

**FOR THE APPLICANT:
WESTON HOMES**

**EXPERT EVIDENCE TO THE PUBLIC
INQUIRY UNDER SECTION 77 OF
THE TOWN AND COUNTRY
PLANNING ACT 1990**

ANGLIA SQUARE, NORWICH

**APPENDICES: HERITAGE,
TOWNSCAPE AND VISUAL IMPACT**

WH 2/3

**LPA REF. 18/00330/F
PINS REF. APP/G2625/V/19/3225505**

**Dr Chris Miele MRTPI IHBC
Senior Partner
Montagu Evans LLP**

December 2019

Appendix 1.0

DR CHRIS MIELE PARTNER, PLANNING



Experienced in advising on development affecting major heritage assets, including several World Heritage Sites across the UK.

Key Skills

All aspects of planning, urban design and the historic environment with particular expertise in:

- Listed building consents, including for major alterations and extensions
- New development in conservation areas
- Charitable and public projects, with an emphasis on museums, galleries and educational projects
- Masterplanning in the historic environment
- Mixed use central London
- Tall buildings
- Historic landscape characterization
- Urban extensions and visual impact

Recent Experience

Dr Chris Miele has been a Partner at Montagu Evans since 2007 with more than 20 years' experience, Chris is a specialist in heritage and planning, Listed buildings, new developments on sensitive land and cultural development. Chris has worked on many complex, high profile projects including the British Museum, the South Bank Centre, Westminster Abbey, the Former Commonwealth Institute for Design Museum and several large central London masterplans.

- **British Museum – World Conservation & Exhibition Centre** - Chris led the planning and heritage advice for the British Museum's 20,000 sq m extension known as the World Conservation & Exhibition Centre (nominated for the Stirling Prize in 2017). The project was particularly sensitive as it impacted the Grade I Listed museum and was situated in the Bloomsbury Conservation Area.

- **Market Towers, Nine Elms – Wandsworth** – Planning and development advisor to CIT/Green Properties on the redevelopment of a complex strategic site at the gateway to the Wandsworth section of the Vauxhall Nine Elms Battersea Opportunity Area.
- **Elizabeth House, London** – Townscape and heritage advice with regard to the redevelopment of this sensitive site located within the Waterloo Opportunity Area and featured within strategic views identified within the London View Management Framework, including from the Palace of Westminster WHS. The work culminated in a Townscape, Visual and Built Heritage Assessment Chapter for an Environmental Statement.
- **St Michael's Square, West Croydon** – Re-development at St Michael's Square, West Croydon comprising the construction of two tall buildings and façade retention of 6-12 Station Road.

Qualifications

- Member, Royal Town Planning Institute (MRTPI)
- Member, Institute of Historic Buildings Conservation Fellow, Royal Historical Society
- Fellow, Society of Antiquaries, London

Clients

- British Museum
- The Royal Horticultural Society
- The Royal Botanic Gardens Kew
- Oxford University
- NHS Estates
- The Design Museum
- University of Sheffield
- Trustees of the National Gallery
- The US State Department
- South Bank Centre
- University of Oxford

Published Works

- 'The Mystery of Ashpitel's Notebook, *Georgian Group Journal*, 2016.
- 'E A Freeman and the Culture of Gothic Revival' in Bremner and Conlin, *Making History* (OUP, 2016)
- 'Scenes of Clerical Life: the Young Scott', in G G Scott RA, ed by P Barnwell (Shaun Tyas, forthcoming).
- 'Community Heritage' and other Victorian Myths: Reflections on the English Experience', ed. Melanie Hall, *The History of Preservation: International Perspectives* (Ashurst, 2013).
- *Forgotten, Lost and Restored*, joint author (Hackney Society, 2012)
- 'Gothic Sign. Gothic Realia: Reflections on the Holy Sepulchre', in *Architectural History*, 2010.
- 'Architectural Representation', *Celebrating a Century of the Victorian Society: 2010*.
- *The Anatomy of Georgian Villa, Danson House*, author (English Heritage 2009)
- *The Supreme Court of the United Kingdom: History, Art, Architecture* (Hardcover), editor and contributor (2010)
- *From William Morris: Conservation and the Arts and Crafts Cult of Authenticity*, editor and contributor (2005)
- "English Antiquity: Saxonism and the Construction of National Architectural Identities". In *Architecture and Englishness, Con. Proceedings Society of Architectural Historians*. (2005), ed. I. Dungavell and D. Crellin.
- *Designing the World: Engineering, Architecture and the Royal Navy*, *Architectural History* (Jrof the Society of Architectural Historians, UK), vol. 49, 2006.
- "Conservation", in *The Oxford Dictionary of Architecture*, 2005.
- "Conservation and the Development Process", *Journal of Architectural Conservation*, July 2005.
- "Danson House Restored", *Country Life*, 24 March 2005.
- "The Value of Conservation Plans?", *IHBC Yearbook*, 2005.
- "Love, Marriage and the Painted Georgian Interior", *English Heritage Collections Review*, (2001).
- "Re-presenting the Church Militant. The Camden Society and the Round Church", in *A Church As It Should Be*, ed C Webster and J Elliott (Stamford, 2000), pp 257-294.
- "Victorian Internationalism", in *The Gothic Revival. Religion, Architecture and Style in Western Europe, 1815-1914*, ed J de Maeyer and L Verpoest (Leuven/Louvain, Belgium, 2000), pp. 209-220.
- *London Suburbs*, gen ed. C Miele, technical ed. Kit Wedd, introduced by A Saint. Also contributor to first chapter: 'From Aristocratic Ideal to Middle-Class Idyll', (*English Heritage*, 1999), pp. 31-60.
- 'Icon of Victorian Modernity' in *Country Life*, vol. 193, 2, 1999.
- "The Battle for Westminster Hall", *Architectural History* (British Society of Architectural Historians) vol. 41 (1998), pp. 220-244.
- 'Robert Adam, Marlborough House and Mrs Fitzherbert: "The First Architect of the World in Brighton"', *Sussex Archaeological Collections*, vol. 136 (1998), pp. 149-175.
- "Real Antiquity and the Ancient Object", in *The Study of the Past in the Victorian Age*, ed. V Brand, intro. By Chris Brooks, *Oxbow Monographs* no. 73 (1998), pp. 103-125.
- *Morris on Architecture*, ed by C Miele (Sheffield, 1997). A collection of William Morris' lectures on building and architecture, with a critical introduction and annotations.
- "The First Conservation Militants", in *Preserving the Past*, ed M Hunter (Stroud, Gloucs., 1996), pp. 17- 37.
- "Art or Craft? Morris & Co Revisited", *The Victorian Society Annual*, 1996, pp. 15-21.
- "The Conservationist", in *William Morris*, ed by Linda Parry (Victoria & Albert Museum, Exhibition Catalogue, 1996), pp. 72-90.
- "Their Interest and Habit. Professionalism and the Restoration of Medieval Churches", in *A Saint and C Brooks* (Manchester, 1995), pp 151-171.
- "A Small Knot of Cultivated People: The Ideologies of Protection", *The Art Journal* (American College Art Association: special issue on Conservation and Art History), vol. 54 (Summer 1995), pp. 73-80.
- "The Restoration of the West Front of Rochester Cathedral: Antiquarianism, Historicism and the Restoration of Medieval Buildings", *The Archaeological Journal*, vol. 151 (1994), pp. 400-419.
- *Hoxton* (Hackney Society Publication, London, 1993)

