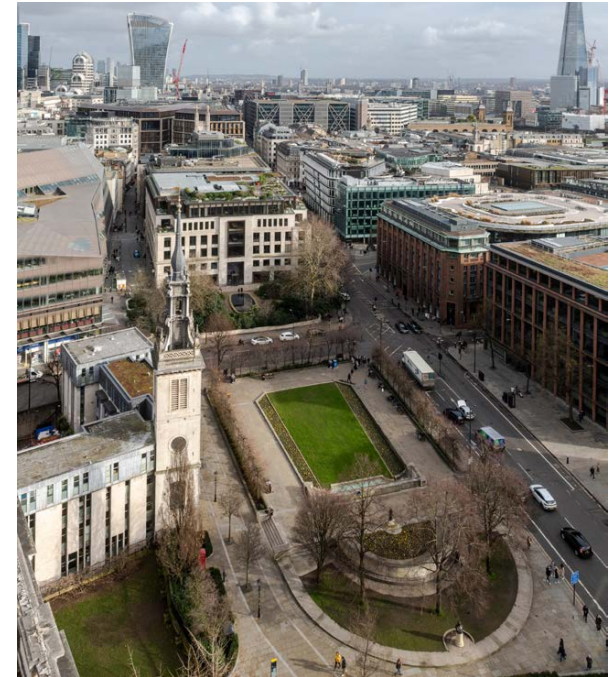
12.15 By contrast, the eastern end of the Churchyard is defined by the walls of open spaces including the Festival Garden, New Change and the trees behind the wall along New Change to the east. One New Change, a 21st century commercial development, which replaced a brick predecessor, is a notable exception in the close setting by being clad in coloured glass; although maintaining the consistent height of development around the Cathedral and balancing with St Paul's Choir School immediately opposite which is on the boundary with the Cathedral Churchyard. One New Change represents a transition between earlier 20th century Post War commercial development and much newer redevelopment with increased use of glass in the area immediately to the north east of the Cathedral at its junction with Cheapside. In this area of the setting the Cathedral is, somewhat surprisingly in light of its mass, scale and height, not a strong presence in the immediate street scene.



St Paul's from the green spaces to the south and east  
(© Historic England Archive)

12.16 The green space to the south of the Cathedral contrasts with that to the east and they contribute in different ways to an ability to understand the architectural and historic significances of St Paul's. The connected spaces which form an arc along the south side of St Paul's Churchyard are urban in character and are dictated in part by the historic routes of Carter Lane and Peter's Hill. They incorporate pedestrian routes that are heavily used as they form the junction between the visitor route over the Millennium Bridge and the activity along the south side of the Cathedral. They incorporate some limited areas of stone seating which are used in the summer, less so in the winter, but the space is heavily affected by the busy traffic that flows along the south side of the Cathedral, which is also an important public transport route. The area offers some ability to appreciate the architecture of the Cathedral, but with some of the lower sections of the building screened by trees. The area as currently experienced is the latest iteration in a number of interventions in the period from the end of World War II until the present that has sought to improve the setting of the Cathedral and mitigate, in some ways, the environmental impacts of traffic, although there is more work to be done to continue this improvement.

12.17 At the south-east corner of St Paul's Churchyard the Festival Garden, in combination with the tower of St Augustine's and the Choir School cumulatively illustrate the immediate Post War reconstruction of the city and the role St Paul's played in important national debate, particularly around architectural style and Post War planning. This area also illustrates the two main phases of reconstruction following catastrophic damage and loss in the 17th and 20th centuries and contributes to the idea of resurgence that is a key element of the identity of St Paul's. In combination with Paternoster Square to the north-west of the Cathedral these areas of the setting demonstrate that the process of Post War reconstruction actually evolved over 50 years. Only relatively recently was



Condor House and S side of Churchyard  
(© Historic England Archive)

it successfully completed in terms of providing an informed response to the significance of the building and revealing new views from the north as part of a successful urban space in Paternoster Square itself.

- 12.18 The green space that encompasses the eastern end of the Cathedral is of a different character, performs a different function, and contributes to significance in a different way. The “eastern Churchyard” is generally defined by historic railings to the north and south, the transepts and choir of the Cathedral, and the Cathedral Choir School to the west. It includes the area north of the north transept, the whole of the northeast corner of the precinct, the area east of the Cathedral between the East end and the Choir School, and the area south of the choir lying to the east of the South Transept. The surviving historic railings, which have been relocated over time, provide a clearer sense of the original approach to defining the space around the Cathedral and contribute strongly to both the architectural interest of the building but also its historic significance. They continue to mark the boundary between what appears to be more public, urban, space and softer, quieter private space, although there are controlled, public routes accessed from gates. None of these gates are situated in their original locations.
- 12.19 The eastern space contains several historic memorials 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. The character of the eastern Churchyard therefore contributes positively to the significance of the site of St Paul’s as a place of worship over centuries.

## Relationship with other Designated Heritage Assets

- 12.20 This part of the close setting contains several other designated heritage assets the majority of which were constructed a long time after the Cathedral was completed and therefore illustrate changes to its setting over time. A small number including the City Churches and The Monument are either contemporaneous with St Paul's and therefore make a stronger positive contribution to the significance of the Cathedral as part of the reconstruction of London after the Great Fire. St Paul's Churchyard forms the eastern half of the St Paul's Conservation Area and in that context is a significant open space and distinct in character from the alleys and streets north and south of Ludgate Hill which comprises the western half of the conservation area.
- 12.21 The ability to experience the Cathedral with the reconstructed City Churches from the close setting of the Cathedral amplifies the understanding of the area as reconstructed after the Great Fire and their architectural relationships including geometry, silhouette and variations on the Baroque style. These opportunities are:

### GPA3 Step 2: Paragraph 26 First Bullet second half

These paragraphs provide a descriptive analysis of the relationship between designated heritage assets within the setting of the Cathedral, utilising the GPA3 Assessment Step 2 Checklist alongside a brief assessment of the significance of the assets to identify any relationships.

In this case study, relevant designated heritage assets are considered in a separate appendix which provides a very concise assessment of historic and architectural significance and is therefore not just the list description. Any relationship with the special interest of St Paul's is provided in a sentence. (See Appendix below)

### GPA3 Step 2 Page 4 Para 9 first bullet:

*Settings of heritage assets which closely resemble the setting at the time the asset was constructed or formed are likely to contribute particularly strongly...*

### SPSS SB2

The case study draws on SB2 and a plan of the City Churches and St Paul's in Part 2.

**SPSS Part Two**

The assessment in the case study has drawn on the evidence base provided in Part Two of the SPSS, but that is insufficient. The SPSS is not intended to provide all the analysis required for every development proposal and professional judgement will always be needed to expand on how the relationships between assets contribute to the significance of St Paul's.



Cathedral from Dean's Lane adjacent to the historic Deanery (© Historic England Archive)



- 12.22 There are visual relationships between the Cathedral and the Chapter House; the Cathedral and St Paul’s Cathedral Choir School to the east; the Cathedral and the historic Deanery, and the Cathedral and the historic Choir School in Dean’s Lane that are tangible illustrations of past and current functional relationships. These make a positive contribution to the significance of the Cathedral as a place of worship in addition to the relationships arising from the architects and designers of the buildings.
- 12.23 Within the Churchyard there are important functional, historic and intangible relationships between the Cathedral and St Paul’s Cross and the site of the historic cross, which is marked out on the ground. The iconography of the Cathedral and in particular the depictions of Apostles and the auditory elements of the plan form in supporting the importance of proclaiming the Word of God, are a later manifestation of the role of the earlier St Paul’s Cross which acted as an important location for public proclamation and as a public pulpit.
- 12.24 An 1871 plan shows the northeast Churchyard marked as the “Churchyard of St Augustine Old Change united with St Faith under St Paul”, while the southeast is marked as the “Churchyard of St Gregory by St Paul’s united with St Mary Magdalen”. The space contains several gravestones and tombs which are remnants of the historic use of the area for burials. It also contains St Gregory’s Vault which relates to a former parish church attached to the south side of Old St Paul’s. The vault itself was separated from the church, being located in the southeast part of the Churchyard. It was dug in 1715 and 1716 so is contemporaneous with the completion of the new St Paul’s. The current monumental entrance has the date 1828 inscribed on it.

**GPA3 Step 5 paragraph 41**

New evidence about the relationship between assets and St Paul’s uncovered during assessment can be incorporated into subsequent revisions of the SPSS, and thereby contribute to GPA3 para 41: “Such assessment work is a potentially valuable resource and should be logged in the local Historic Environment Record.”

- 12.25 The Statue of Queen Anne at the west end of the Cathedral has important historic, artistic, and to a certain extent, architectural relationships with it. The erection of the statue to mark the completion of the Cathedral and its placement at the ceremonial west end of St Paul's both contribute to its historic and architectural significance. The original statue and plinth of Baroque design complemented the Cathedral stylistically and the sculptor also worked on St Paul's. The original statue, and to a lesser extent the replica, therefore, forms part of what is the outstanding collection of Baroque sculpture in a national context. The historic associations between the commissioning and funding of the Cathedral and what became known as the Queen Anne or Commissioner's Churches are also a positive attribute of the statue and its historic interest.
- 12.26 The railings, bollards and lampposts have obvious functional relationships with the Cathedral in providing boundaries for public and private space but in their current location and forms they illustrate the evolution of the Cathedral site, particularly at the end of the 19th century and also the Post War periods. They also illustrate the relationship between the Cathedral and some of its surveyors, tasked with ensuring that the building was maintained and where possible adapted or enhanced appropriately.

## Intellectual and intangible relationships

12.27 The intangible and intellectual relationships between the Cathedral and the close setting are many and varied and extend over centuries. There are, however, a number that can be appreciated and understood as they are partly illustrated by existing buildings and spaces. This includes Temple Bar, which formerly served an important ceremonial function given its unique position on the boundary between the City and Westminster. Monarchs would pause here to request permission to enter the City. New gates were hung for Nelson's funeral in 1806, and the Bar was draped in black for Wellington's funeral in 1852. The dressing of the gate in this manner adds to an understanding of the connections between the Cathedral as a national mausoleum for these major military figures in addition to the connections that can be made with the Cathedral as a centre of ceremonial and celebration in a national context.

### GPA3 Step 2 Para 26 Second Bullet

The assessment of intellectual and intangible relationships to a heritage asset may be extensive, or in the case of the majority of assets, much more confined. The primary purpose of the analysis in this section of the case study is to draw out those relationships that contribute and can be experienced because these will have greater resonance and weight.

### GPA3 Assessment Step 2 Checklist

The analysis has used the GPA3 Assessment Step 2 Checklist, considering in particular:

#### *Experience of the Asset*

- *Intentional visibility*
- *Rarity of comparable survivals*
- *Cultural associations*
- *Celebrated Artistic Representations*
- *Traditions*

#### *Physical surroundings*

- *Functional Relationships and Communications*



View under Temple Bar towards the north transept of the Cathedral  
(© Historic England Archive)

12.28 The intangible links between the Festival Garden and the Cathedral extend beyond London. The Official Festival of Britain Book, published by HMSO under the direction of Lund Humphries records:

*“ST PAUL’S IS LONDON’S PARISH CHURCH indeed a parish church for Kingdom and Commonwealth, a symbol of our faith and continuing spirit. It is the scene of the festival’s inauguration by His Majesty the King. At the east end of the Cathedral, on the edge of that desert of destruction which lies between Cheapside and Cannon Street, a permanent garden has been planted with the help of voluntary labour as a memorial of the city’s resistance to bombing, a green space amid the buildings and the traffic. In terms of money and labour, it is one of London’s less spectacular gestures, but this garden unites the capital very closely with the 1,500 cities, towns and villages which have answered this call to make this Festival a nation-wide adventure. For many places in Britain will be looking brighter this year, and many, like London will preserve as a reminder of 1951, some permanent benefit which the festival has helped to create.*

12.29 The intangible links include those to the image of the dome as a symbol of national resistance which reinforce the perceived role of St Paul’s at a time of national crisis and both of these symbolic elements can be appreciated together within the close setting. The bomb-damaged remains of St Augustine’s make a particularly strong contribution to an experience of this aspect of the symbolic role of St Paul’s. The Festival Garden, although not registered, has a strong claim to be regarded as a heritage asset for its historic interest in a national context. The intangible links and intellectual relationships between this element of the close setting and the Cathedral extend into the intermediate setting upstream of the Cathedral which contains Waterloo Bridge and the official exhibition site of the Festival of Britain.

### SPSS Part 2

To achieve this, the evidence base of SPSS (Part 2)

is the starting point for identifying relationships, which are analysed in combination with the assessments of significance of other designated heritage assets.

Professional judgement is required to build upon the foundations provided by SPSS to provide a proportionate, site-specific assessment; the SPSS is not enough on its own.

12.30 The intellectual and spiritual associations of the site of Paul's as a place of worship with other elements in the close setting include those with the historic city parishes of the old diocese. Citizens of surrounding parishes – usually without their own burial space - are known to have requested burial at St Paul's. This would have included the parishes of St Gregory by St Paul's and St Faith the Virgin under St Paul's. Several parishes also requested use of the burial ground here during times of epidemic. As St. Gregory's Church was demolished with the ruins of Old St Paul's after the fire (and never rebuilt) the 18th century burial vault in the eastern Churchyard remains the only visible and truly tangible evidence of its link to the Cathedral.



"Feed the Birds" from the film Mary Poppins located on the Great Steps of the Cathedral

12.31 The western area in front of St Paul's also has cultural and social significance celebrating its iconic role as part of the identity of the capital and reaffirming its relevance in terms of political and societal values. The use of the Cathedral as a filming location both for cinema and television has raised recognition of the building nationally as well as internationally. The symbolic importance of the space between the great steps and the statue of Queen Anne has also made it a location for international protest, drawing on the cultural and historic interest of the Cathedral as a means of gaining support or recognition. In this latter role the western end has now become a pulpit in an echo or continuation of the historic Paul's Cross and pulpit located at the eastern end of the Cathedral.

## Noise and activity

12.32 In general the activity and associated noise are a positive contribution to appreciating the significance of the Cathedral as central to the life of the capital and the nation. The excited buzz of visitors concentrated at the western elevation or seated upon the Great Steps re-affirms the importance of the St Paul's as a visitor attraction. The visitors mingle with Londoners hurrying about their business along the south side of the Churchyard, navigating the traffic and taking advantage of its more open boundary to take pictures of the building. To the east the activity is primarily commuter or business related, with the exception of those visitors who want to capture a new iconic experience of the Cathedral as reflected in the pool contained in the garden of 25 Cannon Street. Visitors also congregated on the viewing terrace of One New Change to take in the superb views of the dome and drum of the Cathedral set against clear sky and also seeming to be almost at eye level. (see views section below)

### GPA3 Step 2: Paragraph 26 Third Bullet

The analysis and assessment here derive from physically visiting the site and the relevant areas of setting. The purpose of the analysis is to establish the impact of noise and activity upon, primarily, the ability to experience the asset. Those impacts can be both positive and negative.

In terms of contribution to significance the relationships are, for the majority of assets more limited, but for those assets with architectural interest that is designed to attract attention or are visitor attractions, or designed for reflection and tranquillity, then bustle, anticipation etc does have a direct relationship.

This aspect of contribution made by setting is particularly relevant to the significance of the Cathedral as identified in the SPSS summary boxes.



12.33 Generally, the eastern Churchyard is quieter than its surroundings, with pockets of the Churchyard having both the feel and appearance of a private garden hidden within a busy area within the centre of London. This is largely owing to the “buffer zone” of trees surrounding the Churchyard, coupled with the towering exterior walls of the Cathedral and to a lesser extent the Choir School, which help to diminish noise from the adjacent roadways. Though the trees and buildings help to form a boundary, there are nonetheless ample views out from the Cathedral, most of which include large modern buildings within the surrounding area. However, it is also a cut through for those wanting to avoid the noise and activity of New Change and also a location in which to take a lunch, weather permitting, sheltering at the base of the Cathedral.

#### GPA3 Assessment Step 2 Checklist

Noise and activity can again be analysed using the framework of the GPA3 Assessment Step 2 Checklist because elements such as topography, cultural and functional relationships and tradition will all have an impact. For example, the links between Tate Modern and the Cathedral are informed by topography, cultural relationships and change within setting which combine to enhance the experience of the Cathedral as a cultural visitor attraction, experienced as the crowds walking between the two.

## Views to, from and across St Paul's in the Close Setting

12.34 There are numerous views of the Cathedral from all around the close setting of the Churchyard and all contribute to the architectural interest of the Cathedral in various ways. No formally designated views were designed by Wren although he was concerned about the visual and physical connection with the processional route to the west. The original alignment and extent of space has been reduced bringing the boundary between road and pedestrian area much closer to the statue of Queen Anne. The placement of the statue which was erected to mark the completion of the Cathedral was intentionally symbolic and also carefully considered in terms of the relationship with the west façade of the Cathedral. The unfolding series of views of the west end of the Cathedral with this formal composition immediately outside the western façade, therefore, make a particularly strong contribution to its architectural and historic interest. Critical to the contribution made by these views to an appreciation of architectural significance is the clear sky space. Greater weight would therefore be attached to these views as well as additional views which respond directly to the architectural formality of the Cathedral.

### GPA3 Step 2 Paragraph 26 Fourth Bullet

### GPA3 Step 2 Paragraph 30

Analysis of views should always follow other aspects of setting assessment because only then can weight be ascribed to individual views.

The advice of paragraph 30 of GPA3 is particularly important when assessing views: it notes that it is not the significance of the asset in the view that is important but how the view enables significance to be appreciated. It is vital to be clear between the assessment of a view (for example, a locally or strategically designated view) and an assessment of its contribution to enabling significance to be appreciated.

The analysis therefore starts with a summary of the types of view that exists and an initial identification of which views might have more weight attached. This exercise should be informed by the SPSS but should not rely on views identified for other purposes or cases.



St Paul's from the roof of Tate Modern with the Millennium Bridge and four city church towers visible (Wikimedia Commons - public domain)

The text box in GPA3 para 27 p10 provides an approach that offers greater consistency although the dangers of simply overlaying different view constraints should be avoided in a heritage context. This type of diagram is not a substitute for a qualitative assessment of the contribution of views to the significance of the historic environment, or how they allow this significance to be appreciated.

#### SPSS SB1

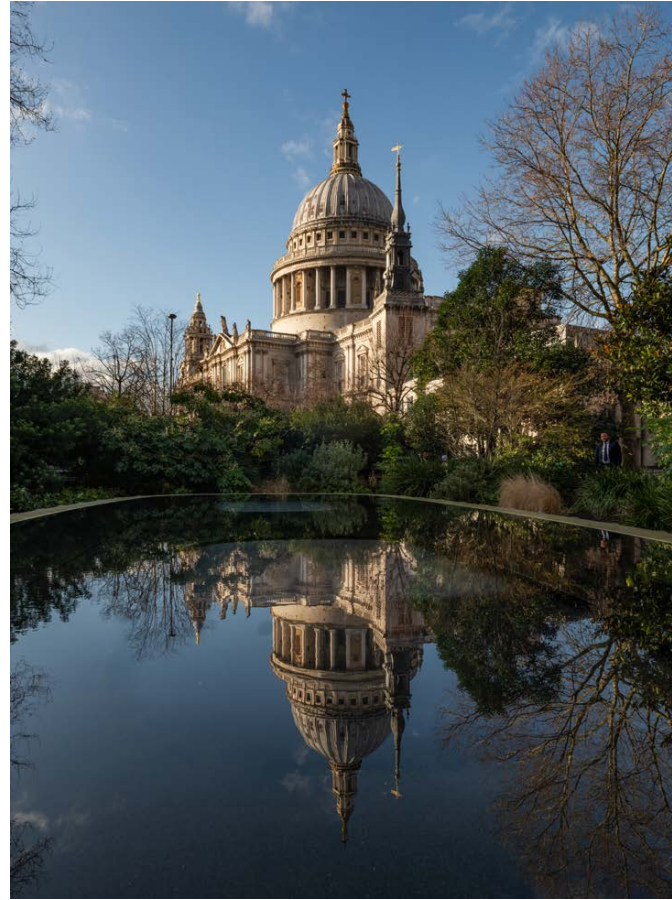
Using the ZVI as the starting point and then taking the key elements of setting as set out in SPSS SB1 for the framework, a views plan can be constructed to show where the contribution of setting might be affected by the development. It is important to remember that views from the Cathedral should be included as well.

12.35 There are also new views formally aligned with important architectural elements of the Cathedral and which contribute to its significance. They are effectively a tangible acknowledgement of the importance of the Cathedral when developing within its setting. The most spectacular new, formally designed view, for a number of reasons, is that from the Millennium Bridge. (see *Approaches below*)



St Paul's Cathedral dome, balustrade and statuary from the roof terrace of One New Change

- 12.36 Formally designed views from One New Change, both at ground and also roof level, are oriented towards the Cathedral. The view is framed at ground floor level but panoramic at upper level. The expanse of clear sky space behind the dome is almost the perfect way to experience its geometry and the silhouette of the statues along both transept pediments which reveals its artistic interest. At ground level is a new route from Cheapside to New Change which is open to the sky, reminiscent of the historic alleys of the city, and this 'slot' extends to the central pedestrian crossing culminating in an atrium rising through the full height of the building and containing a public artwork. The architect Jean Nouvel was explicit in stating that he purposefully made sure "the design is calm and deferential to St Paul's".
- 12.37 In addition to the dome and Cathedral access to the roof level of One New Change also enables a number of Hawksmoor and Wren City Church towers and spires, and the residential towers of the Barbican to be experienced in conjunction with the Cathedral. The central "slot" of One New Change has also been carefully considered and when seen from the Stone Gallery leads the eye directly to the Tower of St Mary Le Bow on Cheapside providing a clear visual link between two contemporaneous heritage assets in an otherwise complex and "noisy" roofscape and urban scene.



New views of St Paul's contributing to understanding and appreciating architectural significance  
(© Historic England Archive)

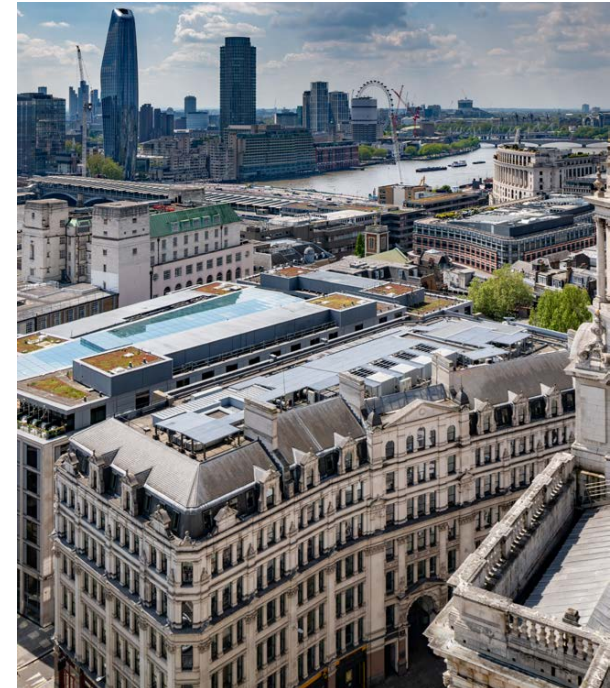
12.38 There are some views of the Cathedral from the close setting which, although not formally aligned also have additional weight because of the increased contribution they make to an understanding of the evolution of the Cathedral precinct and the way it functioned historically, and thus contribute to an understanding of aspects of the historic interest of the Cathedral. These are concentrated in Deans Yard and are the only ones now framed by historic environment of the curving and twisting narrow streets and alleys that were once characteristic of the area. Deans Yard, as the name suggests was the location historically of ancillary buildings to the Cathedral, without which it could not perform its function. The views are picturesque and primarily oriented to the west end of the Cathedral and the statue of Queen Anne with the Great Steps and portico rising beyond. The ability to appreciate the form of the portico is being eroded by the increasing height and scale of new development beyond the immediate or close setting to the north which is now becoming visually attached to the silhouette of the Cathedral at an important lower level, which is the entablature over the ground floor.