Accepted but not published

- 'Morris Architectural Vision', in *The William Morris Reader*, ed.F.Bovs (Ashgate, 2019)

Submitted for Publication Review

- 'Between Architecture and Archaeology: the Scott-Freeman Debate'
- 'GG Scott, Gottfried, Semper and the Hamburg Nikolaikirche'
- 'The Great Architectural "Awakening": Glibert Scott and Pugin'
- 'Towards a History of Vernacular Revival' from the *Journal of the Vernacular Architecture Group* (ex. Plenary session paper)
- 'The London "City Model": Technology and Planning in a Historic World City 2017 Conference Paper, Glasgow

Appendix 2.0

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Appendix 3.0

Appeal Decision

Inquiry held on 14-17 February 2017

Accompanied site visits made on 16 February 2017

Unaccompanied site visits made on 13, 16 and 17 February 2017.

by David Nicholson RIBA IHBC

an Inspector appointed by the Secretary of State for Communities and Local Government

Decision date: 12 June 2017

Appeal Ref: APP/K5600/W/16/3149585

43/45 Notting Hill Gate, 39/41 Notting Hill Gate and 161-237 Kensington Church Street (odd), London W11 3LQ

- The appeal is made under section 78 of the Town and Country Planning Act 1990 (T&CPA) against a refusal to grant planning permission.
 - The appeal is made by Notting Hill Gate KCS Limited against the decision of the Council of the Royal Borough of Kensington & Chelsea (RBKC).
 - The application Ref PP/15/07602, dated 30 November 2015, was refused by notice dated 29 April 2016.
 - The development proposed is: *Demolition of the existing buildings and redevelopment to provide office, residential, and retail uses, and a flexible surgery/office use, across six buildings (ranging from ground plus two storeys to ground plus 17 storeys), together with landscaping to provide a new public square, ancillary parking and associated works.*
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Decision

1. The appeal is dismissed.

Preliminary matters

2. A Deed of Agreement was submitted under section 106 of the T&CPA (s106) that would provide financial contributions towards: demolition/construction traffic management plan assessment fees, construction training, public art, travel plan monitoring, legible London signage, a cycle hire scheme, and off-site affordable housing (AH)¹. It includes provisions on: local procurement, highway works, step free access (SFA) to one of the platforms on the adjoining Underground station, preventing new residents applying for parking permits, public access and management of the new public square (including steps to be **taken to encourage a farmers' market**), a retail marketing strategy, offering to enter into a lease as soon as reasonably possible for floorspace reserved for a medical centre (with a fallback of an increased AH contribution), and free car club membership. Listed building consent has already been granted for SFA to the Underground.
3. Statements of Common Ground (SoCG) were agreed between the Council and the appellant. The Hillgate Village Residents Association (HVRA), which made representations but did not have Rule 6 status, did not agree with a number of matters in the SoCGs.

¹ Inquiry Document (ID) 27. A total of £2.5m in two stages.

4. On the final day of the Inquiry questions were asked regarding viability. Reference was then made to further documents not before me. Rather than prolong the event, I gave the main parties time to submit a further SoCG covering these. I then allowed the relevant interested parties a chance to comment and for the appellant to make any final observations².

Main Issues

5. From all the evidence before me, and my inspections of the site and the surrounding area, I consider that the main issues in this appeal are the effects of the proposals on:
- the character and appearance of the area with particular regard to the relative height, scale and massing of the proposed tower and the architectural quality of its design;
 - the settings of nearby conservation areas and listed buildings;
 - the availability of social rented floorspace within the Borough.

Reasons

Character and appearance

BACKGROUND

6. Notting Hill Gate (NHG) is part of the old Roman road into London from the west and was once the site of a turnpike. Its history includes a major redevelopment in the late 1950s and early 1960s following a scheme to widen the road and to develop a new Underground concourse. As a gateway to Portobello Road, the area was once considered bohemian but has more recently acquired less distinctive shops. The appeal site adjoins the south side of NHG and its Underground station, is within a District Shopping Centre³, has been identified as a development site⁴, and is at the most accessible location in the Borough with the highest possible Public Transport Accessibility Level of 6b.
7. The appeal site currently contains a number of linked blocks, a surface car park of 61 spaces, Newcombe Street and part of Uxbridge Street. The buildings comprise Newcombe House, a 12 storey office building set back from NHG behind a podium; a 1 to 2 storey linear block along Kensington Church Street (KCS) with shops and restaurants; and Royston Court, a 5 storey building with ground floor retail and 20 self-contained studio units on the upper floors owned and managed by Notting Hill Housing Trust (NHHT).
8. It was common ground that the slab form of Newcombe House, together with the large car park, undercroft and low-rise buildings are typical of a 1960s town centre design approach and that the site is now in need of regeneration. Newcombe House itself is set back from the road to avoid the Underground tunnel and has netting on the flank walls for safety reasons. The podium stands largely unused being overshadowed and subject to wind turbulence. There is a particularly tortuous undercroft/passage connecting NHG and the private car park to the rear which hosts a **weekly farmers' market**. Historic England (HE) **described the existing tower block as shabby and visually 'tired'**. Another tall building, Campden Hill Towers, is slightly further west along NHG.

² ID24-ID26

³ In the London Plan and the RBKC Consolidated Local Plan (CLP)

⁴ In the NHG Supplementary Planning Guidance (SPD)

 PROPOSALS

9. The six proposed buildings would comprise a tower, set slightly back from NHG behind a lower frontage, two buildings along KCS, a cube-shaped block to the rear of the site, a building alongside the Underground station, and a lower structure alongside the tower. There would be a much easier and wider route between NHG and the square. The scheme would provide new offices to the lower floors of the tower and to the cube-shaped building, shops along KCS and both sides of the proposed square, a **GPs'** surgery adjoining the tower and a total of 46 residential flats at upper levels. There would be two levels of underground parking. The proposed public square, an elongated space within the site, would be flanked by shops. There would be changes to the pavement including removing the steps to the podium, reducing the width along NHG, but also increasing the width of KCS at the junction.
10. The buildings would be in three main styles intended to complement each other. The retail and residential buildings along KCS, and those facing into the long sides of the public square, would be constructed of brickwork, with inset windows, and have a regular pattern of fenestration in textured brick, responding to some extent to the materials of the adjacent townhouses. The cube building would be more sculptural with white cladding. The existing wall to the Underground station along the western side of the site would be raised to around the level of the parapet to the adjoining Underground sub-station in order to accommodate additional flats. The offices alongside NHG would be mostly glazed.
11. The tower would be roughly 50% taller than Newcombe House and adopt a **'slipped form' approach** whereby it would be divided into two linked halves which would be offset both vertically and horizontally. This articulation would be emphasised by deep shadow lines against Portland stone and by fully glazed winter gardens on some of the upper corners. Suggested conditions could require the quality of the external materials to match the full size sample panels which I saw on site. Apart from the winter gardens on the corners, the balance of stone and glass, with deep reveals, would lend a much more residential feel to the majority of the tower while the offices at its base would be fully glazed.

DESIGN

12. There was no dispute that the existing buildings on the site are drab, of their time, and have a poor relationship with the public realm. Indeed, the RBKC Consolidated Local Plan (CLP), adopted in 2015, identifies Newcombe House as an eyesore⁵ and sees its redevelopment as a catalyst for the regeneration of the wider area. This designation remains even though the policy relating to this has been removed.
13. The Supplementary Planning Document (SPD) *Notting Hill Gate* was issued in May 2015. This explores the possibility of refurbishing the existing building but also considers that redevelopment with a less bulky profile might be acceptable. It expects the same quantity of business floorspace and AH. Figure 11 of the SPD: *Newcombe House Development Principles Plan (Option 1)* shows an indicative site layout with a landmark building at the junction, mixed use elsewhere and active residential frontages on either side of an open rectangle at the centre. The central square in the appeal proposals would be at least as

⁵ CLP ¶16.3.9

generous as that suggested in *Option 1* to the SPD and would provide the public space sought by SPD paragraph 2.39.

14. The appeal scheme is therefore broadly in line with the thrust of the vision in the SPD subject to quality thresholds. In order that the redevelopment could finance offices and AH, and so meet policy requirements, it is likely that it would have to include a replacement residential tower and accommodation alongside the Underground. I therefore find that the quantum of development proposed is reasonable and, in principle, should not count against the scheme.