West front of St Paul's from Deans Yard  
(© Historic England Archive)

### Views from St Paul's

12.39 St Paul's Cathedral attracts almost two million visitors each year and many of them climb up to the Stone Gallery and Golden Gallery to enjoy the views. These are key views which enable the former dominance of the Cathedral to still be appreciated in part. It is primarily the roofs of buildings immediately around the Cathedral which are seen from above by large numbers of people, in combination with the river. Further away the form of buildings, parts of their elevations and skyline elements also become visible. Within the close setting the grain and alignment of development defining the Churchyard can be experienced and the approach from the Millennium Bridge is a particularly strong element in the view.



View from the Stone Gallery SW over the River (© Historic England Archive)



## The Approaches: south from the Millennium Bridge

- 12.40 The most direct way to appreciate the height of the Cathedral site relative to the river is to approach from Paul's Walk, from which level you can see the drum and peristyle of the Cathedral with the dome and lantern rising above against clear sky. The Millennium Bridge is elevated above you and by climbing the steps of Peter's Hill the landing area at the end of the bridge is reached, revealing the vista towards the south side of the Cathedral. The pedestrian approach is then level until it crosses Queen Victoria Street when it again rises, more gently, through a series of ramps and shallow steps as the full extent of the south side of the Cathedral is then revealed once the Churchyard is reached.
- 12.41 The high-level approach from the bridge itself provides, in addition to the obvious visual connection, cultural connections between Tate Modern on the South Bank and St Paul's to the north. Further associations include the high design quality of both the bridge and the Cathedral which share structural innovation and daring and the associations of the two structures with what are acknowledged to be British architects of the first rank.
- 12.42 The popularity of this impressive new approach cannot be challenged and is in no small way due to the clarity of the connection and the formality of the view. The axial relationship with the south portico is a superb response to the Baroque composition of St Paul's and a significant, positive change in the setting of the Cathedral.



Approach to St Paul's from Tate Modern and the Millennium Bridge revealing the consistent height of development as a result of the St Paul's Height policy and the axial relationship of the bridge with the south portico, drum and dome. The towers of St Benet Paul's Wharf and St Mary Somerset still retain a skyline presence and from the bridge the imposing mass and height of Faraday House draws attention away from the Cathedral (Top left, bottom left, bottom right © Alan Baxter; top right © Historic England Archive)

## The Approaches: west from Cannon Street Station to St Paul's Churchyard

12.43 The ability to experience elements of the Cathedral from the eastern approaches extends a considerable way along Cannon Street. At its junction with Abchurch Lane looking west along it is possible to see the SW tower of the Cathedral as the terminal point of a view framed by generally consistent commercial development dating from the later C19 through to the 21st Centuries. The close setting of the Cathedral cannot yet be experienced but the SW tower is set against clear sky. Its silhouette is clearly appreciable and the strongly moulded cornices and architectural elements including the oculi and tempietto stage of the tower are prominent. The setting is busy with office workers, fewer tourists but a significant amount of traffic providing activity.



View of St Paul's at the junction of Cannon Street and Queen Victoria Street (© Historic England Archive)

- 12.44 The otherwise general consistency of building line, height and mass of development framing the Cathedral is interrupted by the taller height and different materiality of Cannon Street Station to the south side and the terracotta and orange brick of 123-127 Cannon Street on the north, both of which are therefore prominent elements in the setting. To the north it is also possible to experience elements of St Mary Abchurch in combination with the tower of the Cathedral.
- 12.45 Progressing west along Cannon Street to its junction with Dowgate Hill the character of the street becomes more clearly late 20th and early 21st century commercial development particularly to the north. The SW tower of the Cathedral is becoming more prominent and the trees to south-east of the Churchyard become appreciable; the south aisle and south transept pediment are emerging into the view with the apostles along the pediment silhouetted against clear sky. There is a greater experience of the architectural form and decoration of the Cathedral at this point.
- 12.46 Continuing west, Cannon Street once again reduces in width with a very consistent building line of C19th century commercial buildings, largely masonry construction (brick and stone) and mainly in similar forms of Italianate or classical style along the south side. The consistency of the development extends to building height on both sides of the street. At the junction with Queen Street the character changes again and one of the few surviving 18th century former residential buildings of the city can be appreciated in combination with the Cathedral. The Sugarloaf PH and the former Credit Lyonnais building are also intervisible providing a distinct moment in the approach to the Cathedral. It is now possible to appreciate the more detailed architectural treatment of the SW tower which remains silhouetted against clear sky, but in addition to the trees and south transept, the dome is also emerging as a skyline presence.



The evolving view towards the Cathedral starting from Cannon Street Station, with the southwest tower, south transept and dome silhouetted against the sky. At various points the view is framed by towers and glimpses of City Churches, including St Mary Aldermary (© Alan Baxter)

The penthouse addition to 31 Cannon Street on the north side of the street unfortunately obscures the peristyle below the dome and is a visually prominent incident along an otherwise generally consistent sky line. This consistent skyline contributes to the architectural interest of the Cathedral and in particular the visual prominence of the dome and peristyle. As the Cathedral is approached the relationship between the penthouse and the Cathedral changes and it then obscures the dome itself before receding from view.

- 12.47 The junction of Cannon Street with Queen Victoria Street enables the Wren Church of St Mary Aldermary to be appreciated in combination with elements of the Cathedral, the SW tower which is an interesting Baroque counterpoint with the upper stages of the Gothic tower of St Mary's, both of which can be appreciated against clear sky.
- 12.48 The final section of Cannon Street as it emerges into the Churchyard is characterised by 20th and 21st century commercial development of very consistent mass, footprint, height and therefore grain. There is less pedestrian activity. The boundary with the Churchyard is signalled by the different character and materials of bracken house to the south balanced against the trees to the north. The SW tower of the Cathedral is prominent between the two with further trees beyond and set against clear sky. The lantern of the SW tower can be appreciated with the main lantern of the dome which rises above the trees to the north.
- 12.49 As Cannon Street meets with St Paul's Churchyard the whole length of the Cathedral is gradually revealed in combination with the tower of the former church of St Augustine. The setting in this location becomes more traffic dominated although increased pedestrian activity to the west of the junction with New Change is clearly appreciable.

## Summary of the contribution of the close setting to the significance of St Paul's

12.50 The summary analysis that follows is neither exhaustive nor a substitute for the more detailed assessment above; it should only be considered in conjunction with it.

Element of significance	Positive	Neutral	Negative
St Paul's as example of the reconstruction of the City of London after the Fire.	The ability to experience the Cathedral with tower of St Augustine's, St Vedast, St Nicholas Cole Abbey, St Mary Somerset, St Mary Aldermary and St Benet, Paul's Wharf. The visual connections between the Cathedral and the Chapter House, and Deanery.	The majority of later development within the Churchyard.	Later development to the east and the south which obscures the visual connections between these assets.

Element of significance	Positive	Neutral	Negative
Pre-eminent national example of a Baroque ecclesiastical building.	The approach from Ludgate Hill which displays the drama of the Baroque style, the new approach from the south which provides for an axial connection and the opportunities to appreciate the sculptural decoration of the Cathedral, primarily those from the south and east both at ground level but also from the terrace of One New Change. The ability to make connections with the other City Churches in the close setting and just beyond.	The majority of the later development in the Churchyard. The general consistency of commercial development along Cannon Street is neutral, although where it contains elements of earlier phases of change, particularly from the 19th and early 20th centuries which use similar materials or classical styles then the contribution to historic interest is positive.	New development to the north west of increased height becoming visually attached to the silhouette of the west front at important locations in terms of the architectural design of the Cathedral. The penthouse of 31 Cannon Street which obscures key architectural elements of the central feature of the Cathedral which is the dome and peristyle below.
Urban Planning Schemes focussing on the river.	Millennium Bridge, Peter's Hill and Upper Thames Street and the St Paul's Heights policy area.	The majority of the setting.	Departures from the St Paul's Heights policy including Millennium Bridge House as they undermine one of its objectives which is to maintain the Cathedral as prominent in relation to the river.



Element of significance	Positive	Neutral	Negative
Role of the building as the focus of national commemoration or celebration.	The processional route from Ludgate Hill and the Festival Garden, the western area adjacent to the Great Steps. The new accessible entrance to the north transept improving access into the Cathedral for services and visitors. The open space to the south of the Cathedral which can be used to accommodate spectators and host events.	n/a	n/a
The relationship of the Cathedral with other Classical Designs by Wren.	The ability to appreciate the Cathedral with Temple Bar, the other Wren/Hawksmoor Churches, the Deanery, and the Chapter House.	Majority of the close setting.	Later development that has obscured visual connections between the City Churches and the Cathedral.

Element of significance	Positive	Neutral	Negative
<p>Geometry of the drum and dome and interplay of architectural elements of the composition.</p>	<p>The majority of the setting contributes to the ability to understand and appreciate the interplay of the architectural composition but with particularly strong contributions made by the approaches from the west and south; the new route provided through One New Change and the roof terrace. The open space to the south-west of the Cathedral including the garden adjacent to 25 Cannon Street also make a strong contribution.</p>	<p>Majority of close setting.</p>	<p>31 Cannon Street Penthouse.</p>

Element of significance	Positive	Neutral	Negative
<p>An appreciation and experience of the high quality of architectural detail and decoration including the iconography; (SB1).</p>	<p>The eastern and southern areas of the setting in particular enable the decoration to be clearly appreciated. Those sections of the setting to the south west enable the Apostles to be appreciated against clear sky, as does the terrace of One New Change. The Millennium Bridge approach culminating in Sermon Lane provides direct appreciation of the important symbolic sculpture on the south portico pediment. The western area and great steps provide opportunities to appreciate the statue of Queen Anne and the architectural treatment of the ceremonial entrance to St Paul's. The northern section of the Churchyard provides similar opportunities although distanced by the mason's yard enclosure.</p>		<p>The Mason's Yard to the north of the Cathedral, although it is necessary for the effective conservation of the building. Some mature trees obscure elements of the building, although they have other amenity and environmental value.</p> <p>Intrusive highway signage along New Change and the western end of Cannon Street. The traffic dominated character of the setting at the junction of the two streets.</p>

Element of significance	Positive	Neutral	Negative
<p>Experiencing and contributing to understanding the architectural scale and composition of the building at close proximity as it towers above you (SB1).</p>	<p>The south and west areas of the setting allow the architectural scale of the Cathedral to be clearly experienced. The Great Steps at the west end are an integral element in this appreciation. The eastern Churchyard allows very close inspection of individual areas of carving which is not possible elsewhere. The former cloister area immediately adjacent to the south side of the Cathedral offers the ability to appreciate the architectural scale of the current building but also its relationship in terms of composition with part of the previous building.</p>	<p>The remainder of the close setting.</p>	<p>Management of access and security has a negative impact.</p> <p>North Yard does not contribute to an appreciation of the architectural appearance of the Cathedral, its presence, does, however, contribute to an understanding of the historic craft and maintenance of the Cathedral's fabric, and thus aspects of its architectural and historic interest.</p>

## Note on other Heritage Assets

- 12.51 The following table, Appendix 1, identifies heritage assets within the setting of St Paul's that make a positive contribution to its significance, or contribute positively to the ability to appreciate and understand that significance. For the case study it has been carried out as a desk-based exercise, but in assessment of development proposals fieldwork is required.
- 12.52 The initial identification of assets that may be potentially affected by a development is Step 1 of GPA3. The relevance of those assets to the Cathedral and the contribution they make to its significance will then be a matter of professional judgement, based on the identification of the key significances of St Paul's as set out above.
- 12.53 The table below therefore contains, in a very concise form, those assets within the chosen area of setting and a brief overview of how they contribute to the significance of St Paul's. This can be understood as the basis for moving onto step 3 of the GPA3 Guidance, which is the assessment of impact, which is beyond the scope of this document.

## Appendix 1: Relevant designated heritage assets in this part of the setting of St Paul's, and contribution to its significance

LEN and Grade	Address and Asset	Date	Significance
1393844 Grade I GV with St Lawrence Jewry Drinking Fountain	St Paul's Churchyard: Temple Bar	1670-72 by Joshua Marshall and Thos Knight with possible involvement by Christopher Wren Restored by Architects Freeland Rees Roberts when relocated in 2000-4.	Historic interest as unique public structure connected with Sir Christopher Wren and as now sole surviving City of London Gateway and the old boundary gate at junction of Fleet Street and the Strand between Westminster and the City of London. Historic interest for ceremonial association and backdrop to pageantry and punishment. Historic interest in its relocation to Hertfordshire and return to London. Architectural Interest as proto-Baroque Portland stone design with artistic interest in the sculpture by John Bushnell. Group Value with St Paul's Cathedral.  <b><i>Strong positive contributions to the key elements of significance set out in SPSS SB1</i></b>
1079121 Grade I GV with the Cathedral	St Paul's Churchyard: Tower of former Church of St Augustine	Church tower rebuilt 1680-4 completed 1695-6 by Christopher Wren spire designed by Hawksmoor. Church body destroyed 1941, spire reconstructed 1966 by Seely and Paget.	Architectural interest: associations with Wren and Hawksmoor and the Baroque style, Portland Stone and lead spire. It is one of the more admired City church spires culminating in the distinctive elongated onion dome. It has particularly strong group value being the closest of the City Churches to Wren's Cathedral, it remains a special landmark tower, both for its original design and for its strong relationship with St Paul's. Historic interest for illustrating the post fire reconstruction of the city and for further post-war reconstruction, mirroring that of St Paul's. Also, of historic interest for the Post War planning of the city which was informed by St Paul's and for Urban planning to the south of the building.  <b><i>Strong positive contribution to key elements of significance set out in SPSS SB1</i></b>

LEN and Grade	Address and Asset	Date	Significance
1194622 Grade I	St Paul's Churchyard: Railings to Churchyard of the Cathedral Church of St Paul	Original 1712 heavy cast iron railing cast in Lamberhurst, repositioned in 19th and 20th Centuries.	<p>Architectural Interest for association with Wren and Hawksmoor who produced designs for the original demarcation of the Churchyard. Portland stone and the Baroque baluster designs relate to the architecture of the Cathedral. Technological (architectural) interest in casting of metal historic interest for connections with the iron industry of the Weald. Historic interest as the first examples of public railings in the city of London as part of post Fire reconstruction.</p> <p><b><i>Strong positive contribution to the architectural interest of the Baroque design and materials of the Cathedral. Strong positive contribution to the evolution of Churchyard space and the introduction of railings for the first time in the City.</i></b></p>
1359191 Grade I	Dean's Court: Screen wall and gateways to forecourt of St Paul's Deanery	C18 part rebuilt in 2017.	<p>Architectural interest: Portland stone caps, plinth and finials in classical style complementing the domestic style of Georgian architecture. Historic interest in for association with the Deanery, completed before the Cathedral was finished and an illustration of the reconstruction of the city following the Great fire.</p> <p><b><i>Positive contribution to significance of the Cathedral illustrating post Great fire reconstruction, and functional relationships with it.</i></b></p>
1064683 Grade I	Dean's Court: St Paul's Deanery	1670-3 probably by Edward Woodroffe draughtsman to Wren who may have influenced the design. Now administrative HQ of the Bishop of London.	<p>Architectural Interest as good example of a classical domestic building characteristic of later C17th Century with association to Wren. Historic interest in illustrating reconstruction of the City of London after the Great Fire. Historic interest in the re-establishment of the site for a deanery following demolition and replacement by tenements in the mid C17.</p> <p><b><i>Positive contribution to significance of the Cathedral illustrating post Great fire reconstruction, and functional relationships with it and architectural relationships as example of simple classical domestic design and St Paul's as pre-eminent ecclesiastical building in the Baroque style</i></b></p>

LEN and Grade	Address and Asset	Date	Significance
1079147 Grade I	Queen Victoria Street: College of Arms	1670-77 much altered including reduction as a result of road improvements and restored, including yellow brick range to rear of east return 1844. Iron gates and screen 1956. A replacement for its earlier home Derby House on approximately the same site and designed by Francis Sandford and Morris Emmett.	Architectural interest in red brick with rubbed brick and stone dressings and use of brick rustication. Formal symmetrical design with projecting wings enclosing a front court, with central emphasis to the side wings. Classical design approach incorporating an Ionic order on giant pilasters and using small pane sash windows. The style has affinities with earlier C17 examples including those by Wren. Historic Interest as one of the few remaining heraldic authorities in Europe and founded by Richard III and on this site from the mid C16. The building also represents part of the reconstruction of the city after the Great Fire and contemporaneous with the Cathedral. There is also an historical relationship between the college and St Benet Paul's Wharf which is its official church and has been since 1555. The formal proclamation of the accession of a new monarch, one of the roles of the college of Arms also involves a public announcement from Temple Bar. <b>Positive contribution to the historic interest of the Cathedral in illustrating the reconstruction of the city after the Great fire. Positive contribution to the architectural interest illustrating the use of the classical style in civic buildings but with affinities to the Chapter House and other Wren designs.</b>
1064666 Grade I	Foster Lane: Church of St Vedast	1670-73 by Wren. Tower 1697 interior burnt in World War II and rebuilt after the war in facsimile.	Architectural interest: classical design by wren with an auditory plan. Portland stone and copper roof. Fine stone tower and steeple with arched windows, key stoned oculi and strong cornice. Historic interest: rebuilt city church following the Great fire and then again after World War II. <b>Strong positive contribution to key elements of significance set out in SPSS SB1</b>
1079146 Grade I	Knight rider Street: Church of St Nicholas Cole Abbey	1671-81, by Sir Christopher Wren, on the site of an earlier church. Interior destroyed in World War II and reconstructed in near facsimile.	Architectural Interest as example of Wren's Classical style in Portland stone and simple, square, auditory plan. Rusticated angles to main body of church and tower prominent urn finials and octagonal lead spire. Historic interest illustrating reconstruction of the city following the great fire and then again following World War II. <b>Strong positive contribution to the Cathedral as a pre-eminent place of worship in the city and the classical style including use of materials. Strong positive contribution to the historic interest of the Cathedral including amplifying its role as part of the reconstruction of the city after the Great Fire</b>



LEN and Grade	Address and Asset	Date	Significance
1358904 Grade I	Upper Thames Street: Tower of former Church of St Mary Somerset	1686-94, by Wren. Body of church demolished in 1871.	<p>Architectural interest as an example of Wren's characteristic classical style with a dignified Portland stone tower crowned by urns and obelisks on pedestals and contained arched openings and oculi with keystones.</p> <p>Historic interest illustrating the reconstruction of the city following the Great Fire</p> <p><b><i>Strong positive contribution to the Cathedral as a pre-eminent place of worship in the city and the classical style including use of materials. Strong positive contribution to the historic interest of the Cathedral including amplifying its role as part of the reconstruction of the city after the Great Fire.</i></b></p>
1079145 Grade I	Queen Victoria Street: Church of St Mary Aldermary	Late C17, by Wren, incorporating work of early C16 and early C17, especially in tower.	<p>Architectural Interest in materials and design by Wren particularly retaining the previous Gothic style, unusual in the post fire City Churches. Historic Interest as an example of the post Great Fire reconstruction of the city of which St Paul's was a prominent element.</p> <p><b><i>Strong positive contribution to the Cathedral as a pre-eminent place of worship in the city. Strong positive contribution to the historic interest of the Cathedral including amplifying its role as part of the reconstruction of the city after the Great Fire.</i></b></p>
1358896 Grade II*	St Paul's Churchyard: Chapter House of St Paul's Cathedral	1712 by Christopher Wren roof and interiors rebuilt after World War II.	<p>Architectural interest as a design by Wren contemporaneous with the construction of the Cathedral and in his red brick domestic style of architecture. Historic interest for functional connections with the Cathedral and as a purpose-built Chapter House and separate from the main Cathedral. Historic Interest in survival and repair following the Second World War.</p> <p><b><i>Strong positive contribution to architectural interest as work of Wren and role of the Cathedral as pre-eminent ecclesiastical building following the reconstruction after the Great Fire. Shared historic interest in damage and reconstruction between both buildings.</i></b></p>

LEN and Grade	Address and Asset	Date	Significance
1391842 Grade II* GV with the Cathedral	New Change: St Paul's Cathedral Choir School	1962-7 by the Architects' Co-partnership lead architect Leo de Syllas completed by Michael Powers Incorporating the surviving tower of St Augustine Watling Street 1695-6 by Wren, tower design by Hawksmoor and reconstructed by Seely and Paget in 1966.	<p>Architectural Interest as a contemporary high-quality design sought by competition following rejection of traditional approach by Seely and Paget. Concrete frame, clad in roach Portland stone of deliberately different tones with lead roofs. Architectural interest in decision to incorporate the remains of St Augustine's and the restoration of the historic design of the tower with the associations with Wren and Hawksmoor. Historic Interest for placement of the building on a new site considered as part of Holden and Holford's plans for rebuilding the city after the war published in 1947. Historic interest representing a continuum from the earliest choir schools founded for the Cathedral in C12 and for Dean Colet's choir school which was on an adjacent site from 1514-1884.</p> <p><b><i>Strong positive contribution to key elements of significance set out in SPSS SB1.</i></b></p>
1358873 Grade II*	St Paul's Churchyard: Footings of destroyed Cloister and Chapter House	C14 Octagonal Chapter house within cloister court on southside of present nave.	<p>Historic interest of fragmentary remains illustrating the earlier Cathedral and the continuum of the site as a place for Christian worship for over a millennium. Archaeological interest for potential evidence relating to earlier construction techniques and the relationship between Wren's Cathedral and old St Paul's.</p> <p><b><i>Positive contribution to the historic interest of the Churchyard site and the current Cathedral as a place of worship and a concentration of outstanding heritage assets.</i></b></p>