Tower

15. Due to its staggered form, the slenderness ratio of the tower would alter with the angle of view and so its elegance, or otherwise, would vary depending on its context. Indeed, it was explained to me how its form had developed in response to detailed consideration from different directions. I have therefore considered the impact of the bulk, overall proportions and silhouette of the tower from a series of viewpoints. The taller half of the two slipped forms alone is undoubtedly slender but, where this can be read together with the lower one, the combination would be stockier, albeit with a narrower top. The slipped form design of the tower, and its articulation, would also add considerable interest while allowing integrity of proportions and consistency of materials to permeate the design. The full size sample panels show that the external materials could result in a high quality surface appearance.
16. The arrangement of stone and glass within each façade of the tower would vary but follow a structured pattern. Although this is slightly subjective, I find that the proposed balance would create a pleasing rhythm which would be both interesting and cohesive. Consequently, I do not accept the criticisms that the tower would either be overly complex and fussy or too flat and lack sufficient relief. Rather, I consider it would be far more engaging to the eye than the dull repetition to the fenestration of Newcombe House while maintaining integrity.
17. The most recent report by the RBKB Architects Appraisal Panel (AAP) had mixed opinions about the tower while the Stage 1 statement by the Greater London Authority (GLA), on behalf of the Mayor, supported it as a more slender and elegant landmark than Newcombe House. In any event, architectural style is not usually a matter to be considered when assessing planning merits and overall I find that the design of the external treatment of the tower, rather than its height and massing, would be acceptable. I have also considered the effects of the tower from more distant viewpoints within the surrounding conservation areas and I deal with the specific effects on the various heritage assets under that issue below.

KCS/Newcombe Street

18. The flats along KCS would generally accord with Figure 11 of the SPD. However, instead of the rectilinear layout in that diagram, the midpoint access would be on the diagonal to roughly marry up with the entrance to Kensington Mall on the other side of KCS. This rather ingenious solution would improve the permeability of the area for pedestrians. At the south end of the site, and enclosed within it, the proposed Cube would provide additional high quality office space within a building faced with smooth white Corian which would provide a modern contrast to the adjacent Baptist Church while echoing its white exterior.

Public square

19. The proposed public square would be a relatively long thin space which would limit its hours of daylight albeit that it would receive full sun in the heat of the day. It is likely that the relatively narrow access passages would be windy on some occasions but the submitted wind study showed that most of the square would be pleasant enough for sitting out in for much of the year. Although the new access to the public space from NHG would not be directly overlooked, and would require artificial lighting, there was no evidence that it would be any less safe than the existing access, or that it would attract any more undesirable people or rubbish than at present. Indeed, the proposed link would essentially open up the current barrier between NHG and the area beyond and be a marked improvement on the existing situation.
20. The **design of the public square would allow the farmers' market to** resume, after a break, and the s106 Agreement would offer added security for this to continue. While the width of the pavement to NHG would be reduced, the extra space on the footway to KCS, where a pavement study shows it would be needed near the junction, would provide sufficient space for any increase in footfall.
21. Coupled with the active frontages from the shops and restaurants on both sides, I am persuaded that the public square could make an attractive and welcoming amenity space. The GLA found that the new public square would provide a welcome contribution towards public realm, have a strong sense of place and be well integrated while it praised the amount of active frontage and the dual aspect of the retail units. The AAP supported the masterplan with perimeter buildings enclosing a new central space which would be well-connected with un-gated routes and animated frontages.

Views

22. I have considered the appeal scheme, and the tower in particular, from all the viewpoints to which I was taken. Looking along NHG from the east, the current slab that is Newcombe House would be replaced by a much taller tower but one broken down and articulated through its twin forms and pattern of stone to glazing. Overall these would be wider than the end elevation of Newcombe House but the slipped form would provide a degree of elegance to each half of the tower. The stepped height and offset plan form, with a pleasing rhythm to its fenestration, would provide considerable articulation that would result in a bold and attractive appearance. In the context of the varied commercial streetscene, where the existing building is very unattractive, this would be a marked improvement.
23. From the south, in various views along KCS, the transformation from the full width of the ugly slab that is Newcombe House into the staggered elegant forms of the proposed tower would be even more favourable and a significant enhancement. In more distant public views from the south east the tower would either be screened by existing housing or not prominent on account of the distance and the more slender proportions of the slipped forms from this angle. As these views also contain a variety of building styles, and some tall structures, the effect from greater distances would be neutral.
24. Turning west to the streets in Hillgate Village the impact would be more varied. From the junctions of Hillgate Place with Jameson Street, and with Hillgate

Street, the tower would be significantly taller than Newcombe House but appear roughly as wide. It would stand above the mostly regular rows of houses, and so be at odds with its character. However, given the well-considered external appearance, unlike Newcombe House, the new building would not be unattractive in itself. Moreover, despite its increased height, it would be apparent in surprisingly few public views. Further west, from around Campden Hill Square, the tower would either be obscured by buildings or far from prominent in a more varied streetscene. Overall, from the south west, I find that the improvement in appearance, where Newcombe House can be seen, would offset the harm as a result of the proposed **tower's** increased height and bulk in these and other views.