LEN and Grade	Address and Asset	Date	Significance
1262582 Grade II*	One Friday Street: Bracken House	Former Financial Times headquarters by Sir Albert Richardson (opened 1959), converted and altered to form the Obayashi headquarters by Michael Hopkins and Partners (started 1988; opened 1992); Ove Arup and Partners, consulting engineers.	<p>Architectural interest: as a late example of modern classicism, as applied to a post-war City headquarters of high prestige, designed by an eminent C20 architect; this interest is compounded by the sophistication of the later Michael Hopkins-designed phase, which demonstrates the structural exuberance of High-Tech design.</p> <p>Opened in 1959, this was one of the last City buildings to be designed in a classical manner, albeit in an idiosyncratic style which owed much to Richardson's familiarity with earlier C20 French architecture, as well as with Italian Baroque (Guarini's Palazzo Carignano (begun 1678-99), in Turin was a particular inspiration).</p> <p>Materials: as a deliberate rejection of the City convention for building in Portland stone, and opting instead for pink sandstone and which alludes to the famous pink livery of the Financial Times. These novel colours are enhanced by the verdigris of the copper roof and the clock on the N elevation.</p> <p>Historic interest: as the former HQ of a prominent City publication, named after (and commissioned by) a significant C20 figure, and which shows the former prominence of the press in the heart of London, as well as the arrival of a prominent Japanese firm.</p> <p><b><i>Positive in understanding the rejection of the use of Portland stone into the city which was one of the architectural influences of the Cathedral on later development. Positive in terms of intangible relationships in its continuation of the classical style with relationship to Baroque design reflective of part of the origins of the Cathedral as a pre-eminent Baroque building.</i></b></p>
1079139 Grade II*	Queens Street 27 and 28	Mid C18 house pair with railings and steps.	<p>Architectural interest for classically based domestic design including small pane timber sash windows under segmental heads and pedimented doorcase with attached columns. Roof hidden by attic storey. Characteristic style employed by Wren and others.</p> <p>Historic Interest as illustrating urban domestic housing and planning for professional classes. <b><i>Moderate positive contribution in illustrating historic character of the city which formed the setting for the Cathedral when completed. Stylistic relationships with the work of Wren and others.</i></b></p>

LEN and Grade	Address and Asset	Date	Significance
1194611 Grade II	St Paul's Alley: Pump on West side of Chapter House	1819, formerly situated against railings of St Paul's close to St Paul's Cross relocated 1973.	<p>Historic interest in illustrating public water supply in early C19th London and for association with St Faith's Parish which historically served stationers living in St Paul's Churchyard and part of whose parish was taken by expansion of the old Cathedral and therefore were granted right to worship in the crypt.</p> <p><b><i>Positive contribution to the historic interest of the site of St Paul's and the Churchyard as a place for Christian worship over a millennium.</i></b></p>
1194637 Grade II GV with St Lawrence Jewry Drinking Fountain	St Paul's Churchyard: St Paul's Cross	1910 by Sir R Blomfield and Sir B McKennal with a plaque commemorating its predecessor. Funded by the will of the barrister Henry Charles Richards.	<p>Architectural interest as Portland stone, free standing column enclosed with wall and gate in a Baroque Revival design. Artistic interest in the bronze statue of St Paul's and carvings to elaborate base. Historic Interest as a public sculpture referring to the earlier "Powles Cross" to the north-east of the old Cathedral, which was the most important public pulpit in Tudor and Early Stuart England from which important proclamations on the political and religious changes brought about by the reformation were made. This was in addition to the weekly sermons. The earlier cross and pulpit was removed by 1641.</p> <p><b><i>Strong positive contribution to historic interest of the site as a place of worship particularly in the medieval and Tudor/Stuart periods and to the architectural interest of the Cathedral in its Baroque design and Portland stone. A strong contribution to the iconography of the Cathedral which is part of its artistic interest.</i></b></p>
1393678 Grade II GV with the Cathedral	St Paul's Churchyard: Three K6 Telephone Kiosks	Designed 1935 by Giles Gilbert Scott, the pair to the SW side of the Churchyard were relocated there in 2007.	<p>Architectural interest: Sir Giles Gilbert Scott's design has special interest for its artistry and functionality as well its iconic status as a milestone of C20 industrial design. Strong visual relationship to St Paul's Cathedral and other listed structures in the vicinity of this location of exceptional architectural and historic special interest.</p> <p><b><i>Positive contribution to the historic interest of the Cathedral as a cultural and visitor attraction, both the Cathedral and the K6 being iconic designs and part of the identity of London for visitors</i></b></p>

LEN and Grade	Address and Asset	Date	Significance
1431353 Grade II GV with the Cathedral	St Paul's Churchyard: St Thomas a Becket sculpture	1970-1 by E Bainbridge Copnall fibreglass resin dedicated 1973 by Dean of St Paul's. Restored in 1987 following damage from the Great Storm. Restored and relocated from SW Churchyard in 2001 and again in 2013	Artistic Interest: a sculpture of high artistic quality, powerfully modelled and well composed, and representative of Copnall's late work. Historic Interest Copnall pioneered fibreglass resin, coloured with bronze pigments, as an inexpensive and durable substitute for bronze; Historic association commemorating the origins of St Thomas à Becket in the City of London.  <b><i>Positive contribution to the role of the Cathedral in cultural life of the capital and programme of installations and commission of art works. Minor positive contribution to historic interest of the site of the Cathedral as place of worship for over a millennium.</i></b>
1433513 Grade II GV with the Cathedral and the Statue of Queen Anne	St Paul's Churchyard: four lamp posts outside the western entrance to St Paul's Cathedral	1874 by FC Penrose Cast Iron and glass.	Artistic and architectural interest: designed by the noted architect FC Penrose, they are impressive examples with good quality detailed cast mouldings; Historic Interest: although gas lamps were once a common feature of the street scene, original examples of this quality are increasingly rare; part of an ensemble in a reconfiguration of the western space in front of the Cathedral to make it symmetrical with statue of queen Anne, rather than Ludgate Hill as previously.  <b><i>Positive contribution to the historic interest of the evolution of the setting of the Cathedral and its role as a location for ceremonial, enhancing the western arrival point.</i></b>
1358872 Grade II	St Paul's Churchyard: 40 Stone Posts	C19 moulded granite.	Historic interest: part of an ensemble reconfiguration of the western part of the Cathedral Churchyard to segregate it from traffic.  <b><i>Positive contribution to the historic interest of the evolution of the setting of the Cathedral and its role as a location for ceremonial, enhancing the western arrival point.</i></b>

LEN and Grade	Address and Asset	Date	Significance
1079158 Grade II GV with St Lawrence Jewry Drinking Fountain	St Paul's Churchyard: Statue of Queen Anne in forecourt of St Paul's Cathedral	1886. Copy of original by Francis Bird, erected in 1712.	<p>Architectural Interest: Marble and Portland stone to base of Baroque design; Historic interest originally by one of sculptors associated with the Cathedral sculptural decoration; the association of the Wine and Coal tax funding for the Cathedral and the associated commissioners or Queen Anne churches and erected to commemorate the completion of the Cathedral. Artistic interest; a copy of the original figurative sculpture and an important element of the sculptural programme of the Cathedral.</p> <p><b><i>Strong positive contribution to the architectural interest of the baroque style of the Cathedral and in its materials, the sculptural decoration of the building and originally the craftsmanship of the original sculptors. Strong positive contribution to understanding the history of construction of the Cathedral. Positive contribution in connecting the site with later artistic representations of the Cathedral.</i></b></p>
1359138 Grade II	36 Carter Lane Youth Hostel	1874 by FC Penrose formerly St Paul's Choir School.	<p>Architectural Interest: Revivalist design incorporating Renaissance elements including venetian window and deep bracketed eaves. Associated with FC Penrose surveyor to St Paul's and distinguished architect Historic interest as former Choir School to the Cathedral with functional relationships supporting it as a place of worship.</p> <p><b><i>Modest positive contribution to the architectural interest of the Cathedral for association with JC Penrose, positive contribution to ecclesiastical use of St Paul's and the site as a place of worship.</i></b></p>
1430819 Grade II GV with the Cathedral, Temple Bar, Statue of Queen Anne and St Paul's Cross	Carter Lane Garden, Carter Lane: St Lawrence Jewry Drinking fountain	1866, built to the designs of John Robinson, sculpture by Joseph Durham; contractor was William Thomas. Originally sited in Church Passage and relocated in 2010.	<p>Architectural interest: as a substantial and richly decorative piece of Victorian street furniture, with sculptural work by the noted artist, Joseph Durham. Historic interest: Reflective of a period when the provision of clean, freely accessible, drinking water was a valued, and often lavishly made, philanthropic gesture; Group value: prominently sited adjacent to the Grade I listed St Paul's Cathedral the fountain is located within an area of the City of London rich in listed street furniture, including the Temple Bar (Grade I), Queen Anne's statue (Grade II) and St Paul's Cross (Grade II).</p> <p><b><i>Neutral</i></b></p>

LEN and Grade	Address and Asset	Date	Significance
1064623 Grade II	29-33 Knightrider Street: The Centre Page PH	mid C19 and forming part of the former Horn Tavern with Nos 31 and 33.	<p>Architectural Interest in red brick, with classical design elements including cornices, pilaster piers, console brackets and segmental pediments to windows. Historic interest as traditional tavern ales house and now a rare survivor in the more comprehensive redevelopment to the south of St Paul's Cathedral.</p> <p><b><i>Minor positive contribution to architectural interest of the Cathedral in terms of scale and architectural language. Minor positive contribution to historic interest of the Cathedral as a relatively rare survivor of the 19th century setting south of the setting before radical Post-War and later redevelopment.</i></b></p>
	65 Cannon Street. The Sugarloaf PH	Early C19 public House.	<p>Flemish bond London stock brick with painted stucco dressings and channelled rustication on ground floor. Small pane and plate glass timber sash windows in stone architraves with some classical detailing to articulate the facade. <b><i>Minor positive contribution in illustrating the character of the setting of the Cathedral during the part rebuilding in the 19th century providing facilities for an increasingly working population. Some architectural and historic interest in illustrating the longevity of classical detailing.</i></b></p>
1375280 Grade II	22 Queen Street	Late C19 Office block and Shop.	<p>Purpose built commercial building of brick with stone dressings, distinctive flat iron plan with curved corner. Strongly modelled Italianate elevations with segmental head arcades to flanks and round arched arcades to corner. Strongly projecting modillion cornices and curved dormers. <b><i>Minor positive contribution in illustrating the radical change in the character of the setting of the Cathedral in the later C19 when commercial activity became predominant. GV with Albert Buildings below.</i></b></p>
1079144 Grade II	74-82 Queen Victoria Street	1870 Commercial building constructed by Corporation of London.	<p>Stone with slate mansard including pedimented dormers. Classical detailing including pilasters, frieze and dentil cornice; rusticated pilaster strips and pediments to windows with architrave frames. <b><i>Minor positive contribution to illustrating the change in character of the setting of the Cathedral in the late C19 sponsored by the Corporation and providing commercial buildings and activity that dominated its character. Contribution to the architectural interest of the Cathedral in illustrating the longevity of the classical style and a similar architectural language of pilaster, pediments and rustication.</i></b></p>

LEN and Grade	Address and Asset	Date	Significance
1422718 Grade II	30 Cannon Street, formerly Credit Lyonnais	Bank Headquarters 1974-7 by Winney Son and Austin Hall, engineers Ove Arup.	One of first international buildings clad in glass fibre reinforced cement with splayed plan canted profile and high relief modelling.  <b><i>Contribution to historic interest of Cathedral as one of the last bomb sites in the city to be redeveloped. Illustrating the increased importance of the city as part of the setting of the Cathedral as the centre for international finance from the C19 onwards, which employed design and materials influenced by St Paul's.</i></b>
1064725 Grade II	103 Cannon Street	1866 possibly by F Jameson.	Purpose built commercial building of Portland stone polished pink granite and yellow brick to the rear. Byzantine style with corbelled cornice. <b><i>Minor contribution in illustrating commercial redevelopment of the setting of the Cathedral in the latter half of the C19 in revivalist styles. Minor contribution to historic and architectural interest through use of Portland stone.</i></b>
1359135 Grade II	113 Cannon Street	Mid/late Commercial building in Italianate Revival.	Purpose built commercial building in classical style using Corinthian order and constructed of Portland stone. Projecting balcony and dormer with strongly modillion cornice. <b><i>Minor contribution in illustrating commercial redevelopment of the setting of the Cathedral in the latter half of the C19 in revivalist styles. Minor contribution to historic and architectural interest through use of Portland stone.</i></b>
1064726 Grade II	115-7 Cannon Street	Mid C19 commercial building.	Purpose built commercial building, stone with black and red granite detailing and classical style using Corinthian pilasters, frieze with swags and an elaborate entablature. <b><i>Minor contribution in illustrating commercial redevelopment of the setting of the Cathedral in the latter half of the C19 in revivalist styles. Minor contribution to historic and architectural interest through use of classical style.</i></b>



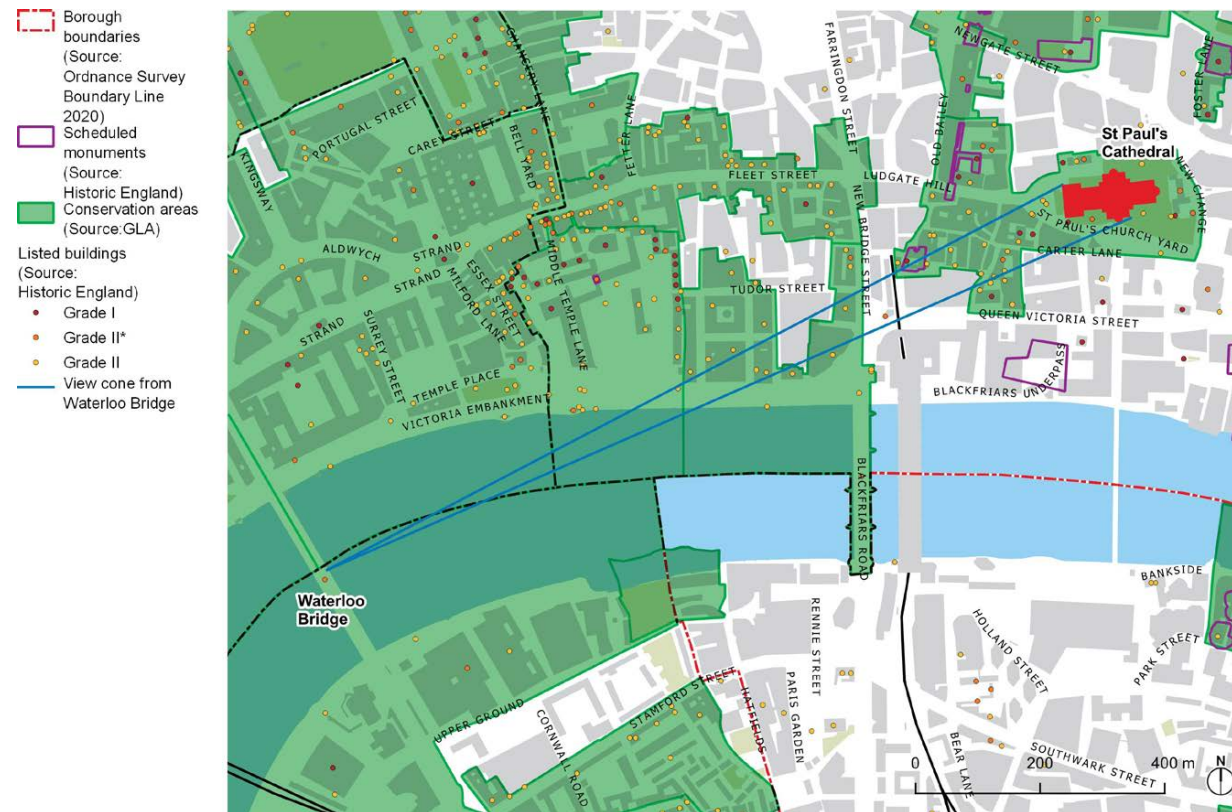
LEN and Grade	Address and Asset	Date	Significance
1286854 Grade II	121 Cannon Street	c1900 commercial building.	Purpose built commercial building. Stone, Baroque revival using Gibbsian blocks to attached columns and arched lunette in parapet. Segmental pediment and strongly projecting corbelled cornice. <b>Minor contribution in illustrating commercial redevelopment of the setting of the Cathedral in the latter half of the C19 in revivalist styles. Minor contribution to historic and architectural interest through use of Baroque style and illustrating the influence of the Cathedral on architecture in the late Victorian and Early Edwardian periods.</b>
1359136 Grade II	4 Abchurch Yard, 123-127 Cannon Street	1895 by Huntley Gordon.	Purpose built commercial building in bright red brick and terracotta in Flemish Renaissance and Art Nouveau styles. Five storeys and visually striking. <b>Minor contribution in illustrating commercial redevelopment of the setting of the Cathedral in the latter half of the C19 in revivalist style.</b>
1191908 Grade II	129 Cannon Street	1899 Commercial building.	Purpose built commercial building in red brick and Portland Stone in the Free style. 3-story bay window with enriched egg and dart cornice, banded brick and stone above. <b>Minor contribution in illustrating commercial redevelopment of the setting of the Cathedral in the latter half of the C19 in revivalist styles. Minor contribution to historic and architectural interest through use of Portland stone and elements of the Baroque.</b>



# 13.0

## Intermediate setting case study: setting as experienced from Waterloo Bridge

### Step 1: Identify which heritage assets and their setting are affected



#### GPA3 Step 1 Paras 20 and 21

GPA3 step 1 requires identification of heritage assets and their settings affected by the proposed development. These can be identified by either the local planning authority or the applicant, but in either case the SPSS should be part of the starting point.

In applying SPSS, this first GPA3 step is essential because it will establish whether it is the close, intermediate or wider setting of St Paul's (individually or cumulatively) which could potentially be affected and therefore which of the SPSS summary boxes are the starting point for assessment.

For taller development a Zone of Theoretical Visibility or Zone of Visual Influence would reveal the areas of setting that require consideration.

Note: In this case study, because it is not derived from a specific development, the boundary has been artificially drawn for the purpose of illustrating the application of the SPSS.

## Step 2: Assess the degree to which these settings and views make a contribution to the significance of the heritage asset(s) or allow significance to be appreciated

### Location

- 13.1 Waterloo Bridge is in the intermediate setting to the west and south of St Paul's Cathedral and is an important element in the river corridor. The key elements of setting and contribution to significance are set out in SPSS SB1.



St Paul's Intermediate Setting: River Corridor looking downstream towards the Cathedral from the eastern part of Waterloo Bridge (© Historic England Archive)

### GPA3 Step 2 para 26

#### SPSS SB1

SPSS SB1 provides information to address GPA3 para 26 bullet 1 at a high level. It is the initial framework for considering how far any element or location in the setting of St Paul's illustrates the key contributions of the physical surroundings to the significance of the Cathedral.

For intermediate setting, reference to SB1 should be supplemented by SB10, where the nature of the contribution of the intermediate setting is defined in greater detail.

SB1 relies on paras 5.1-5.4 Changes to setting are found in SB4, SB5, SB6, SB7, and SB8. This information provides the basis for identification of the elements of setting which contribute positively to the significance of the Cathedral and how that contribution has been affected by change over time. That change can be positive neutral or negative. Of particular relevance will be change that has either been positive or negative.

13.2 The key elements of the significance of St Paul's to which this part of the setting contributes, as identified in SPSS (8.11-8.15), include:

*Historic:*

- *St Paul's as the major building completed as part of the reconstruction of the city after the Great Fire;*
- *Pre-eminent national example of a Baroque ecclesiastical building in England;*
- *Urban planning schemes focussing particularly on the Cathedral and its relationship to the river;*
- *Understanding the role of the building as the focus of national commemoration or celebration;*
- *For the survival of the Cathedral including bomb attacks by suffragettes in the early 20th century, Zeppelin attacks in the Great War and more famously during the London Blitz in WWII when it became a symbol of national resistance focussed on the dome.*

*Architectural:*

- *The relationship of the Cathedral with other classical designs by Wren;*
- *Use of materials;*
- *Scale of the design;*
- *The geometry of the drum and dome;*
- *For the external design of the drum and dome, the largest of its type in England at the time and regarded as one of the most*
- *perfect in the world (Bannister Fletcher, Summerson and Pevsner), Wren drew on models from Rome and Paris and his exploration of ancient architecture;*

**GPA3 Step 2 para 26, last sentence:**

*We recommend that this assessment should first address the key attributes of the heritage asset itself.*

**SPSS 8.11-8.15**

This recommendation in GPA3 is met by reference to SPSS and in particular those parts of the Summary of the Significance of St Paul's (paras 8.11-8.15) that relate specifically to the distant or wider setting. This provides the framework for assessing the extent and nature of the physical surroundings and provides the introduction to the detailed analysis below.

In this case study, analysis of the extent to which intangible relationships contribute as part of setting is established later (paragraphs 4.1-4.4).

- *The interplay between the architectural elements of the composition;*
- *Appreciation of the elegant and dynamic west towers;*
- *Connections with the various representations of the building over time.*



St Paul's Intermediate Setting: River Corridor north towards St Paul's from the South Bank adjacent (W) to the Globe Theatre (© Historic England Archive)

- 13.3 The contribution of the intermediate setting to these elements of significance are considered in greater detail below.
- 13.4 SPSS SB10 provides a more detailed summary of the positive contributions of the physical surroundings and identifies as positive the open river corridor extending for considerable distances east and west. The river and the lower topography of the south bank can be appreciated from the Cathedral.



Looking upstream to the south-west along the river corridor from the stone gallery of St Paul's showing the flatter topography of the south bank (© Historic England Archive)

#### GPA3 Step 2 paragraph 26.

Paragraph 1.3 of the case study signposts where further analysis is going to be found - following the four, bullet point framework of GPA3.

#### SPSS SB10

Paragraphs (1.4-1.6) draw on the SPSS summary points that relate specifically to the intermediate setting. This provides the framework for assessing the extent and nature of the physical surroundings and provides the introduction to the detailed analysis below.

- 13.5 The approaches along and over the river include significant areas of open sky space that contribute to the intended architectural prominence of the Cathedral within the urban context of the historic cities of Westminster and the City of London. The ability to understand its mass, form and orientation underpins its role as the pre-eminent building of the capital, symbolic of the union between Crown and Church.
- 13.6 Greater use of the river for commuting and leisure in the late 20th and the 21st centuries has increased opportunities to appreciate the building and its topographical relationships. The open character of river and sky provide the most generous setting in which the form of the upper part of the Cathedral, its silhouette, the interplay of the dome and towers and its Baroque design can be appreciated.



## Physical contribution to significance

13.7 This section of the setting is located at an important bend in the river. The river itself cannot then be experienced from the Cathedral upstream of the Hungerford footbridges. Downstream of Waterloo Bridge the broad sweep of the river dominates the experience to the east and provides a wide, open corridor from which to appreciate the western aspect of the Cathedral including the drum, dome and west towers. The silhouette of the dome is prominent but the articulation of the peristyle including the columns and the balustrading of the Stone Gallery can also be appreciated from some locations. The character of the north and south banks of the setting are distinct, although both draw the eye towards the City of London, its City Cluster and the Cathedral as Waterloo Bridge is crossed. The way the two forms are experienced (Cathedral and City Cluster) in relation to the river changes as one traverses the bridge.

### GPA3 Step 2 Paragraph 26 first bullet

These paragraphs set out a descriptive analysis of what can be seen and how St Paul's is appreciated within this part of its setting. It incorporates several of the attributes identified in the GPA3 Assessment Step 2 Checklist, including:

#### *Physical:*

- *Topography*
- *Aspect*
- *Definition, scale and grain of streetscape, landscape and spaces*
- *Historic materials*
- *Green space*
- *Degree of change over time*
- *Functional relationships and communications*

#### *Experience of the asset:*

- *Surrounding townscape character*
- *Visual dominance or prominence*
- *Accessibility and patterns of movement*
- *Intentional visibility with other historic or natural features*



Looking upstream to the south-west along the river corridor from the stone gallery of St Paul's showing the flatter topography of the south bank (© Historic England Archive)

**SPSS SB4, 5, 6, 7, 8**

These summary boxes provide the analysis of change over time which underpins the analysis in paragraph 2.1.

- 13.8 The elevation of Waterloo Bridge above the river provides a degree of physical separation from the topography but increases the sense of connection with the area downstream towards the Cathedral. This is also enhanced by the elegant design of the bridge itself with its low parapets and open aspect.
- 13.9 The sky space as experienced from the bridge is particularly expansive with the varied, sometimes even picturesque, skyline a strong presence to the north. Some of this skyline has affinities with and complements the skyline presence of the dome. The strong, consistent line of the Victoria Embankment can be easily appreciated and contrasts with the significant, softer, block of mature



Waterloo Bridge looking downstream with the elegant composition of the design and extensive open aspects of sky and river corridor (© Historic England Archive)

trees and vegetation of the Victoria Embankment and Temple Gardens. In the past, these have been managed to ensure that views of the Cathedral are not obstructed. It is the variety of roof forms and upper sections of buildings that are generally appreciated along the north bank, which include layers of development rising above the river to the west of the Cathedral; but also, the singular, silhouettes of St Brides and the Barbican which punctuate the horizon. On the south bank the development is less coherent, the grain is coarser and the historic layers fewer.



St Paul's and the north bank from Waterloo Bridge illustrating the skyline and "bowl" of clear sky space around the dome (© Historic England Archive)

#### GPA3 Step 2 Paragraph 9 second bullet

This paragraph provides a high-level summary of cumulative change

#### GPA3 Step 2 Paragraph 9 first bullet

Here, the analysis is written to address paragraph 9 first bullet, change over time: . . . *the settings of heritage assets which closely resemble the setting at the time the asset was constructed or formed are likely to contribute particularly strongly . . .*

#### SPSS SB4, 5, 6, 7, 8

These paragraphs draw on SB4, 5, 6, 7, 8 and contain elements of the wider SPSS Evidence Base.

- 13.10 The skyline to the north bank of the river drops down either side of the Cathedral which can still therefore be experienced as being isolated, distinct, and almost cradled within a “bowl” of sky; although this sense of separation and its degree changes as one progresses along the bridge. It is particularly strong from the northern half of the Waterloo Bridge and represents the optimum condition for appreciating the composition of the skyline elements of the architecture of the Cathedral. Even the rhythm of the peristyle can be distinguished and the interaction of the dome with the west towers, particularly the northern one, which is a feature of the Baroque style, can also be appreciated. The geometry of the dome as the singular crowning element of St Paul’s, which at the time of its construction was unique in England, is most clearly understood in the wider cityscape. The role of the open sky-space has contributed to an appreciation of the architectural significance of the Cathedral from the time it was built and therefore this positive contribution is particularly strong.
- 13.11 This part of the setting allows an understanding of how later development that has challenged and could continue to challenge the intended pre-eminence of St Paul’s has been managed. As experienced from upstream, to the west of the Cathedral, the emergence of the ‘City Cluster’ in the City of London over the first decades of the 21st century has deliberately responded to St Paul’s. The position of the apex of the City Cluster to the “south” of the former Nat-West Tower enabled a descending profile to be created, reducing in height from the apex of the City Cluster down to the Cathedral dome, in order to create a distinction between the two elements on the skyline. The appreciable contrast between these two elements is valued by many as part of the identity of the City, but this aspect of the setting of the Cathedral is only sustained by careful management of the profile of the City Cluster to avoid harming its contribution to the significance. The resulting profile therefore acquires added interest and significance because it is informed by and responds to the role of St Paul’s. It is,

nevertheless, a challenge to the originally intended prominence of the Cathedral and competes for attention. This competition harms in particular the ability to experience the dome as pre-eminent, which was its original role, as well as the experience of other key architectural elements of the Cathedral, for instance the designed and intended relationship between the west towers and the dome.

13.12 The materiality, form and scale of development within the intermediate setting of the Cathedral as experienced from Waterloo Bridge, varies markedly, illustrating the complex evolution of central London. In broad terms, development on the north bank of the river shares greater connections with the materials and design of the Cathedral than that to the south. Somerset House, Whitehall Court, the National Liberal Club, as well as more modern commercial development, has masonry construction like the Cathedral. Where this is in Portland stone the connections and contribution to appreciation of the architectural and historic significance of the Cathedral are stronger. The decorative and lively roofscapes follow the approach of Wren in providing a distinctive silhouette for his building, although they are carried out in different architectural styles. The shared harmony of tone in external materials for both walls and roofs of the Cathedral and these heritage assets is also a generally positive contribution made by these elements of the setting. Within the 20th century commercial development in the foothills of the City Cluster the upper sections of some of the City Churches and the Old Bailey can still be appreciated, providing evidence of the former historic skyline and illustrating the influence of St Paul's on later buildings. This makes a positive contribution to understanding the pre-eminence of the Cathedral and its role in the rebuilding of the city following the Great Fire.

13.13 The steeple of St Brides can still be appreciated against clear sky from some sections of Waterloo Bridge and with some clear sky between it and the western towers and dome of St Paul's. This is a particularly strongly positive element of the setting because of the shared architectural design approach between the assets and in illustrating the reconstruction of London and the City Churches after the Great Fire. The ability to simultaneously experience them amplifies their significance and is one of the few remaining examples of the counterpoint between the dome and the steeples that was once distinctive of this part of London and historically, much admired.



Changes in the skyline in the first decades of the 21st century illustrating how the greater height and consolidation of the Eastern cluster draws the eye away from the cathedral and has become more visually dominant (© Historic England Archive)

13.14 The change from masonry cladding to reflective glass and metal for the tall buildings of the City Cluster adds to the clear architectural difference with the Cathedral that is also evident in the different scale and forms of these two elements of the skyline; but the clear sky space between the two prevents an uncomfortable direct clash. The impact of such contrasting materials in closer proximity, or even obscuring the Cathedral, can be seen in the development to the rear of Unilever House, where the dark glazing, rectangular and monolithic form both distracts from and harms appreciation of the architecture of the St Paul's. In certain lights the reflective quality of recent, extensively-glazed development increases its visual prominence and therefore, potentially, its harmful impact (see right hand image above) Thus maintaining a separation between the City Cluster and the Cathedral as experienced from this part of the intermediate setting is particularly important to ensure that its current contribution is not eroded or harmed.

**SPSS SB2**

See SPSS SB2 for sky space.



View upstream from the Stone Gallery towards the Festival of Britain site and the Royal National Theatre (© Historic England Archive)



13.15 The degree of variety in materiality and grain of development along the South Bank is much less than that for the northern bank and reflects the fact that much of this part of the setting is Post-War and 20th century. The conscious desire after the war to create a dedicated cultural quarter in this location is also distinct from the more diverse character of development to the north. However, important visual relationships between St Paul's and the South Bank have directly informed the massing and articulation of significantly scaled buildings. This approach means that there is a positive contribution and relationship between this part of the setting and the Cathedral. The massing of the Royal National Theatre culminating in the central fly towers, alongside the curved form of the copper roof of the Royal Festival Hall, can both be appreciated from the Stone Gallery of the Cathedral. The ability to appreciate the Festival Hall site from the Cathedral provides the tangible illustration of the association between the two sites in the immediate Post-war period (*see below*).



Downstream from approximately the centre of Waterloo Bridge showing the Eastern Cluster, St Paul's the mature vegetation along the embankment adjacent to Temple Gardens and the free-standing steeple of St Brides with the lower dome of the Old Bailey to the left of picture. An element of The Barbican is to the extreme left of the image

## Relationship with other Designated Heritage Assets

13.16 This part of the intermediate setting contains many other designated heritage assets the majority of which were constructed a long time after the Cathedral was completed and therefore illustrate changes to its setting. A small number including the City Churches, the west towers of Westminster Abbey and The Monument, are either contemporaneous with St Paul's or built shortly afterwards and therefore make a particularly strong positive contribution to the significance of the Cathedral as other elements of the reconstruction of London after the Great Fire.

### GPA3 Step 2: Paragraph 26, First Bullet, second half

These paragraphs provide a descriptive analysis of the relationship between designated heritage assets within the setting of the Cathedral, utilising the GPA3 Assessment Step 2 Checklist alongside a brief assessment of the significance of the assets to identify any relationships.

In this case study, relevant designated heritage assets are considered in a separate appendix which provides a very concise assessment of historic and architectural significance - not just the list description. Any relationship with the special interest of St Paul's is provided in a sentence as part of the assessment (see Appendix below).

- 13.17 Appendix 1 provides a list of those assets that can be experienced within this part of the setting, although the character and strength of the relationships between individual assets and the Cathedral varies. The Victoria Embankment which forms the north bank of the river illustrates the major change in this part of the setting of the Cathedral as a result of metropolitan improvements undertaken in the 19th century. It is a prime example of Victorian infrastructure combining outstanding engineering and coherent architectural design in a similar manner to Wren's Cathedral. It is the site for a series of monuments and memorials in bronze to famous, mainly male, figures celebrated for their cultural or professional achievements; but also, a number of public national memorials associated with the First (or Great) World War. Many of these are individually listed and are executed in Portland stone, with some designed in the Classical style or Neo-Baroque, incorporating rustication, which therefore have stylistic affinities with St Paul's.
- 13.18 The Victoria Embankment from Waterloo Bridge visually links Somerset House at its western end with St Paul's to the east. It can be appreciated as an external gallery commemorating significant events and individuals as well as being a public space of distinct character that enables controlled engagement with the river. The strongly defined edge of the embankment naturally draws the eye towards the Cathedral when crossing Waterloo Bridge and its architectural formality echoes that of the St Paul's. The Victoria Embankment had and retains a functional relationship with the Cathedral by providing an alternative approach to that along the Strand (the Processional Route) which by the 19th and early 20th centuries was a congested and at times chaotic route. The Embankment, although busy, provided an elevated pedestrian space that was more attractive and easier to navigate.

### SPSS Part Two

The assessment here has drawn on the evidence base provided in Part Two of the SPSS, but as the case study illustrates that alone is insufficient: professional judgement will always be needed to expand on how the SPSS to meet the specific needs of assessing individual development proposals.

13.19 The South Bank and Queen’s Walk are, by comparison, less formal than the Victoria Embankment and have a more open relationship with the rivers’ edge. The heritage assets associated with the South Bank are concentrated around the Festival of Britain site which was identified and developed as a location for national cultural institutions. The relationships between the Royal National Theatre and 76 Upper Ground and St Paul’s are primarily architectural, although they also share significance as important cultural institutions in a national, indeed international, context. The architectural language and materiality of the Cathedral and the buildings of the South Bank are very different but the use of terracing and articulation of mass to retain and frame views of St Paul’s is a significant element of their design. Both these major public buildings- prominent on either bank of the Thames- have bold geometric compositions. An unlikely admirer early on was Sir John Betjeman, poet and arch-traditionalist, who saw it being built in 1973 and wrote directly to Lasdun:

*“I gasped with delight at the cube of your theatre in the pale blue sky and a glimpse of St. Paul’s to the south of it. It is a lovely work and so good from so many angles...it has that inevitable and finished look that great work does.”<sup>1</sup>*

13.20 The contribution of these later buildings to the significance of the Cathedral, including the way in which they were designed to respond to its setting, is therefore positive.

#### GPA3 Step 5 paragraph 41

New evidence about the relationship between assets and St Paul’s uncovered during assessment can be incorporated into subsequent revisions of the SPSS, thereby contributing to GPA3 para 41: “Such assessment work is a potentially valuable resource and should be logged in the local Historic Environment Record.”

<sup>1</sup> Pearman, Hugh. ["Gabion: The legacy of Lasdun"](#) published 21.01.2001 in the Sunday Times

13.21 When this part of the setting containing Waterloo Bridge is experienced from the Stone Gallery of the Cathedral it is apparent that it also contains several important heritage assets located to the west which can be appreciated with the Cathedral. In addition to the bridge, which connects the processional route from St Paul's to the site of the Festival of Britain (see below), the topography and river corridor as experienced from this great height enables the Royal Festival Hall and National Theatre to be appreciated as well as the west towers of Westminster Abbey. The architectural connection between the west towers of the Abbey, which were designed by Hawksmoor but with earlier designs produced by Wren, and the west towers of the Cathedral, design by both, is a particularly important one that makes a strong contribution to the architectural and historic significance of the Cathedral. To the north side of the river New Scotland Yard and the dome of the Central Methodist Hall can both be seen, with the Tower of Westminster Cathedral beyond. The distinctive forms of Whitehall Court, The National Liberal Club and the Ministry of Defence Main Building rise behind the bridges.



National Theatre and St Paul's from the South end of Waterloo Bridge illustrating the positive response in the design with terraces retaining and part framing views to the Cathedral. Trees along the south bank screen much of the development along the Victoria Embankment from this location for much of the year. Note recent new development now visually attached to the dome and drum and the loss of former clear sky space (© Historic England Archive)

## Intellectual and intangible relationships between this part of the intermediate setting and St Paul's Cathedral

- 13.22 This part of the intermediate setting contains two of, historically, the most important access routes to the Cathedral, the River Thames and The Strand / Ludgate Hill, which have been used for state and other occasions for centuries.
- 13.23 One of the most famous examples was the State Funeral of Admiral Lord Nelson in 1806 which was the first granted to a non-royal person since that of the Duke of Marlborough in 1722, and resulted in the first state sponsored, secular monument in St Paul's itself. His body was brought by river from the Royal Hospital Greenwich, designed in part by Wren, where it lay in state for three days in his Painted Hall. The funeral barge, which had been designed for Charles II, was accompanied by a flotilla of boats including four state barges and the Royal Barge, for a procession upriver to Westminster passing St Paul's enroute. Disembarking at Whitehall Stairs the body then lay in state for a further day in the Admiralty before the coffin was transported on a specially designed funeral car along The Strand and the processional route to the west door of St Paul's.

### GPA3 Step 2 Para 26 Second Bullet

The assessment of intellectual and intangible relationships to a heritage asset may be extensive, or in the case of the majority of assets, much more confined. The primary purpose of the analysis in this section of the case study is to draw out those relationships that contribute and can be experienced in a tangible manner, because these will have greater resonance and weight.

### GPA3 Assessment Step 2 Checklist

The analysis in this case study has used the GPA3 Assessment Step 2 Checklist, considering in particular:

#### *Experience of the Asset*

- *Intentional visibility*
- *Rarity of comparable survivals*
- *Cultural associations*
- *Celebrated Artistic Representations*
- *Traditions*

#### *Physical surroundings*

- *Functional Relationships and Communications*

- 13.24 Another, more recent example was Sir Winston Churchill's funeral in 1965. His body lay in state in Westminster Hall and was then conveyed by gun carriage along the Strand and the processional route to St Paul's where the funeral service was held. The coffin was then transported by river from Tower Pier to Festival Pier, adjacent to Waterloo Station from where it travelled to Oxfordshire for private burial at Bladon. The ability to view the route along the river increases an understanding of the enduring importance of St Paul's and river in ceremonial events.
- 13.25 These associations and how they can be experienced in the setting of St Paul's is a rare in a national context, and being able to experience the funeral procession route in combination with the final resting place within the Cathedral (Nelson and Wellington) does not have many comparable examples.
- 13.26 A further intellectual link is the Festival of Britain, launched at St Paul's and located across Waterloo Bridge on the South Bank.

### SPSS Part 2

To achieve this, here the evidence base of SPSS (Part 2) is the starting point for identifying relationships, which are analysed in combination with the assessments of significance of other designated heritage assets.

Professional judgement is required to build upon the foundations provided by SPSS to provide a proportionate, site-specific assessment; the SPSS alone will rarely be enough.



## Noise and activity

13.27 This part of the setting of the Cathedral is characterised by the busy, at times frenetic, activity associated with an important world city. This includes commuters and commercial traffic but also visitors to London. It is a positive contribution to understanding, experiencing and appreciating the status of the Cathedral, particularly at time of Empire when London was the pre-eminent city in Europe. Historically river traffic was the primary form of transport between the two cities of London and Westminster and beyond, for example Richmond to the west and Greenwich to the east, until improvements to the road networks and Georgian development on the former great estates helped to shift the balance towards land connections. Over centuries the amount of commercial traffic on the river increased, reaching a peak towards the end of the 19th Century, until gradually, the port facilities had to move further east and away from the central stretch of river.

### GPA3 Step 2: Paragraph 26 Third Bullet

The analysis and assessment here derive from physically visiting the site and the relevant areas of setting. The purpose of the analysis is to establish the impact of noise and activity upon, primarily, the ability to experience the asset. Those impacts can be both positive and negative.

For the majority of assets, the contribution this makes to significance is more limited, but for those assets with architectural interest that is designed to attract attention or are actually visitor attractions, or designed for reflection and tranquillity, then bustle, anticipation etc does have a direct relationship.

This aspect of contribution made by setting is particularly relevant to the significance of the Cathedral as identified in the SPSS summary boxes.

13.28 The importance of the river for commuter transport has increased over recent decades and alongside commuter clippers tourist vessels take visitors along the central zone of the river which encompasses the major tourist sites including St Paul's. Experiencing the Cathedral from river level is now the best way to appreciate the topography of the site of St Paul's and the links between it and the Palace of Westminster. The anticipation and enjoyment experienced by visitors on boats emphasises the importance of the Cathedral as a visitor attraction and the view of the Cathedral passing under the Millennium Bridge is, judging from the reaction of those on the boat, a highlight.

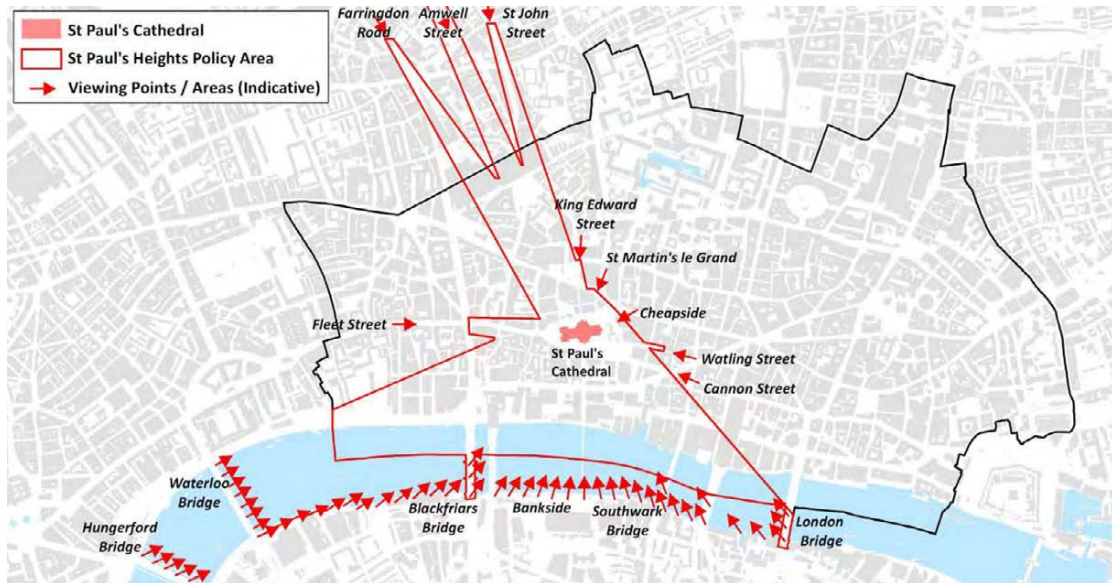


Views towards the Cathedral from the Queen's Walk adjacent to the Oxo Tower  
(© Historic England Archive)

#### GPA3 Assessment Step 2 Checklist

Noise and activity can again be analysed using the framework of the GPA3 Assessment Step 2 Checklist because elements such as topography, cultural and functional relationships and tradition will all have an impact. For example, the links between Tate Modern and the Cathedral are informed by topography, cultural relationships and change within setting which combine to enhance the experience of the Cathedral as a cultural visitor attraction, experienced as the crowds walking between the two.

13.29 Pedestrian routes along the South Bank include a considerable number of places at which to eat, drink, and enjoy cultural activities. The route is popular with Londoners and visitors alike and usually busy for the majority of the year. The Queen's Walk enables St Paul's to be enjoyed from the west and south and for many visitors, approaching the Cathedral from the south and over the Millennium Bridge is an unforgettable experience, to be photographed and shared on social media. These experiences contribute to an understanding of the Cathedral as both an historic visitor attraction, which it was from the time it was completed, but also a cultural destination in the context of other internationally renowned sites including, The Royal Festival Hall, The Royal National Theatre, The Globe, and Tate Modern. All of these intangible links within the setting contribute to the significance of the Cathedral for its role in national life.



St Paul's Heights Policy viewing points (© City of London)

## Views to, from and across St Paul's

- 13.30 None of the views within this part of the setting of St Paul's are formally designed by Wren, although some views have been subsequently created to frame the Cathedral or retain views of it. These views have additional weight in terms of the ability to appreciate the architecture of the Cathedral and the intentions of its' designers. Other views have become celebrated because of their connections with famous representations of St Paul's including those by artists such as Canaletto, Turner and Constable, or for how they enable an understanding of the role of the Cathedral in national life. An element of the architectural and symbolic role of St Paul's was to be the dominant building across the capital and therefore any views in which it remains an element, particularly those views of the upper sections of the building, make a positive contribution to its significance and the ability to appreciate it.
- 13.31 As set out above, the reduction of sky space around the Cathedral which has occurred over time has reduced the ability to appreciate St Paul's as originally intended. However, the increasing number of bridges crossing the Thames in succeeding centuries, have also provided opportunities for views that were not originally available. Two locations are particularly important with regard to views of the Cathedral today from this part of the setting. They are those along Waterloo Bridge and the views from the Stone Gallery of St Paul's itself. Those from Waterloo Bridge have become celebrated but they form only part of an extensive series of viewing points/areas identified as part of the operation of the St Paul's Heights Policy Area by the Corporation of London. These additional viewpoints extend from Hungerford Bridge downstream to Blackfriars and then further east along Bankside to Southwark Bridge and finally London Bridge to the east. Some of the same area also contributes to management of views to The Monument, and therefore these views again have added weight because of their contribution to the ability to appreciate and understand the architectural and historic significance of the Cathedral.

### GPA3 Step 2 Paragraph 26 Fourth Bullet

#### GPA3 Step 2 Paragraph 30

Analysis of views should always follow other aspects of setting assessment because only then can weight be ascribed to individual views.

The advice of paragraph 30 of GPA3 is particularly important when assessing views: it notes that it is not the significance of the asset in the view that is important but how the view enables significance to be appreciated. It is vital to be clear about the distinction between the assessment of a view (for example, a locally or strategically designated view) and an assessment of its contribution to enabling significance to be appreciated.