25. To the west of the site, be that Uxbridge Street or NHG, the views would be of the side of the taller of the slipped forms compared with the existing view of the end of Newcombe House. Even disregarding the green netting currently covering this façade, the pattern of solid to glazing with the corner winter gardens, in a context of 20th century commercial buildings, would be a marked improvement. Along Ladbroke Road, where the proposed tower would be visible, views would be dominated by Campden Hill Towers and so the tower would not stand out.
26. Further to the north-west, on Kensington Park Road, the proposed tower would be more prominent and in some views would be at odds with the horizontal forms of the terraced housing. On the other hand, the potential harm from the narrow and more elegant face from this direction should be balanced against the variety of styles and heights of the terraces along the road and against the detrimental effect of the wide combination of north and west elevations to Newcombe House. On balance, I consider that the effect on this streetscene would be neutral.
27. Finally, from the north, there would be views of the tower from around Pembridge Square, along one side of Pembridge Gardens and from Linden Gardens. From the first of these, it would be barely discernible. From the west side of Pembridge Gardens there would be a clear view of the tower above the closely packed houses. This would be alien to their character and distract from their homogeneity. On the other hand, this would be one of the more elegant views of the taller part of the tower, replace views of the wide slab of Newcombe House, and only be visible from one side of the street. From Linden Gardens, Newcombe House currently fills the width of the view above the delightful arch at the corner between the rows of terraced houses. This would be replaced by a taller tower roughly filling the width. However, the stepped form would mean that its elements would be better articulated and receding and so more attractive than Newcombe House. While I acknowledge that there would be some less favourable impacts from the north, overall I find that the effect on the streetscenes from this direction would be neutral.

CONCLUSIONS ON CHARACTER AND APPEARANCE, AND DESIGN

28. Taking these views together, I find that the extensive site analysis, and the way that this has been used to inform the details of the design, would result in a convincing ensemble. In most of these views, as the design has been carefully tailored to respond to its context from each direction, the angle of the proposed tower would be one where the positive aspects of the slipped form design would come into play and this would be reflected in the quality of the views.

Generally, the combination of the varied proportions of stone and glazing together with the unifying rhythm would make the tower appear much more attractive when compared with Newcombe House. In many more views it would be a small shape in the distance where it would not stand out. In closer views, the low rise parts of the proposals would be markedly better designed and more attractive than the buildings that they would replace.

29. This is consistent with the views of the GLA, at Stage 2, which again confirmed that the scheme would be of a high design quality with the tall building, public realm and urban setting all carefully considered and well-resolved resulting in a considerable improvement on the existing site. On balance, with regard to the overall effect on streetscenes, I find that the proposed tower would not be excessively tall or bulky but would have a positive impact and be a benefit to the character and appearance of the wider area.
30. For the above reasons, I find that the overall design of the scheme would accord with policies 7.4, 7.5, 7.6 and 7.7 of the London Plan, (consolidated with alterations) dated March 2016, which set criteria by which to judge local character, public realm, architecture and the location and design of tall and large buildings. These include a high quality design response and the highest standards of architecture. The proposals would satisfy policy in chapter 7 of the National Planning Policy Framework (NPPF) which requires good design.
31. The scheme would comply with CLP policy CV16 which sets an ambitious vision for NHG to be strengthened as a District Shopping Centre, and a major office location, requiring development of the most exceptional design and architectural quality; and Policy CP16 which seeks to strengthen NHG's role as a district centre and seek new high quality architecture and public realm. The proposals would satisfy CLP policies CL1, CL2, CL11 and CL12 which set criteria for context and character, design quality, views and building heights including: a comprehensive approach to site layout and design, that all development be of the highest architectural and urban design quality, protecting and enhancing views, and resisting buildings significantly taller than the surrounding townscape other than in exceptionally rare circumstances where the development has a wholly positive impact on the character and quality of the townscape.

Settings

32. Listed buildings and conservation areas (CAs) are defined in the NPPF as designated heritage assets. None of the appeal site itself has been designated as such an asset. Rather, it is surrounded by four CAs but sits in a gap between them. These are: Kensington CA; Kensington Palace CA; Pembridge CA and Ladbroke CA. There several listed buildings within close proximity, including: NHG Underground Station, the Coronet Cinema, the Gate Cinema, Mall Chambers, the terraces of houses in Pembridge Gardens, Nos.9 and 10 Pembridge Square and 19 and 20 Kensington Palace Gardens. All these buildings are listed at Grade II. Further away, Kensington Palace is a Grade I listed building standing within Kensington Gardens, which is a Grade I registered park and garden within the Royal Parks CA. The palace itself and the western side of the park are within the Kensington Palace CA while that to the east is within the Royal Parks CA.
33. The Kensington CA, to the south west of the site, has a very detailed CA appraisal which was adopted on 3 February 2017. This characterises the area as a whole as one of many solidly developed residential streets, with a highly

urban form and very little green space, which largely took on its current arrangement between the early and late Victorian periods. The area is one of high historic and architectural significance and is generally well maintained. Of 10 differing character areas within it, the speculative terraces laid out along the charming, low-rise streets of Hillgate Village in the mid-nineteenth century are described as small and built for the working classes. This area has a high degree of unity and its two and three storey brick and stucco terraces have a strong visual coherence.