The analysis therefore starts with a summary of the types of view that exists and an initial identification of which views might have more weight attached. This exercise should be informed by the SPSS and should not rely on views identified for other purposes or cases.



Downstream views from the south bank towards Cannon Street and London Bridges the dome and west towers of the Cathedral seen against clear sky beyond (© Historic England Archive)

Not all views will be equal but it is important to be able to identify them, informed by the Setting Study and not to rely on views that have been identified for other purposes.

The text box in GPA3 para 27 p10 provides an approach that offers greater consistency although the dangers of simply overlaying different view constraints should be avoided. This type of diagram is not a substitute for a qualitative assessment of the contribution of views to the significance of the historic environment or how they allow this significance to be appreciated.

### SPSS SB1

Using a ZVI as a starting point and then taking the key elements of setting as set out in SPSS SB1 for the framework, a views plan can be constructed to show where the contribution of setting might be affected by the development. It is important to remember that views from the Cathedral should be included as well.

## Waterloo Bridge views

13.32 The original bridge crossing the Thames in this location was designed in 1809-10 by John Rennie for the Strand Bridge Company. It was renamed The Waterloo Bridge in 1816, just before the bridge was opened in 1817, to celebrate the victory over Napoleon the previous year. There is therefore an intellectual association between the bridge commemorating Wellington's famous achievement and St Paul's as his resting place. The opening of the bridge was painted by many artists including John Constable, and his picture includes some of the City Churches and St Paul's to the east. The Strand Company charged a toll to cross the bridge and the toll continued to be levied until 1877. The elegant nine arch design carried out in granite was much admired and fragments survive today.

### GPA3 Step 2: Paragraph 26 fourth bullet

#### GPA3 Step 2: Paragraph 25

GPA3 paragraph 25 provides advice on the approach to the identification of views which are described as:

*"...particularly helpful in allowing the significance of an asset to be appreciated and which are therefore part of the setting"*

The analysis in this case study has therefore explained why the viewpoints along Waterloo bridge have been selected by analysing the functional and intangible relationships in addition to how they are helpful appreciating the architectural significance of the Cathedral. This analysis provides the justification for attributing greater weight to these views. Views have also been considered kinetically.

13.33 By the 1920's the condition of the bridge had deteriorated and despite some opposition, it was demolished to be replaced by a new bridge designed by Giles Gilbert Scott which was formally opened in 1945. His design was wider than the earlier bridge and was the first reinforced concrete structure over the Thames in central London. The elegant shallow arches are clad in Portland stone, the same material used for St Paul's and the newly opened bridge was a principal route for visitors to the Festival of Britain Site on the South Bank. These tangible and intangible connections between the bridge and adjacent heritage assets, as well as the more distant Cathedral, add to the importance or weight of the views gained from it.

**GPA3 Step 2: Paragraph 30**

Paragraph 30 also provides important guidance on issues such as designs intended to allow a particular attribute of the asset to be appreciated and the deliberate linking of assets by visual cross referencing. In the case study analysis, a good example of this is the view created by the Royal National Theatre.

13.34 The experience of the views as you traverse the bridge (see panoramas over the page) is kinetic and the relationships between the heritage assets and the context of river and sky also change. The importance of the views is related to what they enable the viewer to understand of the heritage significance of the Cathedral and whilst they can be appreciated from fixed viewpoints, they can also be experienced across the whole of the bridge. Approaching from the south abutment initially views are framed by the Royal National Theatre and the Hayward Gallery complexes, but then open up to reveal the north side of the river in a broad arc from Whitehall to the west to St Paul's to the east. At this southern end of the bridge the City Cluster is not visible and in summer the trees along the South Bank to either side largely screen the river. St Paul's is a distinctive, domed feature terminating one end of a skyline which is formed by mid-rise development predominantly of masonry construction and including Somerset House as a conspicuous feature directly north. The Barbican towers are striking punctuation marks on the skyline downstream and new development to the north east of the Cathedral is just beginning to rise into the sky-space adjacent to the dome.





Panoramas downstream and upstream from Waterloo Bridge. This is not precisely as the views from the bridge are experienced, but they give an understanding of the full visual and townscape context to the view from the bridge towards St Paul's (© Historic England Archive)

13.35 Moving north and past the tree belt along the South Bank the panorama expands as the river corridor is entered, so that The Royal Festival Hall and the London Eye on the South Bank upstream can be seen, alongside the Palace of Westminster including the Victoria and Elizabeth Towers on the north side of the river. The steeple of St Martin in the Fields set against clear sky now becomes visible as part of the skyline with Cleopatra's Needle also visible on the Victoria Embankment. Downstream to the east the sweep of the river reveals the City Cluster and the taller commercial development along the South Bank. The ability to appreciate the twin city centres of the capital (one of which is a World Heritage Site) and also includes the distinctive silhouettes of the Palace of Westminster with the dome of St Paul's is, for many, the essence of the identity of London as an historic capital of international appeal.

- 13.36 Approaching the middle of the bridge the panorama is at its widest, extending from Vauxhall upstream to The Shard downstream. The generally consistent skyline to the north is punctuated by roof pavilions, turrets and church spires and comprises mainly masonry buildings. The dome and towers of St Paul's are at this point in the widest sky space, with the City Cluster perceived to be at its furthest distance so that the Cathedral is seen as being at the pivot of the transition from an historic to a contemporary skyline. The prominence of the Cathedral in this view is harmed by development behind Unilever House which cuts across the peristyle of the dome. The prominence of St Paul's and its role as a pivot is also threatened and has been harmed by tall development to the north east around Finsbury Square which is closing down the sky space and in certain views visually attached to Cathedral.
- 13.37 As the central section of the bridge is reached the presence of the tree belts along both embankments upstream and downstream are very conspicuous and the City Cluster becomes a central element in the views downstream; now competing with the Cathedral and dominant on the skyline. Moving along the northern section of the bridge the Cathedral is increasingly appreciated with the tree belt of the embankment in front and the upper sections obscured by Unilever House. Previously, the height of these trees allowed views to the Cathedral which enabled an appreciation of its architectural interest. Approaching the Victoria Embankment and the road marking for the tunnel entrance from the bridge, there is a rare opportunity to see the dome and western towers together; with the dome and north-west tower silhouetted against clear sky. The visual relationship between Somerset House and the Cathedral is particularly strong in this location and their common architectural language can be appreciated. As the northern abutment adjacent to the Victoria Embankment is approached, the trees along the embankment and the embankment itself strongly direct the eye towards the dome with Somerset House prominent in the foreground of the view and similarly framing and directing the eye towards St Paul's. As the bridge crosses over the

Victoria Embankment itself the dome is briefly framed by trees before then disappearing from view.

13.38 Traversing the bridge from the north to south, the Cathedral is visible above the tree belt as one begins to cross the river, with the taller development of the City Cluster reflected in part by emerging tall buildings along the South Bank. In these views the dome is a singular feature of the skyline. The fly towers of the Royal National Theatre are also a distinctive element of the skyline, but the roof of the Royal Festival Hall has lost its skyline presence as the tall development adjacent to Waterloo Station which merges with the Shell Building now rise above it.

### Night time view from bridge if possible

13.39 At night the role of clear sky space is even more important in ensuring that the dome can be appreciated because it provides a darker envelope which forms a buffer between it and the illuminated buildings of the City Cluster. In crossing the bridge, the strong illumination of the Royal National Theatre fly towers and cube draws attention, particularly when moving north to south. The brighter, whiter flood light focussed on the dome of the Cathedral and its simple form contrasts with the more pixellated light spilling from inside the buildings of the City Cluster. With regards to Somerset House (to the north), the architectural lighting washing the walls, and particularly the small drum and dome complements the approach to the illumination of the dome of the Cathedral.

13.40 The importance of the experience of St Paul's as a Strategic Landmark in the capital has led to the inclusion of a River Prospect from the Bridge in the London *Views Management Framework* (LVMF) The prospect 15B has two viewpoint locations B1 and B2 to the northern end of the bridge on the downstream side which represent a kinetic experience. A further river prospect which includes

Waterloo Bridge itself in combination with the Cathedral is identified on the downstream side of the Hungerford Bridge to the west. These are 17B1-17B2 but are oriented North-East because of the bend in the river.

- 13.41 In addition to the Strategic Views, local views towards the Cathedral from the bridge have also been identified by the London Borough of Lambeth (Local Panorama C [viii] N and E National Theatre Terraces) and (Landmark Silhouette D [xviii] NE from Queen's Walk). Both of these views are valued for the landmark quality of St Paul's in the view which is largely the product of clear sky and the absence of background development.

### Views from St Paul's

- 13.42 St Paul's Cathedral attracts almost two million visitors each year and many of them climb up to the Stone Gallery and Golden Gallery to enjoy the views. These are key views which enable the former dominance of the Cathedral to still be appreciated in part. It is primarily the roofs of buildings immediately around the Cathedral which are seen from above by large numbers of people, in combination with the river. Further away the form of buildings, parts of their elevations and skyline elements also become visible.
- 13.43 Views to the south and west encompass the bend of the river from Blackfriars to the Hungerford footbridges, which appears tighter and foreshortened and are framed by the significant mass of Faraday House (downstream) and Unilever House (upstream). The strongly articulated upper section of Unilever House draws the eye towards the river and Waterloo Bridge. Faraday House presents its longer elevation to the Cathedral and blocks views of the river. Between these two significant masses the development is consistently lower because of the operation of the St Paul's Heights policy, which allows the copper roof and small brick tower of St Benet's Paul's Wharf to be appreciated as a distinct

feature set against largely horizontal 20th century commercial buildings of little or no architectural distinction. These are crowned with flat roofs and associated plant.

13.44 The south bank and associated trees form a middle layer in the view in front of the Royal National Theatre, Royal Festival Hall and Hayward Gallery complexes which are a distinctive group. Rising behind is the arc of the London Eye through which the west towers of Westminster Abbey can be seen. Because of the topography and in particular the bend in the river, the Ministry of Defence Main Building, Horse Guards, and the National Liberal Club form a strong layer of Portland stone development beyond which the higher ground of the London basin to the west of Wembley can still be seen. This section of the view demonstrates the extent of the original setting of the Cathedral and the long-distance views that could have been obtained of at least the dome and demonstrating its dominance on the historic skyline of the capital. The variegated roofline of Horseguards and the National Liberal Club are distinctive as are the copper roofs of the Ministry of Defence complex which pick up the copper roof of the Royal Festival Hall and those of both the Wren church and the Faraday building closer to the Cathedral.

## Table summarising the present contribution of this part of setting to the significance of St Paul's

13.45 The following is a short summary of the preceding analysis. It is not exhaustive. Summaries such as this are a helpful accompaniment to a detailed assessment but they are not a substitute for one and should only be considered in conjunction with the detail.

Element of significance	Positive	Neutral	Negative
St Paul's as example of the reconstruction of the City of London after the Fire ( <i>Tables SB 2 and SB 3</i> ).	Ability to see the Cathedral from large parts of the setting; ability to experience City Churches and The Monument from Waterloo Bridge; Ability to appreciate St Brides and St Benet Pauls Wharf; ability to appreciate river as the main means of transport for materials.	Mid-rise development of later centuries along the north bank of the river.	n/a

Element of significance	Positive	Neutral	Negative
Pre-eminent national example of a Baroque ecclesiastical building.	Ability to see the dome and towers particularly against clear sky which are key elements indicating both the ecclesiastic nature of the building and its style; the ability to see St Paul's and the steeple of St Bride's. Ability to see St Martin-in-the-Fields and St Paul's.	Majority of later development along the Victoria Embankment.	Faraday House and Unilever House which obscure significant sections of the towers and upper parts of the building fragmenting the composition. Other development to the south which obscures the balustrade and lower section of the drum and breaches the St Paul's Heights. Taller commercial development north-west of the Cathedral which appears between the towers and dome on the skyline disrupting the ability to appreciate the Baroque composition.
Urban planning schemes focussing on the river	The St Paul's Heights policy area immediately South of the Cathedral; the connection between the Cathedral and the Millennium Bridge.	n/a	Development that breaches the St Paul's Heights datum.
Role of the Cathedral as the focus of national commemoration or celebration.	Intangible connections with Waterloo Bridge ability to experience the Cathedral in relation to the river and the Processional route.	n/a	n/a

Element of significance	Positive	Neutral	Negative
The relationship of the Cathedral with other structures designed by Wren ( <i>SPSS SB2 and 3</i> ).	Ability to see elements of The Monument, St Brides, St Martin Ludgate Hill, St Mary Somerset, St Nicholas Cole Abbey, and St Mary Aldermary in conjunction with the Cathedral. The connections between the west towers of the Cathedral to those of Westminster Abbey.	Most development within the intermediate setting to the west and south does not affect the relationship between the Cathedral and other designs by Wren.	Larger scale development along the north bank in the foothills of the City Cluster has effectively blocked the lower sections of the City Churches leaving only the towers and upper sections of spires to remain visible.
Geometry of the drum and dome and interplay of architectural elements of the composition.	Ability to see the dome and towers particularly against clear sky. Views from along the river corridor, particularly those at river level. Relationship between the Royal National Theatre and the Cathedral. The consistency of development along the north bank, south of the Cathedral as a result of the St Paul's Heights policy has been positive in ensuring the interplay of elements of the original composition can still be appreciated.	The majority of development within the intermediate setting along the north bank to the west of Waterloo Bridge is neutral.	The obstruction caused by development to the rear of Unilever House in views from Waterloo Bridge and the screening of the dome from the south caused by Faraday House both cause harm. The visual attachment of the group of tall buildings around Finsbury Square to the north-west tower and between the dome of the Cathedral also causes harm from certain viewpoints. The increased height of development also erodes the ability to appreciate the relationship between the base of the dome and the cornices and parapets of the Cathedral.



Element of significance	Positive	Neutral	Negative
<p>Connections to the representations of the building over time.</p>	<p>Waterloo Bridge and the Royal Festival Hall site are both captured in representations. The illustrations of the opening of the bridge with St Paul's to the east are still appreciable. The Savoy hotel just to the west of the north end of Waterloo bridge was the location of a series of paintings of the Thames by Monet, although the majority were oriented upstream rather than towards St Paul's. Images of the south side of the Cathedral from the south bank abound and fragments of the current skyline where they still survive (in particular the steeples of St Brides. St Martin in the Fields and St Martins Ludgate Hill) are therefore connections to these past representations.</p>	<p>Development along the north bank of the river between the Palace of Westminster and St Paul's which remains at mid height.</p>	<p>Development along the banks of the river and particularly along the south around Waterloo and to the north further east around the City Cluster have eroded the connection between representations of the historic skyline and the skyline today.</p>

Element of significance	Positive	Neutral	Negative
Appreciation of scale and visual prominence of the Cathedral (SPSS SB1).	Clear sky space, appreciation of the topography from the river level, views from the Stone Gallery. Generally consistent skyline of north bank particularly in panoramas from Waterloo Bridge.	Mid-rise development along the northern embankment.	The City Cluster which competes for attention.  The group of taller buildings at Finsbury Square which rises behind the Cathedral and visually attaches when viewed from the southern end of Waterloo Bridge. New taller development in Southwark and Lambeth, particularly Waterloo is closing down the ability to connect with the rising ground to the edge of the London basin.
Understanding the construction of the Cathedral using the river and the role of St Benet, Paul's Wharf (SPSS SB1).	River corridor and from river level to south of the Cathedral. Views from the Stone Gallery towards St Benet's.		Faraday House cutting off sections of the river from the views obtained from the Stone Gallery.
An appreciation of the connections between the Cathedral and the City of Westminster (SPSS SB1).	Waterloo Bridge and the panoramas when travelling south to north. The river corridor and river itself. Views from the Stone Gallery connecting with the Palace of Westminster World Heritage Site.		Taller development on the South Bank downstream of the Royal National Theatre and Festival Hall now screen the main body of Westminster Abbey and appears visually attached to the Abbey's west towers in views from the Stone Gallery.

### Note on other Heritage Assets

- 13.46 The appendix below identifies heritage assets within the setting of St Paul's that make a positive contribution to its significance, or contribute positively to the ability to appreciate and understand that significance. For the case study it has been carried out as a desk-based exercise, but in assessment of development proposals fieldwork is required.
- 13.47 The initial identification of assets that may be potentially affected by a development is Step 1 of GPA3. The relevance of those assets to the Cathedral and the contribution they make to its significance will then be a matter of professional judgement, based on the identification of the key significances of St Paul's as set out above.
- 13.48 The table below contains, in a very concise form, those assets within the chosen area of setting and a brief overview of how they contribute to the significance of St Paul's. This can be understood as the basis for moving onto step 3 of the GPA3 the assessment of impact, which is beyond the scope of this document SPSS.

## Appendix 1: Relevant heritage assets in this part of the setting of St Paul's, and contribution to its significance

LEN and Grade	Address and Asset	Date	Significance
1000095 World Heritage Site	Palace of Westminster, Westminster Abbey and St Margaret's Church World Heritage Site Inscribed in 1987	Above ground 11th Century to 20th Century.	The Palace of Westminster, Westminster Abbey and St Margaret's Church lie next to the River Thames in the heart of London. With their intricate silhouettes, they have symbolised monarchy, religion and power since Edward the Confessor built his palace and church on Thorney Island in the 11th century AD. Changing through the centuries together, they represent the journey from a feudal society to a modern democracy and show the intertwined history of church, monarchy and state. <b>Strong positive contribution to key elements of significance in SPSS SB1</b>
1066169 Grade I	Victoria Embankment: Cleopatra's Needle	1479-1425BC Eighteenth Dynasty pink granite obelisk gifted and brought to London 1877 with sphinxes designed by Lewis Vulliamy.	Archaeological interest for inscriptions and hieroglyphs. High artistic interest for bronze sphinxes and high architectural interest illustrating interest in Egyptian style. High historic interest in relation to archaeological exploration of Egypt by Britain and France (amongst others) in the 19th Century.  <b>Minor positive as part of the contribution of the Victoria Embankment illustrating an historic major positive change to the Cathedral setting</b>
1249756 Grade I	Belvedere Road: Royal Festival Hall	1949-51, altered 1963-64 including new river front LCC Architects.	High Architectural interest of contemporary architecture inspired by Lubetkin and altered in a style with Corbusian sympathies. Historic interest as legacy of Festival of Britain celebrating Arts Industry and technology. Artistic interest as London's (and the nations') premier concert hall <b>Strong positive to key elements of significance in SPSS SB1.</b>
1237041 Grade I	Victoria Embankment: Somerset House and Kings College Old Building	1776-96 by Sir William Chambers extended in C19th. Government Offices part converted to education and gallery uses.	Architectural interest for dignified Neo-Classical interpretation of Palladianism and formality of the architecture, use of quadrangles and magnificent palace composition facing the river using Portland Stone. Artistic interest in sculptural decoration by Collini, Banks Nollekens etc. Historic Interest as one of the earliest Government commissioned purpose-built office complexes.  <b>Strong positive contribution to Architectural Interest of Cathedral through materials, style and as an element along the processional route.</b>

LEN and Grade	Address and Asset	Date	Significance
1274511 Grade I	New Scotland Yard: former New Scotland Yard North Building	1887-90 Richard Norman Shaw and John Dixon Butler. Former Metropolitan Police HQ.	Architectural Interest Mixed revival style with /Flemish and /English Baroque detailing and corner tourelles. Red brick with Portland Stone banding. Historic Interest illustrating policing of the capital as part of reorganisation of local government and creation of the LCC/  <b><i>Minor positive contribution to Architectural interest of Cathedral through design/</i></b>
1278223 Grade I	Horseguards Avenue: Ministry of Defence containing sixteenth Century Undercroft and historic rooms Numbers 13, 24, 25, 27, and 79	C16 undercroft with C18 rooms reset from previous buildings on the site. Office building designed 1913 by Vincent Harris completed after WWII in 1959.	Architectural interest massive Portland Stone block in stripped classical style with courtyard plan and copper roofs. Principal historic and architectural interest is in the vaults and re set rooms. Artistic Interest in overscale figurative sculptures.  <b><i>Moderate positive contribution to architectural interest of Cathedral through materials.</i></b>
1291494 Grade I	20 Dean's Yard: Westminster abbey (The Collegiate Church of St Peter)	1050-65 Edward the Confessor's Church rebuilt by Henry III 1245; chancel transepts and bays of nave completed 1269; new nave and West front by Henry Yevele 1375-1400, completed 1506 except for towers; Lady Chapel 1503-12; West Towers 1735-40 by Hawksmoor.	Pre-eminent medieval ecclesiastical building in the capital, with strong royal connections outstanding historic interest as site of coronations from the 11th Century. Outstanding artistic interest in royal mausolea and monuments to other nationally renowned figures. Site of tomb of the Unknown Soldier. A unique embodiment of Church, State, Crown and a national mausoleum.  <b><i>Strong positive contribution to key elements of significance in SPSS SB1 and strong positive contribution to both historic and architectural interest through connections with Wren and Hawksmoor.</i></b>

LEN and Grade	Address and Asset	Date	Significance
1180700 Grade I	Upper Thames Street Paul's Wharf: Church of St Benet	1677-85 Attributed to Wren but probably by Hooke.	Architectural Interest includes use of brick with stone quoins similar to Wren designs at Chelsea Hospital and on other buildings both ecclesiastical (St James Piccadilly) and domestic. Historic Interest as site of wharf for construction materials for St Paul's, and an example of a rebuilt city church following the Great Fire <b>Strong positive contribution to key elements of significance in SPSS SB1 and to historic and architectural interest from associations with Wren and the location at the original wharf used for construction materials.</b>
1079146 Grade I	Knightrider Street and Queen Victoria Street: Church of St Nicholas Cole Abbey	1671-81 by Wren, largely destroyed in WWII and reconstructed in near facsimile.	Architectural Interest includes simple classical style with arched and corniced windows. Simple stone tower crowned by lead covered obelisk/spire containing oculi. Portland stone. Historic Interest as city Church twice rebuilt once after the fire and once after war damage similar to St Paul's.  <b>Positive contribution to significance as set out in SPSS SB2.</b>
1358904 Grade I	Upper Thames Street: Tower of Former Church of St Mary Somerset	1686-94 by sir Christopher Wren, body of church demolished 1871, restored by Corporation of London 1961.	Architectural interest includes classical design by Wren incorporating arched openings with keystones and oculi. Portland stone. Affinity with other church tower designs and elements of architectural design of St Paul's. Historic Interest associated with the rebuilding of the City after the Great Fire  <b>Positive contribution to significance as set out in SPSS SB2.</b>
1079145 Grade I	Queen Victoria Street: Church of St Mary Aldermary	Late C17 by Wren incorporating earlier fabric.	Architectural Interest as unusual Gothic design by Wren responding to surviving fabric. Portland stone with picturesque tower incorporating corner pinnacles with gilded finials. Historic Interest as repaired City church post Great Fire  <b>Positive contribution to significance as set out in SPSS SB2.</b>