34. The proposed tower would stand above the regular rows of houses, with vertical emphasis, so that each view of it would be at odds with both the character of Hillgate Village and most of the CA. Equally, given its potentially attractive appearance, the effect of the proposed tower on the setting of the CA would be an improvement compared with views where Newcombe House can currently be seen. On balance, the effect on the significance of the setting of the Kensington CA as a whole would be neutral.
35. Pembridge CA appraisal, adopted only slightly earlier on 30 January 2017, summarises its overall character as primarily a quiet residential area, whose properties form attractive and characterful late Georgian and Victorian streets, but with a distinct commercial character along NHG and its other boundaries. Within this CA, the closely packed but detached 4-5 storey stucco villas along Pembroke Gardens and the brick and stucco terraces of Linden Gardens are identified as mid- and late-Victorian respectively. A clear view of the tower above the houses on the west side of Pembridge Gardens would contrast unfavourably with their character and distract from their homogeneity. On the other hand, one of the more elegant angles of the taller part of the tower would replace views of the wider slab of Newcombe House. From Linden Gardens as well, the attractive aspect to the tower would simply fill the current view which is largely taken up by Newcombe House. Again, the balance of the effects would be neutral.
36. The Ladbroke CA appraisal, dated October 2015, summarises its character by reference to the speculative developments built between the 1820s and 1870s which make up a large part of the area. These terraces are mostly faced with stucco, with elaborate detailing, and many have rear elevations onto communal gardens. This CA is notable not only for its Victorian architecture but also the planned gardens in a set piece around Ladbroke Grove. There would be few views of the scheme from within the heart of the CA, but it would be apparent from Kensington Park Road, where in some views the impact would be negative, albeit tempered by the removal of Newcombe House. Overall, I find that the effect on the character and significance of the Ladbroke CA would be a small negative impact.
37. Kensington Palace CA does not have an appraisal and so I have relied on the evidence and my own assessment. The CA is dominated by Kensington Palace itself and the large villas to the west. It is mainly residential although there is greater variety than in other nearby CAs. For the reasons set out with regard to views, I find that the impact on its setting would be neutral.
38. The Royal Parks CA includes the part of Kensington Gardens to the east of the Palace. Its mini-guide⁶ identifies that, with limited exceptions, the Royal Parks are the creation of the essentially Picturesque landscaping tradition of the

⁶ CD4.25: Royal Parks Conservation Area Mini Guide (2004)

mid-18th to mid-19th century. While there are important vistas from Kensington Park Gardens, including those from between Kensington Palace and the Round Pond, as the proposed tower would be a distant spec amongst a mix of buildings, the effect would be no more than very slight harm.

39. On account of the height of the proposed tower, I consider that the scheme would also be within the settings of a number of listed buildings including Kensington Palace, those at 19 and 20 Kensington Palace Gardens, Pembridge Gardens (of which 1-5 are those where the settings would be most affected) and some of the houses in Linden Gardens. It would also stand within the setting of Kensington Gardens which is a heritage asset. With regard to the settings of the listed buildings, the test in the Planning (Listed Buildings & Conservation Areas) Act (the LB&CA Act) is one of preserving not enhancing. For similar reasons to those for the various CAs, I find that for the majority of these listed buildings any harm would generally be offset by the removal of Newcombe House. With reference to Judgments in *South Lakeland*⁷ and *Palmer*⁸, on balance there would then be no harm to the settings of these listed buildings and their significance would therefore be preserved. In the few settings where Newcombe House is not easily visible, including those of Kensington Palace and Kensington Gardens, there would be some minor or very slight harm to the settings of the heritage assets.
40. As well as making my own assessments, I noted the comments of HE, an organisation which the appellant characterised as other than mad keen on tall buildings. Although it found that the tower would be seen in a further 11 views compared with Newcombe House, and identified some modest harm to assets, overall its recommendation was that the Council should decide whether the evident benefits of the scheme as a whole would outweigh the clearly less than substantial harm, that they could be secured and delivered, and that it should not set a precedent for other intrusions into the setting of the Grade I listed Kensington Palace and the registered Park and Garden.

CONCLUSIONS ON SETTINGS

41. For the above reasons, I find that there would be some harm in some views within the settings of both some of the CAs, a listed building and a heritage asset. However, there would also be a high degree of enhancement while in several instances the effect would be neutral. In none of the cases where there would be any harm to a heritage asset would this amount to substantial harm under paragraphs 132-134 of the NPPF. As the scheme would replace one tower block with another, I give limited weight to the concern that allowing the appeal would set a precedent for other tower blocks which might be harmful.
42. I have considered the way that the balance between harm and enhancement should be struck, including the possibility that less than substantial harm to many heritage assets could, cumulatively, amount to substantial harm. Looking at each CA in turn, I find that the greatest harm to any setting would be as a result of impact on views from Hillgate Village in the Kensington CA, Kensington Park Road in the Ladbroke CA, and from Pembridge Gardens in the Pembridge CA. However, even where the impact would not be neutral or an enhancement, the overall effect would be only minor harm. The same applies to Kensington Palace and Kensington Gardens. Nevertheless, even combining

⁷ South Lakeland DC v Secretary of State for the Environment [1992] 2 AC 141

⁸ CD 11.2: *Palmer v Herefordshire Council* [2016] EWCA Civ 106. See ¶129 in particular.

the minor harm to all the heritage assets, I find that the impact would be well below the hurdle for substantial harm. I have therefore considered the potential public benefits before reaching my conclusion on this issue.