LEN and Grade	Address and Asset	Date	Significance
1064657 Grade I	Fleet Street: Church of St Bride	1670-84 by Wren, interior burnt in WWII and reconstructed in near facsimile.	Architectural Interest Wren classical design with one of finest interiors and most elaborate and recognisable staged spire. Historic Interest as city church reconstruction following fire and part reconstruction again following war damage thus similar to St Paul's.  <b><i>Strong positive contribution to the significance of the Cathedral as set out in SPSS SB2.</i></b>
1193901 Grade I	Fish Street Hill: The Monument	1671-7 by Christopher Wren and Robert Hooke with sculpture by Cibber.	Historic interest commemorating the Great Fire. Architectural interest as a then unique monolithic column in England and for associations with wren and Hooke. Artistic interest for the carved panels on the plinth by sculptors also associated with St Paul's Cathedral.  <b><i>Strong Positive contribution to significance as set out in SPSS SB3.</i></b>
<b>1357349</b> <b>Grade II*</b>	Former New Scotland Yard Norman Shaw South Building	1896-8 built 1904-6 by Richard Norman Shaw and John Dixon Butler.	Architectural Interest Revivalist style: Amalgam of Flemish with English Baroque in red brick with Portland Stone banding. Continuing style of adjacent N block (qv above) but narrower site so more vertically proportioned.  <b><i>Moderate positive contribution to architectural interest of the Cathedral through materials, and to historic interest through revival baroque style of architecture.</i></b>
1359218 Grade II*	Old Bailey and Newgate Street: Central Criminal Court	1900-1907 by Mountford purpose built criminal court complex.	Architectural interest as revivalist, classical style in Portland Stone with central copper roofed dome. Artistic interest in fine sculptural decoration including famous gilded figure of justice crowning the lantern of the dome. Historic Interest illustrating reform and importance of justice system in early 20th Century.  <b><i>Moderate positive contribution to architectural interest of the Cathedral through materials, and to historic interest through revival baroque style of architecture.</i></b>

LEN and Grade	Address and Asset	Date	Significance
1266894 Grade II*	Horseguards Avenue Whitehall Court	1884 Mansion Block by Thos Archer and A Green.	Architectural interest as revival style, exuberant French Renaissance, with decorative roofscape silhouette including cupolas and pyramidal pavilions. Portland Stone  <b><i>Moderate positive contribution to architectural interest of the Cathedral through materials.</i></b>
1066072 Grade II*	Horseguards Avenue National Liberal Club	1884-87 Club and mansion block continuation of Whitehall court by Waterhouse.	Portland Stone and Architectural interest as revival style, Flemish Renaissance detailing, but with lively roofscape.  <b><i>Moderate positive contribution to architectural interest of the Cathedral through materials.</i></b>
1275000 Grade II*	Lancaster Place and Waterloo Road: Waterloo Bridge	1939-45 by Sir Giles Gilbert Scott incorporating fragmentary remains of earlier Rennie bridge.	High Architectural (technological) interest as reinforced concrete structure showing engineering innovation and construction of elegant design using Portland stone cladding. High historic interest as part constructed in WWII with significant involvement of women construction workers.  <b><i>Strong positive contribution from intellectual associations, the historic interest of St Paul's and its role in national events and ability to appreciate key elements of significance in SPSS SB1.</i></b>
1237096 Grade II*	Strand, Riverside Terrace Somerset House: Civil Service Rifles War Memorial	1924 by Sir Edwin Lutyens relocated 2002.	Historic Interest marking contribution of the 15th Battalion London Regiment to First World War. Artistic Interest- elegant example of a War Memorial by leading architect responsible for 58 other memorials executed in Portland Stone.  <b><i>Moderate Positive contribution to historic interest of the Cathedral as a location for memorials of sacrifice, materials and the architect, Lutyens who redesigned the railings and lamps to the west end of the Cathedral.</i></b>



LEN and Grade	Address and Asset	Date	Significance
1079109 Grade II*	Victoria Embankment: The National Submariner's War Memorial	Unveiled 1922 designed by AH Ryan Tenison and bronze relief sculpture by Frederick Brook Hitch.	Historic Interest National Memorial commemorating sacrifice of the submarine service. Artistic interest in the quality of the bronze in terms of composition and rarity of the subject matter.  <b><i>Moderate Positive contribution to historic interest of the Cathedral as a location for memorials of sacrifice and use of materials.</i></b>
1272324 Grade II*	Upper ground: Royal National Theatre	Theatre complex 1969- 76 by Sir Denys Lasdun.	Architectural Interest as major public work by a leading Post War architect and exponent of Brutalism. Historic and Artistic interest as an element of a new cultural centre established on the South Bank incorporating innovative new ideas about theatre design and a leading national artistic centre.  <b><i>Positive contribution to architectural interest of the Cathedral and appreciating key elements of significance in SPSS SB1.</i></b>
1264457 Grade II*	Broad Sanctuary: Methodist Central Hall	1905-11 by Lanchester and Rickards.	Architectural interest for early reinforced concrete frame, Portland Stone and continental Baroque design using Corinthian order and square, French dome. Historic interest as preeminent Methodist building illustrating wealth and significance of non-conformist worship in 19th century England.  <b><i>Moderate positive contribution to architectural interest and historic interest of the Cathedral for use of materials and as a similarly intended pre-eminent place of worship in the capital.</i></b>
1431370 Grade II	Queen' Walk South Bank: London Pride Sculpture	1987 bronze cast of 1950-1 plaster sculpture by Frank Dobson.	Artistic interest classicism of sculptural group, and late work of an acclaimed C20 sculptor. Historic interest as one of few sculptures originally commissioned for the Festival of Britain and pivotal moment in the patronage of C20 Public Art.  <b><i>Minor positive contribution for intangible connections between Cathedral and Festival of Britain.</i></b>

LEN and Grade	Address and Asset	Date	Significance
1237712 Grade II	Victoria Embankment: Embankment river Wall, Stairs and Lamp Standards	1864-70 by Sir Joseph Bazalgette as part of engineering works to improve London's Drainage system.	Historic Interest as a major piece of new public infrastructure introduced into the capital; Architectural technological and engineering significance in its construction, Artistic significance for decorative Dolphin lamp standards as part of original design of the new public space being created.  <b><i>Strong positive contribution for formality of design, connections with processional route and ability to appreciate key elements of significance in SPSS SB1.</i></b>
1237829 Grade II	Victoria Embankment: Memorial to Sir WS Gilbert	1914 bronze wall plaque by George Frampton.	Artistic interest in high quality portrait bust with figures of Comedy and Tragedy. High historic interest celebrating one of the foremost musical partnerships (with Sir Arthur Sullivan) producing operettas in the Victorian period.  <b><i>Minor positive as a component of Victoria Embankment and the new improved route to the Cathedral.</i></b>
1357346 Grade II	Victoria Embankment: Memorial Statue to IK Brunel	C1877 Portland stone pedestal by R Norman Shaw and bronze statue by Baron Marochetti.	Artistic interest for high quality figurative bronze statue. Architectural interest for association of R Norman Shaw with the Baroque stone pedestal incorporating over-scaled scroll decoration and integral benches. Historic Interest for commemorating a great British engineer and one of a series of public monuments erected along the Embankment.  <b><i>Minor positive as component of Victoria Embankment and historic interest of the Cathedral.</i></b>
1237857 Grade II	Victoria Embankment Hungerford House	1900-1 former generating house LCC Architects.	Historic and technical interest as generating power for lighting the embankment. Architectural interest for Free style Baroque revival building in Portland Stone.  <b><i>Minor positive as component of Victoria Embankment and historic interest of the Cathedral and its architectural interest through use of materials.</i></b>

LEN and Grade	Address and Asset	Date	Significance
1357348 Grade II	Victoria Embankment 21 bench seats on pavement	1872-4 by Lewis and GF Vulliamy.	Artistic interest in cast designs of bench ends. Historic interest as part of original Embankment design.  <b><i>Minor positive as a component of Victoria Embankment and the new improved route to the Cathedral.</i></b>
1066170 Grade II	Victoria Embankment, Temple Pier: Memorial to WS Stead	1913 Bronze tablet portrait by George Frampton.	Artistic Interest; high quality portrait relief with figurative elements. Historic Interest in commemorating an acclaimed international journalist who died in 1942.  <b><i>Minor positive as a component of Victoria Embankment and the new improved route to the Cathedral.</i></b>
1358889 and II	Victoria Embankment Approach to Blackfriars Bridge: Statue of Queen Victoria	1893-96 by CB Birch. Pink Granite Plinth and bronze statue.	Artistic Interest in the quality of the bronze figure. Historic Interest associated with Sir Alfred Seale Haslam the Mayor of Derby and as one of several near identical casts across the country.  <b><i>Minor positive as a component of Victoria Embankment and the new improved route to the Cathedral.</i></b>
1064613 Grade II	Middle Temple Lane: 1-4 Temple Gardens	1878 by EM Barry offices.	Architectural interest for exuberant Revivalist style of a French C16 Chateau with corner tower and rich figure sculptures. Portland Stone. Historic interest as part of the evolution of the historic and distinctive temple complex including significant mature planting. Important for its illustration of the variety of revivalist styles adopted at the end of the C19.  <b><i>Minor positive to appreciation of architectural and historic interest of Cathedral in use of materials and design.</i></b>

LEN and Grade	Address and Asset	Date	Significance
1252144 Grade II	9 Carmelite Street	1893-4 by H Hunt and H Steward Offices for The Board of Conservators of the River Thames.	Architectural interest in Revivalist style, Tudor Gothic with picturesque effect from tall chimneys. Historic Interest for connections with River Conservancy board and the insistence on a congruent architectural style with adjacent Sion College by City Corporation the landowners.  <b><i>Minor positive to appreciation of architectural and historic interest of Cathedral in use of materials and design.</i></b>
1064727 Grade II	Carmelite Street and Tallis Street: Carmelite House	Late C19 commercial building.	Architectural interest in Revivalist, Flemish Renaissance, style banded stone and redbrick with stone dressings to large windows. Decorative roof turrets.  <b><i>Minor positive to appreciation of architectural and historic interest of Cathedral in use of materials and design.</i></b>
1079107 Grade II	Victoria Embankment: Sion College and attached railings	1886 by Sir Arthur Blomfield college building.	Architectural Interest in Tudor Gothic revivalist style in brick with stone dressings to great decorative effect on river front including oriel windows and turret. Historic Interest showing eclecticism of architecture in later C19th and informing design of adjacent building.  <b><i>Minor positive to appreciation of architectural and historic interest of Cathedral in use of materials and design.</i></b>
1079128 Grade II	Temple Avenue and Victoria Embankment: Telephone House	c,1900 Commercial building.	Architectural interest as a free classical revival style in Portland stone including rich carved decoration, rusticated quoins and Gibbs style block decoration to attached columns.  <b><i>Moderate positive to appreciation of architectural and historic interest of Cathedral in use of materials and design.</i></b>

LEN and Grade	Address and Asset	Date	Significance
1079106 Grade II	Victoria Embankment and Temple Avenue: Hamilton house	1898-1901 by Sir William Emerson Commercial building.	Architectural interest as Revivalist, loose Flemish Renaissance style in Portland stone. Including rich carved decoration to pedimented doors and gabled dormers. Roofscape includes significant stone stacks.  <b><i>Minor positive to appreciation of architectural and historic interest of Cathedral in use of materials and design.</i></b>
1192326 & 1359145 Grade II	Cannon Street, Cannon Street Station: Pair of Towers	1865-6 perhaps by EM Barry, Railway terminus towers at junction with bridge.	Architectural interest for association with Barry, a prominent architect, and for classical style. Architectural interest for reliance on earlier, Wren inspired design. Historic interest for introduction of railway termini into the city. <b><i>Moderate positive to historic interest of Cathedral in use of Wren city churches as models for the design of the towers.</i></b>
1470420 Grade II	76 Upper Ground: IBM Building	1979-84 to the designs of Denys Lasdun, Redhouse and Softley in reinforced concrete with pre-cast external concrete panels.	Architectural Interest: Last major work by Sir Denys Lasdun, strongly horizontal forms and concordance with the adjacent National Theatre. The preservation of important views to St Paul's Cathedral was an important consideration in the design. Historic Interest for its place in the work of Lasdun whose career charted the development of British modernism. Important building commissioned by IBM a notable client and patron of high-quality architecture from the 1960's onwards.  <b><i>Positive contribution to architectural interest of Cathedral and appreciating key elements of significance in SPSS SB1.</i></b>
1064717 Grade II	Blackfriars Bridge	1869 granite abutments and piers with cast iron arches.	Historic Interest: associated with introduction of railways into the city and new crossings across the Thames. Architectural interest associated with the technology of cast iron construction and the highly decorative carved capitals and piers.  <b><i>Minor positive to appreciation of architectural and historic interest of Cathedral in use of materials and design.</i></b>

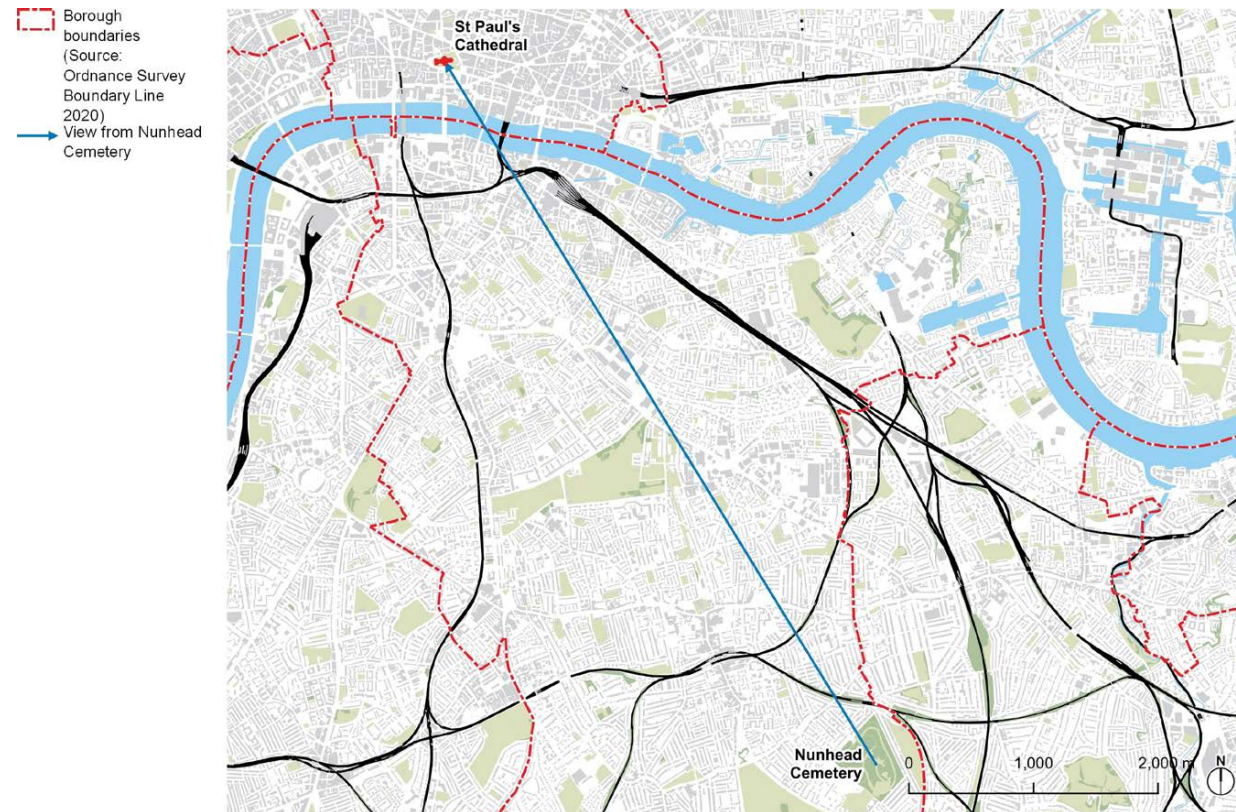
LEN and Grade	Address and Asset	Date	Significance
1358920 Grade II	Victoria Embankment: Main block of the City of London School	1881-2 by Davis and Emmanuel School building.	Architectural interest in the Revivalist Renaissance style using Portland Stone and incorporating colonnades and corner pavilions with tempietti under associated cupolas in the manner of the Wren city churches  <b><i>Moderate positive to appreciation of architectural and historic interest of Cathedral in use of materials and design.</i></b>
1079108 Grade II	Victoria Embankment: Unilever House	1930-32 by J Lomax Simpson in conjunction with Burnet Tait and Partners. Sculptural groups by Sir William Reid Dick Office building.	Architectural interest: combination of construction materials including steel frame clad in Portland stone. Strong articulation of mass and curved in response to street. Increased scale in contrast to its context. Revivalist Classical style with strongly marked cornice. Artistic interest in sculptural groups by leading artist of the period. Historic Interest as one of a number of steel framed Portland stone clad commercial buildings across central London.  <b><i>Moderate positive to appreciation of architectural and historic interest of Cathedral in use of materials and design.</i></b>
1194358 Grade II	146 Queen Victoria Street	1866 by Edward L'Anson. Office building used as home of the British and Foreign Bible Society from late C19.	Architectural Interest Revivalist style, Mannered Classicism, using Portland stone. Symmetry, pilaster piers, rustication and strong cornice line. Historic Interest for association with missionary ecclesiastical publication organisation.  <b><i>Minor positive to appreciation of architectural and historic interest of Cathedral in use of materials and design.</i></b>



# 14.0

## Distant setting case study: Nunhead Cemetery

### Step 1: Identify which heritage assets and their setting are affected



#### GPA3 Step 1 Paras 20 and 21

Step 1 of GPA3 requires identification of heritage assets and their settings affected by the proposed development. These can be identified by either the local planning authority or the applicant, but in either case the SPSS should be a starting point.

In applying the SPSS, GPA3 Step 1 is essential because it will establish whether it is the close, intermediate or wider setting of St Paul's (individually or cumulatively) which could potentially be affected and therefore which of the SPSS summary boxes are the starting point for assessment.

For taller development a Zone of Theoretical Visibility or Zone of Visual Influence would reveal the areas of setting that require consideration.

Note: in this case study, because it is not derived from a specific development, the boundary has been artificially drawn for the purpose of illustrating the application of the SPSS.

#### GPA3 Step 2 para 26



**Step 2: Assess the degree to which these settings and views make a contribution to the significance of the heritage asset(s) or allow significance to be appreciated**

### Location

- 14.1 Nunhead cemetery is within the distant setting of St Paul's and is located on Nunhead Hill, historically a popular leisure spot near Peckham Rye affording extensive views over London. It was purchased by the London Cemetery



Plan of Nunhead Cemetery: Number 6 is the location of the Viewpoint to St Paul's

Company in 1839 and the cemetery was consecrated in 1840. It covers approximately 52 acres making it the second largest of the “Magnificent Seven” Victorian cemeteries across the capital.

#### 14.2 The key elements of St Paul’s Cathedral setting and its contribution to significance are set out SPSS SB1.

##### *Architectural*

- *The geometry of the drum and dome;*
- *For the external design of the drum and dome, the largest of its type in England at the time and regarded as one of the most perfect in the world;*
- *The interplay between the architectural elements of the composition;*
- *Connections with the various representations of the building over time.*

##### **SPSS SB1**

SPSS SB1 provides information to address GPA3 para 26 bullet 1 at a high level. It is the initial framework for considering how far any element or location in the setting of St Paul’s illustrates the key contributions of the physical surroundings to the significance of the Cathedral.

For distant setting, reference to SB1 should be supplemented by SB9, where the nature of the contribution of the wider or distant setting is defined in greater detail.

SB1 relies on paras 5.1-5.4 of the study. Changes to setting are described in SB4, SB5, SB6, SB7, and SB8.

- 14.3 The key elements of the significance of St Paul's to which this part of the setting contributes, as identified in SPSS (8.11-8.15), include:

*Historic:*

- *Pre-eminent national example of a Baroque ecclesiastical building in England;*
- *Understanding the role of the building as the focus of national commemoration or celebration;*
- *For the survival of the Cathedral including bomb attacks by suffragettes in the early 20th century, Zeppelin attacks in the Great War and more famously during the London Blitz in WWII when it became a symbol of national resistance focussed on the dome.*

- 14.4 The contribution of the distant setting from this location at Nunhead is described in greater detail in paras x.x-x.x below.

**GPA3 Step 2 para 26, last sentence:**

*We recommend that this assessment should first address the key attributes of the heritage asset itself.*

**SPSS 8.11-8.15**

The recommendation in GPA3 para 26 is met by reference to SPSS and in particular those parts of the Summary of the Significance of St Paul's (paras 8.11-8.15) that relate specifically to the distant or wider setting. This provides the framework for assessing the extent and nature of the physical surroundings and provides the introduction to the detailed analysis below. In this case study, analysis of the extent to which intangible relationships contribute as part of setting is established later (see below).

**GPA Step 2 para. 26**

This signposts where further analysis is found - following the four-bullet point framework of the guidance.

- 14.5 SPSS SB9 provides a more detailed *Summary of the positive contributions of the physical surroundings in the wider setting* of the cathedral. The positive contributions that are relevant to this location include the elevated topography of the London bowl which contributes to and provides opportunities to experience the Cathedral in its intended symbolic and architectural roles. In terms of sky space, it is the silhouette and forms of the major architectural elements of the Cathedral, principally the dome and towers, which can be experienced. These are set within a complex skyline that has evolved over centuries. Where the horizon comprises the wooded ridges of the London bowl and the Cathedral dome breaks the horizon, the silhouette is particularly powerful and illustrates best the intended dominance of the building as an ornament to the city.
- 14.6 From this particular location at Nunhead the river corridor and close setting of the Cathedral are not experienced because of topography or later development.

**SPSS SB9**

Paragraphs 1.5 and 1.6 draw on the SPSS summary points that relate specifically to the distant setting.

## Physical contribution to significance

- 14.7 Nunhead is approximately 5 miles SE of the Cathedral and when the cemetery was laid out the site was on the outskirts of the capital. The company that owned Nunhead also owned Highgate Cemetery and chose their hillside locations in part because they faced each other. If you draw a line between them, St Paul's Cathedral is at the centre of this line.
- 14.8 The cemetery site is undulating and the historic layout combined axial arrangements that were subsequently amended with more picturesque areas. The originally well-maintained landscape of the cemetery has changed over time and in its current form it is less formal and somewhat overgrown in places but cherished for its landscape character and wildlife value.
- 14.9 Within extensive parts of the cemetery it is possible to be completely enclosed and unaware of the wider suburbs or the city beyond its boundaries, but at certain points the "outside world" can be experienced. One of the most significant is a view directly on the western side of the cemetery to the dome of St Paul's framed by trees and cemetery vegetation which screens the wider cityscape. The positive contribution of this part of the wider setting is primarily the ability to see the Cathedral in this particular location.

### GPA3 Step 2 Checklist

Paras x.x – x.x set out a descriptive analysis of what can be seen and how St Paul's is appreciated within this part of its setting. They incorporate several of the attributes identified in the Step 2 Assessment Checklist including:

#### *Physical:*

- *Topography*
- *Aspect*
- *Definition, scale and grain of streetscape, landscape and spaces*
- *Green space*
- *Degree of change over time*

#### *Experience of the asset:*

- *Surrounding townscape character*
- *Visual dominance or prominence*

- 14.10 The view, although framed, enables the extent of the original setting of the Cathedral to be understood and experienced and the distinctive silhouette of the dome is easily identified. The clear sky either side of the silhouette contributes positively to this experience and the position of the dome relative to the horizon also emphasises its former visual dominance as well as providing some information about its relative scale. These are contributions to the architectural and historic interest of the building. The development in the foreground is one obviously jarring and discordant element which, because of its scale, profile and in particular materiality, causes harm to the visual prominence of the Cathedral (*see below*).
- 14.11 The ability to experience the Cathedral and therefore its intended dominance from this location depends on the weather and atmospheric conditions, as was recognised by Wren and referred to in Parentalia and it is one of a vanishingly small number of locations where the dome of the Cathedral can be appreciated as an isolated feature of the skyline of London without distraction.

## Relationship with other Designated Heritage Assets

- 14.12 Although there are other designated heritage assets in the area between the Cathedral and the cemetery, none are readily appreciable or experienced. The cemetery is itself a designated heritage asset but there was no formally designed relationship between it and the Cathedral in terms of landscape or architecture.
- 14.13 Nunhead Cemetery was consecrated in 1840 based on a design by James Bunstone Bunning for the Nunhead Hill site. Bunning, surveyor for the London Cemetery Company, had previously worked with Stephen Geary on the design of Highgate Cemetery. All Saints Nunhead was consecrated in 1840, and in the same year the first plot was sold to George Long Shand, a sail maker from Bermondsey. A plan of 1844 (Little) shows the layout as constructed, the serpentine nature of Bunning’s design fully exploiting the hilly nature of the site.
- 14.14 It is evident that the earlier use of the site for leisure then located on the outskirts of the capital was popular in part because of the views it afforded across the expanse of London to the west, within which St Paul’s would have been the pre-eminent structure. However, there is no documentary evidence that this ability to experience the Cathedral influenced the choice of the site for a cemetery. The geographical relationship between Highgate and Nunhead Cemeteries and their positioning in relation to the Cathedral, as identified by the Museum of London on its website article on Nunhead may be more coincidental than specific. However, the ability to experience the Cathedral from one of the former ‘Magnificent Seven’ cemeteries is now rare and a positive contribution of this part of the setting to its significance.

### GPA3 Step 2 Para 26, Second Bullet

#### SPSS Part 2

The analysis here uses the GPA3 Assessment Step 2 Checklist, in particular:

#### *Experience of the Asset*

- *Intentional visibility*
- *Rarity of comparable survivals*

To achieve this, here the evidence base of SPSS (Part 2) is the starting point for identifying relationships, which are analysed in combination with the assessments of significance of other designated heritage assets.

Professional judgement is required to build a proportionate, site-specific assessment from the foundations provided by the SPSS; the SPSS alone will rarely be enough.

## Views

- 14.15 None of the views within this part of the setting of St Paul's are formally designed by Wren, although as indicated above, he consciously intended the Cathedral to be visually prominent and the dominant building in the capital in order for it to illustrate its symbolic function.
- 14.16 The 1st edition OS map of 1870 shows the general character of the vegetation of the cemetery, with continuous boundary planting defining the perimeter of the grounds and the interior characterised by scattered trees and shrubs in open lawns. In 1872, as competition from other public cemeteries grew, there was a need to make the grounds more attractive and in response to this flower production became an important part of the company business.
- 14.17 After the First World War the fortunes of the London Cemetery Company began to decline as lavish funerals became less popular and the cost of maintenance and repairs to buildings, paths, and boundary walls increased. During the Second World War the iron railings were removed from around the perimeter and enemy action caused irreparable damage to the Dissenters' chapel. By 1960 Nunhead cemetery was incorporated as part of United Cemeteries Ltd and maintenance of the cemetery was wound down. In 1969 Nunhead Cemetery was closed.
- 14.18 The site remains in the ownership of the London Borough of Southwark and the Friends of Nunhead Cemetery, a voluntary group, are continuing the complex task of conservation and management of the site.

### GPA3 Step 2 Paragraph 26, Fourth Bullet

#### GPA3 Step 2 Paragraph 30

Analysis of views should always follow on from the broader assessment of the contribution of setting to significance because only then can weight be ascribed to any individual view.

Paragraph 30 of GPA3 is particularly important when assessing views. It notes that it is not the significance of the asset in the view alone that is important, but how the view enables significance to be appreciated. It is essential to differentiate between the assessment of a view (for example, a locally or strategically designated view) and an assessment of how it enables significance to be appreciated.

Views should be identified from research for each development proposal, informed by the SPSS, rather than relying solely on views identified for other planning policy or guidance, other proposals or other purposes.





Framed view of the Cathedral at western edge of the viewpoint location (© Historic England Archive)



Detail of central element of the view showing the impact of foreground development upon an ability to appreciate the architectural composition of the Cathedral and undermining its intended dominance (© Historic England Archive)

- 14.19 It is not clear when a view of St Paul's was created. Originally the boundary planting and open interior of the cemetery would have potentially provided opportunities for more expansive landscape views in which the cathedral was an important element. The character of the vegetation which frames the view indicates that it was probably created in response to the decreased maintenance and management of the mid-later 20th century which allowed invasion by scrub, which only increased following closure.
- 14.20 It is clear, however, that at some point the importance of being able to experience the Cathedral from the cemetery was recognised and the view was established, (or protected) and the surrounding vegetation became managed in order to sustain it. To that extent the view is therefore consciously created and "artificial". But as a result of this, the linear view enables an experience of the cathedral which is distinctive and contributes to the ability to appreciate the architectural importance of St Paul's. This relies on its tight framing and maintenance of the clear sky either side and behind the dome.
- 14.21 The viewpoint reveals the dome and peristyle below clearly set within an urban context that is generally set below that level. The western towers are discernible so part of the silhouette of the composition can be recognised. The lantern breaks the skyline rising above the wooded hills which extend as the backdrop either side forming the focal point. In the foreground a 20th century residential tower block obscures the lower section of the Cathedral. Constructed of brick, the western element of the development is particularly visually prominent detracting from the ability to appreciate the Cathedral and its former dominance.
- 14.22 The view is identified in the Southwark Local Plan (*Policy P22 Borough Views*) and the aim of management is to retain the landmark status of the cathedral (SPSS Part 4 Appendix 3 Current Policy Framework for Management of Views pp 171 and 177).

# PART FOUR: Appendices



LUDGATE HILL W1C

ST. MARTIN'S WITH LUDGATE

TO LET

charl SCHW  
SHOP TO LET  
nashbond.co.uk  
020 7290 4533

SHOP TO LET

## Appendix 1: Distinction between setting and views

**The distinction between setting and views is explained in two Historic England advice notes:** *The Setting of Heritage Assets Historic Environment; Good Practice Advice in Planning Note 3 (2017)* and *Tall Buildings; Historic England Advice Note 4 (2022)*.

**Setting** is more comprehensive and can include contextual elements which deal with the relationship of an asset to its surroundings both in the present and in the past. This includes the way a heritage asset or place is experienced and perceived today. The contribution of setting to the significance of a heritage asset is often expressed by reference to views, a purely visual impression of an asset or place which can be static or dynamic, long, short or of lateral spread, and include a variety of views of, from, across, or including that asset.

**Views** are a more defined element of setting, and not every heritage asset will have significant views associated with it. Nonetheless, views can make a vital contribution to appreciating the setting of heritage assets and constitute part of an asset's significance.

Views may be identified and protected by local planning policies and guidance for the part they play in shaping our appreciation and understanding of England's historic environment, whether designed to be seen as a unity or as the cumulative result

of a long process of development. This does not mean that additional views or other elements or attributes of setting do not merit consideration or do not make a significant contribution. The methodology in this report therefore includes reference to such designated views, but they are only used to illustrate a particular contribution made by an aspect of the setting. The identification of a positive contribution made by an aspect of setting does not rely on it being part of a designated view, either strategic or local.

Not all of the current views of St Paul's have been identified as part of the assessment of the contribution of setting both past and present and it is acknowledged that not all views make the same contribution to the significance of the asset, or indeed the ability to appreciate that significance. The views that are referenced in the report are generally those where the composition within the view was a fundamental aspect of the design or function of St Paul's; those with historical associations, including their viewing points; those with cultural associations and those where relationships between St Paul's and other heritage assets were intended to be seen from one another for aesthetic, functional, ceremonial or religious reasons.

**Evolution of setting:** the Historic England advice states:

*Where the significance of a heritage asset has been compromised in the past by unsympathetic development affecting its setting, to accord with NPPF policies consideration still needs to be given to whether additional change will further detract from, or can enhance, the significance of the asset. Negative change could include severing the last link between an asset and its original setting; positive change could include the restoration of a building's original designed landscape or the removal of structures impairing key views of it.*

## Appendix 2: Legislation and policy for the management of heritage assets

### Legislation

The legal context for the management of listed buildings and conservation areas is contained within the Planning (Listed Buildings and Conservation Areas) Act 1990 (as amended):

**Section 66(1)** provides that in ‘considering whether to grant planning permission for development which affects a listed building or its setting, the Secretary of State (or decision taker) shall have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses.’

**Section 72(1)** provides that in ‘the exercise, with respect to any buildings or other land in a conservation area . . ., special attention shall be paid to the desirability of preserving or enhancing the character or appearance of that area.’

Case law concerning the duties in the Act is conveniently summarised in Appendix 1 to the Judgment of Holgate J in the *Save Stonehenge* case at paragraphs 4 to 9. The *Barnwell*

judgement makes clear that “*preserving*” means “*doing no harm*” and that decision makers should give “*considerable importance and weight*” to the desirability of preserving listed buildings and the setting of listed buildings, and the character and appearance of conservation areas. A finding of harm to the setting of a listed building, or to the character or appearance of a conservation area gives rise to a strong statutory presumption against planning permission being granted.

### Policy

The purpose of the planning system is to contribute to the achievement of sustainable development and the National Planning Policy Framework (NPPF, December 2024). There are three dimensions to sustainable development and the planning system has an economic role supporting growth; a social role supporting strong, vibrant and healthy communities by creating high-quality built environment; and an environmental role by contributing to protecting and enhancing the natural, built and historic environment.

A decision-maker should identify and assess the particular significance of the heritage assets that are affected by a proposal. They should take account of this assessment

---

<sup>3</sup> R (Save Stonehenge World Heritage Site Ltd.) v. Secretary of State for Transport [2021] EWHC 2161 (Admin)

to avoid or minimise conflict between the heritage assets' conservation and any aspect of the proposal. Great weight should be given to the conservation of designated heritage assets. The more important the asset, the greater the weight should be. Significance can be harmed or lost through alteration or destruction of the heritage asset or development within its setting. As heritage assets are irreplaceable, any harm or loss should require clear and convincing justification.



## Appendix 3: Current policy framework for the management of views

Planning Authority	View type	Number and Location
Greater London Authority LVMF	Strategic Panorama	View 1 Alexandra Palace
	Strategic Panorama	View 2 Parliament Hill
	Strategic Panorama	View 3 Kenwood
	Strategic Panorama	View 4 Primrose Hill
	Strategic Panorama	View 5 Greenwich Park
	Strategic Panorama	View 6 Blackheath Point
	Strategic Linear	View 8 Westminster Pier
	Strategic Linear	View 9 King Henry VIII Mound
	Strategic River Prospects	View 10 Tower Bridge upstream
	Strategic River Prospects	View 11 London Bridge

Planning Authority	View type	Number and Location
	Strategic River Prospects	View 12 Southwark Bridge
	Strategic River Prospects	View 13 Millennium Bridge
	Strategic River Prospects	View 14 Blackfriars Bridge
	Strategic River Prospects	View 15 Waterloo Bridge
	Strategic River Prospects	View 16 Southbank
	Strategic River Prospects	View 17 Golden Jubilee Hungerford Bridges
LB Lambeth	Local Panorama	C (i) Brockwell Park N and NE
	Local Panorama	C (ii) NNE Norwood Park
	Local Panorama	C (iii) N Gipsy Hill

Planning Authority	View type	Number and Location
	Local Panorama	C (viii) N and E National Theatre terraces
	Landmark Silhouette	D (xviii) NE from Queens Walk
LB Southwark	Local Panorama	View 1 One Tree Hill
	Local Linear	View 2 Nunhead Cemetery
	Local Linear	View 3 Camberwell Road
	Local River Prospect	View 4 Kings Stairs Gardens
LB Greenwich	Local	View 1 Shooters Hill
	Local	View 5 Eltham Park North
	Local	View 9 Docklands Panorama
	Local	View 10 King John's Walk
LB Islington	Local	LV1 Farringdon Lane Clerkenwell Road
	Local	LV2 St John's Street
	Local	LV3 Angel
	Local	LV4 Archway Road

Planning Authority	View type	Number and Location
	Local	LV5 Archway Bridge
	Local	LV6 Amwell Street
	Local	LV7 Dartmouth Park Hill
Corporation of the City of London	The Monument Views Study December 2020	
Corporation of the City of London	St Paul's Heights Study Parts 1-7 published 2015	
Corporation of the City of London	Protected views SPD published 2012	

## Greater London Authority: London View Management Framework (LVMF, 2012)

### Relevant Panoramas

- View 1** Alexandra Palace (2 viewing places). St Paul's is the Strategic Landmark in the view and with a protected vista Relationship to the wooded hills and flatter land to the east is referenced.
- View 2** Parliament Hill the summit. (2 viewing places) St Paul's and Place of Westminster are the two SIL in the view. In relation to view 2a it states *St Paul's Cathedral is set within a miscellany of buildings, in both its foreground and background. The dome and peristyle are visible, but some development in the background diminishes the viewer's ability to recognise and appreciate the landmark, particularly in poor weather conditions.*
- View 3** Kenwood The Viewing Gazebo – view 3A St Paul's and Palace of Westminster are the 2 SIL in the view. States: *St Paul's Cathedral, to the west of the City of London, is seen in front of a cluster of taller buildings at London Bridge, including Guy's Hospital tower and the Shard. The views of the Cathedral dome benefit from an absence of development in the foreground but development behind the dome compromises the viewer's ability to appreciate the landmark.*
- View 4:** Primrose Hill St Paul's is one of 2 SIL in view. (2 viewing places)
- 4A1 is the relevant protected vista *The cluster of tall buildings in the City of London is partially obscured by towers at Euston. St Paul's Cathedral is framed by two of these towers but a third, lower tower, reduces the viewer's appreciation of the dome and drum.*
- Background p 134 St Paul's Cathedral and its Western Towers are recognisable in this view largely because it is seen clearly against the sky and it is not dominated by development in its backdrop.*
- View 5** Greenwich Park (2 viewing places) 5A2 with the relevant protected vista-
- St Paul's Cathedral and Tower Bridge are visible in the panorama. Adjacent to Tower Bridge, and to its right in the view, is The Monument to the Great Fire. The background of St Paul's Cathedral in the view is mostly unimpeded, with a clear silhouette of the dome above the peristyle, and the western towers. The sight line to the Tower Bridge and St Paul's Cathedral is unimpeded in the foreground, ensuring the two elements are seen as a composition. The ability to see sky between the upper parts of the various elements is crucial to the viewer being able to recognise and appreciate St Paul's Cathedral in this panorama.*

**View 6** Blackheath Point 6A1 *The dome and western towers of the Cathedral are visible, the former silhouetted against the sky, enabling clear recognition and appreciation of the landmark. Few buildings are visible immediately behind the landmark, such that the rising line of hills to the north are the dominant backdrop feature. The western towers of St Paul's Cathedral are integral to the viewer's ability to recognise and appreciate the landmark. Therefore, the Landmark Viewing Corridor of the Protected Vista from Assessment Point 6A.1 incorporates these features.*

*The Tower of St Paul's Deptford is available in the view in combination with St Paul's.*

#### Relevant Linear Views

**View 8** Westminster Pier to St Paul's viewing place 8A *The two buildings that frame St Paul's Cathedral allow an unimpeded view of the peristyle, upper drum and dome, silhouetted against the sky. This is a key attribute of this view. The most southerly of the western towers of the Cathedral partially obscures the peristyle, while the northern tower is largely hidden behind the Royal Festival Hall.*

**View 9** King Henry VIII's Mound Richmond.

#### Relevant River Prospects

**View 10** Tower Bridge Upstream – St Paul's and ToL are the two SIL. There are visual relationships with The

Monument, Churches of St Dunstan in the East, St Margaret Pattens and the Church of All Hallows.

**View 11** London Bridge (3 viewing points). Viewing point 11A upstream is the relevant one focussed on St Paul's and with St Bride's church spire in setting.

**View 12** Southwark Bridge (2 viewing places) the relevant viewing place is 12A1 upstream. The view is the result of the St Paul's Heights and effective control particularly in the foreground and middle ground *The St Paul's Heights Limitations have played an important role in the development of the townscape setting around St Paul's Cathedral during the 20th Century. While respecting the Limitations, new development should also improve this townscape environment where possible.*

**View 13** Millennium Bridge and Thameside at Tate Modern (2 viewing places both relevant)

*The foreground of the view is dominated by the bridge and its structure, with buildings in front of St Paul's forming the middle ground. The south transept can be clearly recognised and appreciated, beyond the steps leading to the Cathedral. On the north bank the dominance of the Cathedral in the townscape can be attributed to the effects on development of the St Paul's Heights Limitations, which ensure that the cornice line of the cathedral remains visible. The*

*backdrop of the Cathedral is compromised by taller buildings including the Barbican towers.*

*226 The St Paul's Heights Limitations have also led to an unrelenting horizontal emphasis to the buildings in the middle ground, although this is relieved by the spires and towers of the City's churches, which can also be seen in the view.*

**View 14 Blackfriars bridge** - Blackfriars Thameslink Station-

**View 15 Waterloo Bridge** (4 viewing places 2 upstream and 2 downstream – but kinetic more appropriate) 15B 1 and 2 relevant viewing points. *The location provides important views east towards St Paul's Cathedral and the City of London. The river frontage buildings on the Westminster and Southwark sides of the Thames frame the middle ground views and the river dominates the foreground. The viewer's eye is drawn towards Temple Gardens, St Paul's Cathedral and the City's financial district. Both river banks are softened by trees in the foreground of the view. From the north end of the bridge, St Paul's Cathedral appears above the trees on the Embankment, with only the river and tethered boats also in the foreground. While the principal cluster of tall buildings in the City remains to the right of the Cathedral in views from Waterloo Bridge, recent developments close to the north-east edge of the City, have begun to create a second cluster on the left side of the Cathedral. Dome and towers seen against clear sky.*

**View 16 South Bank** (2 viewing places) Most relevant is 16B 1 and 2 looking upstream from Gabriel's wharf St Paul's is centre of the view with clear sky. *The three-dimensional form of St Paul's Cathedral can be fully appreciated in this view, with the main cornice and western towers both prominent. The dominance of St Paul's Cathedral and the visibility of its principal features are safeguarded by the St Paul's Heights Limitations, which prevent inappropriately high developments close to the Cathedral. Some existing tall buildings in the backdrop have started to damage the clarity of the Cathedral's overall form, and reduce the viewer's ability to appreciate it.*

**View 17 Golden Jubilee/Hungerford footbridges.** (4 viewing places 2 up and 2 downstream) More relevant ones are 17B 1 and 2 towards Westminster end of bridges. *St Paul's Cathedral and its western towers rise above the general townscape, although recent development reduces the quality of its setting in the view from the south-east side of the bridge. Either side of the Cathedral are the east and northern clusters of tall buildings in the City of London. The spire of St Brides and the dome of the Old Bailey are distinctive vertical elements seen against the sky.*

### **Townscape Views**

None

## Local Plans

### LB Lambeth 2020-35. Adopted 2021

*10.125 Lambeth's topography plays an important role in dictating local views. The elevated land of the Norwood Ridge to the south of the borough and the relatively flat topography to the north means that most distant views are northerly; a number looking out across low-lying Southwark to the city beyond.*

#### Policy Q25 A LVMF Views

The council will resist harm to the significance of strategic views (Panoramas, Linear Views, River Prospects and Townscape Views defined in the LVMF and listed in Annex 6) and secure improvements within them in accordance with London Plan policy HC4.

and

#### **Policy Q25 B** Views of local Interest including (C) Panoramas and (D) Landmark silhouettes

The council's views of local interest are set out in part's c and d below. In assessing proposals, the council will seek to protect their general composition and character from harm. Particular regard has been paid to the identification of views of the Westminster World Heritage Site. The following views are considered to be of local interest:

Q25 A views of relevance:

- See LVMF above

Q25 B views of relevance:

C Panoramas: The objective in identifying these views is to ensure that no foreground or middle- ground development is intrusive, unsightly or prominent in relation to the panoramic view as a whole, or landmark buildings within:

- C i. (c) views from Brockwell Park N and NE to the City- St Paul's identified as a landmark of note
- C ii. View NNE from Norwood Park (across LB Southwark) to the city- ability to appreciate the dome of St Paul's should be maintained
- C iii. View N from Gipsy Hill (across LB Southwark) to the city – St Paul's identified as an asset of high value and requirement is to maintain the ability to "fully appreciate" it
- C viii. View N and E from National Theatre terraces to the North Bank of the Thames including St Paul's Cathedral- St Paul's is identified as a landmark alongside St Clement's Danes. Value of the view comes in part from the background of clear sky that forms (sic) their silhouette

D Landmark Silhouettes: The objective in identifying these views is to ensure that no development obscures or is intrusive, unsightly, visually dominates or competes with, and no background development harms, the silhouette of the assets in:

- xviii. View NE from the Queen’s Walk to St Paul’s Cathedral between Waterloo Bridge and borough boundary with Southwark. The dome and towers are identified in the description and the building as described as having a “true landmark quality”

Details of the views are in a Draft SPD consultation closed (January 2021) check status

## LB Southwark: the Southwark Plan: Fairer Future 2019-2036. Adopted February 2022

### Policy P22 Borough Views

*Borough views are significant views and panoramas that make a positive contribution to experiencing Southwark’s environment within London, informing how we are located in an historic and important world city*

Development should: 1. Preserve and where possible enhance the borough views of significant landmarks and townscape; and 2. Ensure the viewing locations for each view are accessible and well managed; and 3. Enhance the composition of the panorama across the borough and central London as a whole.