Social housing

43. The Notting Hill Housing Trust (NHHT) acquired a 125 year lease over Royston Court in 1994. It currently provides 20 self-contained studio dwellings occupied by former rough sleepers, in accordance with the grant conditions for its acquisition and refurbishment from the Rough Sleepers Initiative, and nominated through the Clearing House⁹. The NHHT has conditionally contracted to sell the leasehold to the appellant (and is a signatory to the s106 Agreement). The sale is conditional on planning permission, re-housing the residents, and obtaining consent from the Homes and Communities Agency (HCA) which regulates social housing providers in England.
44. **NHHT's position** was that the permitted use under the lease is that of **residential flats**, that there is no obligation to use the properties as AH, or to let to tenants at reduced rents, and that the re-housing of the residents, and disposal of the property with vacant possession, would progress irrespective of the appeal. The NHHT plans to compensate the Borough for the loss of nominations to Royston Court through the provision of 10 two-bed homes outside the Borough. The proceeds of the sale would be invested in the provision of new family homes in lower value areas. In its letter, NHHT stated that the concentration of 20 studios at Royston Court is not ideal in management terms, believed that this would be beneficial to residents and advised that all the residents it had met with to date have expressed a positive desire to be re-housed. However, this was not the evidence of the occupant at the Inquiry¹⁰ who objected to the loss of his **and others'** homes and to being relocated to outside the Borough. NHHT was not represented at the Inquiry.
45. Regardless of the current planning Use Class for Royston Court, the evidence I heard was that the building comprised 20 social housing units designed to house former homeless people. The appeal scheme would result in Royston Court being demolished and its residents losing their current homes. Notwithstanding the promise to rehouse the occupiers, there would therefore be a loss of social rented housing floorspace within the Borough contrary to CLP policy CH3b which resists the net loss of both social rented and intermediate AH floorspace and units throughout the Borough. The report to committee also reached this finding although it found that the harm should be weighed against the overall benefits which at that time included an AH contribution of over £7m¹¹.
46. Moreover, the NHHT is unable to dispose of the building without the consent of the HCA and I was told¹² that no application had yet been made. It is therefore unclear to me that NHHT would be able to sell the property without planning permission for redevelopment. **It follows that, regardless of NHHT's intentions, allowing the appeal would contribute towards the loss of individuals' homes.** Notwithstanding the separate AH contribution and **NHHT's** commitment to re-

⁹ All as set out in a letter from Matthew Cornwall-Jones dated 9 January 2017 - see Rhodes appendix 1.

¹⁰ Terence Hutton - see ID22

¹¹ CD3.1: ¶¶ 7.11-7.12 and 7.22. The FVA states that this sum would increase to £9,601,685 if the **doctors'** surgery was not taken up by the NHS and was used as offices.

¹² Rhodes in cross-examination (XX)

provide AH in a lower value area, granting planning permission would be likely to lead to the loss of social rented housing floorspace within the Borough.

47. Following a query by the Council, the GLA advised that, providing off-site provision of replacement floorspace to ensure no net loss of social rented accommodation was secured through a legal agreement, this would meet the requirements of London Plan policy 3.14. However, **while that may be NHTT's plan**, it is not evident that the proceeds of the sale of Royston Court, and the reduced AH contribution, would necessarily provide the equivalent of 20 bed spaces anywhere in London, let alone within this Borough. In any event, this does not alter the conflict that would arise with CLP policy CH3b.

VIABILITY

Site Value

48. The appellant argued that retaining the existing social housing, or providing new AH on site, would render the scheme unviable. The application was submitted with a Financial Viability Assessment (FVA)¹³ to inform the Council with regard to the maximum reasonable quantum of AH, or payment in lieu, that the scheme could support. The SoCG on viability¹⁴ includes a brief agreed position, including site value and gross development value and cost, from which a maximum reasonable off-site AH contribution was calculated.
49. To justify the market value the FVA exercise considered an alternative use value (AUV) from a scenario of an office led development, using the same massing and building envelope as the proposed scheme, which would replace the majority of the proposed residential accommodation with office uses so that the quantum of housing would not trigger any AH requirement. It also looked at the local housing market conditions, to support a pricing schedule for the actual appeal scheme¹⁵, and at market sales of 4 similar development opportunities. It made use of a cost plan which was not included but could be made available to **the Council's adviser**. The FVA assumed that, as a site with potential, it would not be released for development at current/existing use value (EUV). It adopted a benchmark land value (BLV) based on the market value of the site having regard to planning policy. The FVA included options for on-site AH or a contribution towards off-site AH and these, and the AUV, were independently assessed and agreed for the Council at that time¹⁶.
50. The appellant gave evidence that the agreement on the BLV was based on information not before the Inquiry. As above, I gave the opportunity for a further SoCG to be submitted with the relevant viability documents on which the FVA was based. The SoCG Further Addendum does not include any earlier documents but goes beyond the previous information to set out a wider basis for the BLV. First it explains the need for a BLV as a hurdle which a proposed scheme would need to reach in order to incentivise a land owner to release its land for development. It expands on the earlier reference to the RICS guidance to include the NPPF, PPG and GLA guidance on viability and adds to the previous approaches of AUV and comparable market-based evidence with a EUV. It also expands the number of similar market sales from 4 to 10.

¹³ CD2.3 By Bilfinger GVA dated 4 February 2016, following an inspection on 11 May 2015, and prepared in accordance with the RICS Valuation – Professional Standards January 2014 (revised April 2015).

¹⁴ SoCG Appendix 7, dated 26 January 2017, on Viability. Agreed by Gerald Eve as adviser to the Council.