P22 Views of relevance:

- View 1: The London panorama of St Paul’s Cathedral from One Tree Hill
  1. Maintain the view of St Paul’s Cathedral from the viewing place on One Tree Hill and not exceed the threshold height of

the view’s Landmark Viewing Corridor; and

2. Not compromise the sensitive Wider Assessment Area that is located either side of the Landmark Viewing Corridor to ensure the viewer’s ability to recognise and appreciate St Paul’s Cathedral and its setting is maintained. A canyon effect of the view of St Paul’s Cathedral must be avoided;

- View 2: The linear view of St Paul’s Cathedral from Nunhead Cemetery
  1. Maintain the view of St Paul’s Cathedral from the viewing place within Nunhead Cemetery and not exceed the threshold height of the view’s Landmark Viewing Corridor; and
  2. Not compromise the sensitive Wider Assessment Area that is located either side of the Landmark Viewing Corridor to ensure the viewer’s ability to recognise and appreciate St Paul’s Cathedral and its setting is maintained. A canyon effect of the view of St Paul’s Cathedral must be avoided;
- View 3: The linear view of St Paul’s Cathedral along Camberwell Road
  1. Maintain the view of St Paul’s Cathedral from the viewing place on Camberwell Road and not exceed the threshold height of the view’s Landmark Viewing Corridor; and
  2. Not compromise the sensitive Wider Assessment Area that is located either side of the Landmark Viewing Corridor to ensure the viewer’s ability to recognise and appreciate St Paul’s Cathedral and its setting is maintained. A canyon effect of the view of St Paul’s Cathedral must be avoided;
- View 4: The river prospect of River Thames and its frontage,

Tower Bridge and St Paul's Cathedral from Kings Stairs Gardens

1. Ensure that the River Thames and its frontage, and the key landmarks of Tower Bridge and St Paul's Cathedral are maintained within the view;

### LB Camden: Camden Local Plan 2016-2031. Adopted July 2017 under review from 2022

#### Chapter 7 Design and Heritage

**Views 7.26** A number of London's most famous and valued views originate in, or extend into, Camden. These are:

- views of St Paul's Cathedral from Kenwood, Parliament Hill and Primrose Hill;
- views of the Palace of Westminster from Primrose and Parliament Hills; and
- background views of St Paul's from Greenwich and Blackheath. – all LVMF

Para 7.28 The Council will also consider the impact of a scheme, in terms of the townscape, landscape and skyline, on the whole extent of a view ('panorama'), not just the area in the view corridor. Developments should not detract from the panorama as a whole and should fit in with the prevailing pattern of buildings and spaces. They should seek to avoid buildings that tightly define the edges of the viewing corridors and not create a crowding effect around the landmark.

### LB Greenwich: new Local Plan 2021 to 2036.

Regulation 18 consultation currently in progress until September 2023. Design and Heritage topic Paper out for consultation July 2023

### LB Greenwich: current Local Plan Core Strategy. Adopted 2014

4.4.5 The Royal Borough will seek to preserve and enhance areas of recognised and valued character for Royal Greenwich and London as a whole, including historic landscapes, general landscapes, fine local and strategic views, open land, and wildlife habitats.

**Policy DH4 Maritime Greenwich World Heritage Site:** The Royal Borough will protect and enhance the Outstanding Universal Values (the 'Values') of the inscribed Maritime Greenwich World Heritage Site (the 'Site'). Development within it should protect and enhance these Values. Development within the buffer zone (as defined on the Proposals Map) and setting should not adversely impact on those Values, including views to and from the Site. [added emphasis- explore relationship to St Paul's and LVMF viewpoint)

#### Policy DH(g) Local views

Planning permission will only be given for development which would not have a materially adverse effect on the overall perspective and essential quality of the Local Views as listed below:



**Relevant views**

- View 1 Shooters Hill to central London? Shooter's Hill highest point – in the borough and one of highest in London
- View 5 Eltham Park N to central London?
- View 9 Docklands Panorama from the Wolfe Monument – reliance upon LVMF policy (under para 4.4.57)
- View 10 King John's walk to central London?

### LB Tower Hamlets: Local Plan 2031 Managing Growth and Sharing Benefits. Adopted January 2020

**Policy D.DH4 Shaping and Managing Views**

Development is required to positively contribute to views and skylines that are components of the character of the 24 places in Tower Hamlets. Intrusive elements in the foreground, middle ground and backdrop of such views will be resisted.

8.43 Views are important elements of townscape and local character, and provide a good test of the contribution that a development makes to a place. Townscape views can be valued for a variety of reasons, but often the most valued views will feature a prominent building that terminates a vista, acts a focal point or establishes some other form of spatial prominence. Such landmarks help to define and identify places and are considered to be a key component of high-quality urban design. The policy identifies: a. A skyline of strategic importance which is observed from multiple locations within and outside the borough, and b. A series of views and landmarks of a borough-

wide importance: borough-designated views and borough-designated landmarks.

**LB Islington: new local plan has been examined in public, major modifications consulted upon and minor modifications still to be completed (as of May 2024).**

**Relevant parts of the current local plan are therefore Core Strategy 2011 and updated DM policies adopted 2013.**

**DM 2.4 Protected Views**

Within Islington there are local views of St. Paul's Cathedral and of St. Pancras Chambers and Station, which the council will protect and enhance.

**2.4 D.** Redevelopment of buildings that currently adversely impact on the local or strategic view are required to enhance the view and the ability to appreciate the landmark within the views, and not infringe on any part of the defined view.

These views are shown on the Policies Map. The local views protected are:

- LV1: View from Farringdon Lane/ Farringdon Road / Clerkenwell Road - provides an opportunity for views of St Paul's Cathedral from a large space and can therefore not be considered in terms of separate viewpoints but as a viewing area. Views to St Paul's cathedral will be protected from all parts of this viewing area.

- LV2: View from St. John Street
- LV3: View from the Angel
- LV4: View from Archway Road
- LV5: View from Archway Bridge
- LV6: View from Amwell Street
- LV7: View from Dartmouth Park Hill

The views from Farringdon, St. John Street and Amwell Street of St. Paul's Cathedral form part of the original views protected in the 1930s by the City of London's St. Paul's Heights. Islington has maintained these original views and added to them over time. Protection across the whole of the local view needs to be maintained, requiring policy coordination between the City of London and Islington. It should be noted that there is a slight difference in height between the view the City protects and that Islington's policy protects for these three views. The height difference is to enable greater control of the development in the foreground of these views, allowing a larger viewing area and enhancing the appreciation of this important and attractive landmark. However, consistent with the City of London's St Paul's Heights, these three views terminate at 58.1m AOD (the height of the base of the cathedral's peristyle). The remaining local protected views terminate at 52.1m (the height of the base of the cathedral's drum), as per the mayor's strategic protected views of the cathedral)

### City of Westminster: City Plan 2019-2040. Adopted April 2021 *(Under partial review for site allocations, affordable housing and retrofit policies – regulation 19 consultation due to finish 2023)*

40.15 / Westminster's unique townscape gives rise to some of the most familiar and cherished views of London. These include views of the River Thames and its frontages, the Royal Parks, as well as many other 'picture postcard' views of famous London landmarks.

40.17 / Local views are valued for their contribution to Westminster's distinctive character areas. These may contribute to the appreciation of important listed and other landmark buildings or distinctive skylines or groupings of buildings, historic parks and gardens, and views along or across the River Thames and Westminster's canals. Recognising the national importance of Westminster's heritage and townscape, we have also identified certain 'metropolitan views' of major landmarks and the most significant river views and areas of townscape in the city. **We will publish a list of views of metropolitan importance and prepare guidance on their management.**

40.18 / New development should make a positive contribution to the characteristics and composition of significant views, both strategic and local, and improvement to significant views will be encouraged. This may include a proactive approach to view enhancement by repairing past damaging development. For example, opportunities should be taken to reduce the scale and

impact of existing harmful buildings in the foreground or middle ground of protected vistas. Careful consideration of building materials and finishes can make proposals more sympathetic in long distance views. A proportionate approach to view protection will be taken, taking into account the significance of the view and magnitude of impact of proposals.

#### **Policy 40 F Westminster views:**

New development affecting strategic and local views (including local views of metropolitan importance) will contribute positively to their characteristics, composition and significance and will remedy past damage to these views wherever possible.

Protected vistas of relevance (LVMF):

- 4A1 Primrose hill Summit to St Paul's
- 8A1 Westminster Pier to St Paul's Cathedral
- 9A.1 King Henry's Mound to St Paul's

Westminster viewpoints (LVMF):

- 8 Westminster Pier to St Paul's Cathedral
- 14 Blackfriars Bridge
- 15A Waterloo Bridge
- 17 Hungerford foot bridges

### **Corporation of London: City Plan 2040**

In preparation (previously City Plan 2036). Current Plan: City

Plan 2015.

#### **Draft 2036 plan**

"Shape outstanding Environments" it states: The City's rich architectural and archaeological heritage will continue to be conserved and enhanced. Historic buildings will be sympathetically adapted to new uses where this is appropriate, enabling them to play their part in meeting the needs of the future City. New development will enhance the City's character and add value to the wider character and quality of London, whilst respecting the setting, backdrop and views of St Paul's Cathedral and the Tower of London.

*Under Key Areas of change (vision): 3.4.5 Fleet Street and Ludgate: The role of Ludgate Hill as the primary approach to St Paul's Cathedral will be enhanced. Existing office accommodation will be retained and improved to provide flexible floorspace and spaces to meet changing business needs. Public realm and transportation improvements will deliver a high-quality environment which enhances the Principal Shopping Centre, the retail link and the historic lanes, alleyways, Churchyards and spaces that lead off the processional route of Fleet Street and Ludgate Hill.*

*Detail assessment: 7.7.2. The St Paul's Conservation Area extends up much of Ludgate Hill and surrounding streets and frames the approach to the Cathedral. Protecting and enhancing this heritage and views of St Paul's Cathedral will be a key consideration guiding future change. Fleet Street, Ludgate Circus and Ludgate Hill form part of the ancient processional route*

*between Westminster and the City of London, providing iconic views of St Paul's Cathedral. Fleet Street, Ludgate Circus and Ludgate Hill are heavily trafficked, with narrow, often congested, footways but there is a strong sense of place resulting from the spaces and the architecture.*

Proposed Strategic Policy S22: Fleet Street and Ludgate. The character and function of the Fleet Street and Ludgate Key Area of Change as a centre for judicial and related business, a royal and state processional route and a Principal Shopping Centre (PSC) will be promoted by: Protecting and enhancing the character and appearance of the royal and state processional route including views of St. Paul's Cathedral from the route.

*7.7.14. The Key Area of Change extends up to St Paul's Cathedral, an internationally recognised landmark on the London skyline which is sited at one of the highest points in the City and was London's tallest building between the early eighteenth century and the 1960s. The local setting of St Paul's remains relatively low-rise, allowing the scale and significance of the building to be appreciated and preserving its status as the defining focal point of the processional route and a key element of the area's character. While the approach to St Paul's from Fleet Street and Ludgate Hill is of historic importance, the setting of the Cathedral and the visitor experience is diminished by heavy traffic and associated highways clutter. There is potential for significant townscape enhancements and decluttering*

*along the processional route and for further public realm and transportation improvements in the immediate vicinity of the Cathedral to enhance the setting of this iconic building.*

Spatial Strategy objective 6: Focusing new tall buildings in the existing cluster in the east of the City, adding to the City's distinctive and iconic skyline while preserving strategic and local views of St Paul's Cathedral and the Tower of London World Heritage Site;

Policy HE1 Managing change to Heritage Assets supporting para 6.4.18. The City's heritage assets are not just appreciated and understood from the ground, but also from above.

Development proposals should facilitate public appreciation of the City's historic roofscapes. The effect of a development on the setting of an asset from **high level locations is a material consideration.**

#### **Proposed Strategic Policy S12**

**6.** New tall buildings will be refused in inappropriate areas, comprising conservation areas; the St Paul's Heights area; St Paul's protected vista viewing corridors; the protected vista and White Tower protected silhouette of the Tower of London; and Monument views and setting; all as defined on the Policies Map.

#### **Proposed Strategic Policy S13: Protected Views**

The City Corporation will protect and enhance significant City and strategic London views of important buildings, townscape and skylines by:

- Implementing the Mayor of London's London View Management Framework SPG to manage designated views of strategically important landmarks (St. Paul's Cathedral and the Tower of London), river prospects, townscape views and linear views;
- Protecting and enhancing: significant local views of St. Paul's Cathedral, through the City Corporation's "St. Paul's Heights" code and local views from the Fleet Street, Ludgate Circus and Ludgate Hill processional route; the setting and backdrop to the Cathedral; significant local views of and from the Monument and views of historic City landmarks and skyline features;

6.5.12. *The City and its surrounding area contain many famous landmarks that are visible from viewpoints across London. Views of the City's skyline from the River Thames are especially notable and certain local views of St. Paul's Cathedral have been protected successfully by the City Corporation's 'St. Paul's Heights' code since the 1930s. The London Plan sets out the overall view protection requirements which apply to Strategically Important Landmarks. Landmarks such as St. Paul's Cathedral, the Monument and the Tower of London are internationally renowned and add to the City's world class status.*

6.5.18. *The City Corporation will protect local views of St Paul's Cathedral when approaching along Fleet Street, Ludgate Circus and Ludgate Hill which forms part of the long established royal and state processional*

*route between Westminster and the City. The views of St Paul's are kinetic, changing as the viewer moves along the length of this route, depending on the topography and alignment of buildings. Development proposals that could be visible from places along this route should ensure that they do not impinge on the ability of the viewer to recognise and appreciate the silhouette of St Paul's Cathedral, and that they maintain the current clear sky background profile. An indicative view background centre line is shown on Figure 22 to highlight this issue. Further details will be set out in an update to the Protected Views SPD, which will include a **Statement of Significance** and 3D digital modelling information to inform the future conservation and enhancement of this approach.*

## Protected Views SPD adopted 31st January 2012

### Operation of the Heights

2.12 The City Corporation has successfully protected views of St. Paul's Cathedral through the St. Paul's Heights policy for over 70 years. The successful protection and restoration of the views depends on the long-term, application of the Heights limitations to all sites within the area of control. The views protected by the Heights are sensitive to even small infringements. Consistent application of the limitations is therefore crucial to their successful protection of the views.

- 2.13 Development proposals within the Heights policy area must comply with the Heights limitations. The Department of the Built Environment can provide details of the relevant Heights limitations and can advise on their implications. Applicants will be expected to submit drawings showing the relationship between the Heights limitations and the proposed development to ensure compliance with the Heights. [my emphasis]
- 2.14 Some existing buildings exceed the Heights limitations and thereby partially obstruct the protected views of St Paul's. Upon alteration or redevelopment such buildings will be required to comply with the Heights limitations so that views obstructed at present will eventually be restored. Several infringing buildings have been redeveloped in compliance with the Heights, successfully restoring lost views. Examples include Vintry House (built in 1930 and demolished in the 1980s), and Sudbury House (built 1964 and demolished in 2003 as part of the Paternoster Square redevelopment).
- 2.18 In some of the views protected by St Paul's Heights tall buildings can be seen in juxtaposition to the Cathedral, compromising its dominance of the skyline. The relationship of tall buildings to the Cathedral varies with the viewpoint. In some cases, tall buildings can be seen behind the dome or western towers so
- that their outlines are impaired. From other viewpoints tall buildings appear above the roof of the Cathedral or crowd close to the Cathedral on the skyline. Views are compromised in these ways from the following locations: the south bank between New Globe Walk and Gabriel's Wharf, and adjacent to Waterloo Bridge; and from the Millennium Bridge, Blackfriars Bridge, the southern part of Waterloo Bridge, Hungerford Bridge, and from Fleet Street. Within these views, new development and the redevelopment of existing tall buildings should aim not to worsen and, where possible, to improve the backdrop to the views.
- 2.19 From other heights viewpoints where no tall buildings appear in the backdrop and the Cathedral is seen against clear sky, new development should maintain this situation

## Appendix 4: Select bibliography and sources

### History and architecture

Allbeson, Tom: 'St Paul's in the Blitz'. *History Today* 2016 (Jan 6)  
file ORCID: <https://orcid.org/0000-0002-7597-9087> 2016

Atkinson, Frank: *St Paul's and the City*. Michael Joseph/Park Lane Press 1985

Bradley Simon & Pevsner, Nikolaus: *The Buildings of England London 1: The City of London*. Yale UP 2003

Downes, Kerry: *English Baroque Architecture*. Zwemmer 1966

Downes, Kerry: *Vanbrugh Studies in Architecture*. Zwemmer 1977

Downes, Kerry: *The Architecture of Wren*. Granada 1982

Downes, Kerry: *Sir Christopher Wren: The Design of St Paul's Cathedral*. Trefoil 1988

Friedman, Terry: *The Eighteenth Century Church in Britain*. PM Yale 2011

Hart, Vaughan: *Christopher Wren: In Search of Eastern Antiquity*. PMC Yale 2020

Hart, Vaughan: *Nicholas Hawksmoor: Rebuilding Ancient Wonders*. PM Yale 2002

Higgott, Gordon: *The West End of St Paul's Cathedral*. Report for

*the Dean and Chapter of St Paul's Cathedral.* February 2008

Keene, Derek & Burns, A, ed.: *St Paul's: The Cathedral Church of London 604-2004.* Yale UP 2004

Schofield, John: *St Paul's Cathedral Archaeology and History.* Oxbow 2016

Short, Brian: *England's Landscape Volume 1: The South-East.* English Heritage/Collins. 2006

Thorne, Robert: 'The Setting of St Paul's Cathedral in the Twentieth Century' *London Journal* 16. 1991

### Character studies and assessments

Stancliffe, M; Judge, K: *St Paul's Cathedral Conservation Plan.* March 2003

Musson, J: *St Paul's Upper Levels Conservation Management Plan.* 2014

Caroe Oliver, Surveyor to the Fabric: *Statement of Significance for St Paul's Cathedral.* 2014

Caroe, Oliver, Surveyor to the Fabric: *Eastern Churchyard Heritage Statement and Gazetteer.* January 2017

Corporation of the City of London: *St Paul's Cathedral Conservation Area: Character Summary and Management Strategy SPD.* Adopted March 2013

Corporation of the City of London: *Protected Views SPD.* Adopted 31st January 2012

Corporation of the City of London: *The Monument Views Study.* Published December 2020

Corporation of the City of London: *St Paul's Heights Study Parts 1-7.* Published 2015

Greater London Authority: *London views Management Framework SPG.* Adopted 2012

Historic England: *London's Image and Identity: Revisiting London's Cherished Views.* 2018



## Appendix 5: Nigel Barker-Mills

### Education/Professional Qualifications:

Nigel Barker BA(Hons) Ph.D. Dip Bldng. Cons IHBC, FSA

BA honours Degree (2:1) in History of Art and Architecture  
Reading University 1976-1979

1978: Courtauld Institute Scholarship to attend the Summer School in Venice and the Veneto led by (then) Sir Anthony Blunt.  
1979-1982 Awarded a State Scholarship to carry out research for a Doctoral Thesis on *"The Architecture of the English Board of Ordnance 1660-1750"* supervised by Prof Kerry Downes

1990: Post Graduate Diploma in Building Conservation awarded by the Architectural Association- dissertation subject – *The Repair of Traditional buildings- a Question of Education?* -which examined the level of skills and knowledge available to contractors and owners of historic buildings in the SE of England.

1997: Elected, founding, Member of Institute of Historic Building Conservation (Membership Number 0004)

2014: Elected Fellow of the Society of Antiquaries of London

### Professional Career/Experience:

1982-1986: Fieldworker for the Accelerated Resurvey of Lists

of Buildings of special Architectural or Historic Interest – responsible for Surrey

1987-2000: Employed as Historic Buildings Adviser Surrey County Council providing specialist advice on the conservation and repair of historic buildings, areas and landscapes in Surrey. Key achievements include establishing Conservation Officers Group for Surrey (Chairman for 11 Years), establishing and publishing the first Buildings at Risk register for the County in collaboration with the 11 local planning authorities, providing expert witness advice for several major public inquiries including Wotton House – restoration of Grade II\* country house and Grade I Registered Landscape, and one of the first successful prosecutions of an owner for unauthorised works to a listed building in the county. Providing training for the Surrey Planning Officers Society and Building Control officers on the management of historic buildings and providing expert advice for the Surrey Historic Buildings Trust Repairs Grant Scheme.

2000-2001: Historic Buildings Adviser for Waverley Borough Council

2001-2009: Historic Areas Adviser/Team Leader in English Heritage SE Region with responsibility for new development in historic areas and area grant schemes across Kent, E and

W Sussex, Buckinghamshire, Oxfordshire and Berkshire. Key achievements include establishment of community-based conservation area appraisal projects in Surrey which became a national exemplar; community-based characterisation projects in Oxford working with the Oxford Preservation Trust and developing a model conservation area appraisal and management plan strategy in collaboration with Aylesbury Vale DC. During this time, I was identified as the EH National lead on Building in Context – developing and publishing the BiC Toolkit in partnership with CABE and the Kent Architecture Centre and rolling the training programme out across the country. The Toolkit received a Planning Award from the RTPi in 2007/8. Other key achievements included supporting the development of Townscape Heritage Projects in Rochester and Hastings, monitoring HLF grant projects and commissioning a conservation plan for RAF Upper Heyford which led to its designation as a conservation area – subsequently successfully appearing as an expert witness to oppose the local council's proposals to demolish nationally significant Cold War Structures and securing new uses for the former aircraft hangers. Supporting the regeneration of former railway workshops at Wolverton and the repair and regeneration of Bletchley Park with the Bletchley Park Trust

2009-2011: English Heritage London – Head of Partnerships – taking the lead on Heritage at Risk for London and strategic partnerships with the Greater London Authority and the London Boroughs.

2012-2016: Planning Director for the London office (team of 44) responsible for the provision of specialist advice and grants, maintenance of the Historic Environment Record for London and the Greater London Archaeological Advisory Service. In 2010 appointed Historic Environment representative on the London Mayor's Cultural Strategy Group.

2016-to date- Established *Barker-Mills Conservation* specialist expert (heritage) consultancy with clients in the public and private sectors including Gascoyne Cecil Estates, Historic England NW and SE offices; Greater London Authority; Ryde School; Horsham District Council and various private developers.

**Other roles:**

1984-2000: Member, and for part of the time Secretary, of the Surrey Archaeological Society Buildings Committee

Elected Honorary member of the Arts and Crafts Movement Surrey- Chairman (2016-2018)

1987-2000: Trustee of the Watts Chapel. Involved in the successful campaign to repair the roof of the internationally significant Grade I listed Funerary Chapel in Compton, Surrey

Registered lecturer with the Department for Continuing Education Surrey University

Registered lecturer with Workers Education Association, NADFAS (now the Arts Society) and U3A – teaching courses on architectural history and conservation

Chairman, Vice Chair and Treasurer of the SE Branch of IHBC at various times, serving continuously on the Committee from 1997- 2009

Editor and then Chairman of the Editorial Board for *Context* the journal of the IHBC and serving on Council from 2000-2006

Member of the New London Architecture Sounding Board 2010-2016

Member of Oxford West End Design Review Panel

Expert Assessor for Hackney Design Awards 2013 &2014

Appointed Chairman of the Heritage Advisory Committee of the Canals and Rivers Trust 2017

Member of the Advisory Board for Glasgow University- School of Urban Studies research project on “*Why Does the Past Matter? Emotional attachments to the Historic Environment*” 2017

### **Publications:**

Contributed to “English Architecture Public and Private: Essays for Kerry Downes Ed Bold & Chaney

Contributed to “Nature and Tradition: Arts and Crafts Houses and Gardens in and Around Guildford” published GBC 1993

English Heritage Informed Conservation Series: Margate 2008 with Allan Brodie etc

Articles in *Context* including a review of the conservation legislation in first Decade of the 21st Century

Paper on: *Setting of Heritage Assets- A Practitioner’s View for the Joint Planning Law conference Oxford 2015 (published proceeding Sweet& Maxwell).*

Historic England 2020 Conserving Georgian and Victorian Terraced Housing. Swindon. Historic England.







National Theatre