¹⁵ Provided by Savills – *ibid* ¶18.4.1

¹⁶ See CD3.1: Committee Report dated 17 March 2016 ¶7.22 onwards

51. The basis for the BLV now includes 3 strands. First, as before, it considers a theoretical AUV for what would essentially be an office scheme but acknowledges that this is now a matter of dispute¹⁷ and might not be capable of securing planning permission. It explains that this was produced as an indication of the value that a landowner would aspire to achieve through exploiting the apparent development potential of the site. **The Council's adviser** considered some of the inputs to the AUV were 'optimistic' and that limited weight should be placed on this in isolation. As well as concerns over inputs, I note that the AUV would have neither the advantages of residential development nor all the other public benefits. Given that, the proposals before me were rejected by the Council, rather than being found policy compliant, the chances of a scheme without the associated benefits receiving permission would seem remote. **I therefore agree with the Council's adviser and give the AUV, by itself, limited weight.**
52. Second, the SoCG Further Addendum now compares the site with 10 other market transactions where it suggests that there were similar development opportunities. Of these, five were rejected by the **Council's adviser** as not relevant, including 3 of the original 4. Of the other sites, 3 already had planning permission. The 2 remaining comparators were valued on the basis of office extensions on sites which, unlike NHG, are barely 1km from the City of London. While the Further Addendum SoCG concludes that this supports the BLV as reasonable, I find that the market-based evidence simply shows that there are very few useful comparators. Consequently, I find that this method offers little to support the AUV.
53. Third, thought was given to an EUV. This was not originally considered a suitable method, and so not before the Inquiry. It was worked up in the SoCG Further Addendum on the basis of a series of assumptions, including short-term refurbishment to maintain or enhance rents, so as to capitalise the income stream. **The Council's adviser did not comment on this in any detail** but simply stated that, after review of the EUV evidence and subsequent dialogue to which I have not been privy, he was satisfied that the BLV of £33m reflects a competitive return to a willing land owner. Given that EUV was not the preferred method, relies on unverified assumptions, and was not tested at the Inquiry, I also give it limited weight. Moreover, if refurbishment would be a viable alternative, there would no longer be such a clear justification for redevelopment as a benefit.
54. Finally, as above and following relevant guidance, the BLV was agreed on the basis of reflecting a competitive return to a willing land owner, described in the FVA as that which a landowner would aspire to achieve. Even if I disregarded the inadequacies of the 3 methods employed, as the appellant has already bought the land, apart from Royston Court for which terms have been agreed, it must now be under pressure to find a profitable use for it. Consequently, the usual onus to provide an incentive for the land to be released for development no longer fully applies. For the above reasons, I find none of the 3 methods for a BLV persuasive and that, even taken together, they should be given no more than limited weight. Having seen the condition of the buildings, noting the date of the original FVA, and **the appellant's unwillingness to reveal the sale price of the site**, I am not persuaded that there is a sound basis for asserting a site value of £33m. Indeed, in the absence of any planning permission, I consider

¹⁷ Although agreed at pre-application stage

that there is little sound evidence to show that the site is more of an asset than a liability. I therefore give limited weight to the BLV used in the FVA.

Development Cost/Value

55. The figures used in the FVA and SoCG Further Addendum also make a series of assumptions with regard to the development costs and values. These include higher figures than might be expected for profit margin¹⁸, professional fees¹⁹, and investment, letting and agents' fees²⁰. Local residents who, while not experts, have closely studied recent developments in the housing market in their area and queried whether the likely residential values (considered at the time of the FVA) are now understated.

CONCLUSIONS ON SOCIAL HOUSING

56. For the above reasons, I find it highly likely that the site value is now too high and there was also some evidence that the development value is now too low and that the anticipated build costs were too great. If any of these are significantly incorrect then the viability of the scheme has been understated. It follows that I am not persuaded by the FVA that at least some AH could not be provided on site or, more importantly, that there needs to be a loss of all the existing 20 social housing bed spaces on the site or a net loss in the Borough.
57. While I accept that the Council was willing to go along with the FVA, and the BLV now in the SoCG, the original purpose of these assessments was to calculate a reasonable AH contribution, and the instructions to its valuers were in relation to a policy compliant on-site AH provision or in-lieu payment. This did not assessing what I consider to be the more onerous test of justifying a loss of social rented accommodation, be that for existing or new AH tenants. For all these reasons, I find that doubts over viability do not amount to a sound justification for the loss of social housing or the conflict with CLP policy CH3b.

Benefits

58. The NHG SPD emphasises the importance of securing additional benefits through redevelopment in the centre, including step free access (SFA) to the Underground station, relocation of the Notting Hill **Farmers' Market**, provision of a new primary healthcare centre, and enhanced public realm. Of these, the SFA **would be to one platform only and the farmers' market would be displaced for 3 years**. The appeal scheme would include a new square, and wider access to it from NHG. There would be new market housing, at the most accessible location in the Borough, and an AH contribution, albeit reduced from the original suggestion. Upgraded offices would be a further benefit as would cycle hire facilities. Good quality retail development, with a marketing strategy to help to protect the small independent high-quality local shops and restaurants, would improve the vitality of NHG which currently lacks a clear function and identity. The s106 Agreement includes further contributions but, in order to satisfy the Regulations²¹, other than for AH these would be little more than mitigation. As I am dismissing this appeal I have taken these no further.

¹⁸ Of 21% rather than 17.5%: increased by agreement after the 5% contingency over and above developer's profit in the original FVA was dropped

¹⁹ Of 12.5% rather than less than 10% as indicated for a scheme of this size by the appellant's architect to IOs

²⁰ Where one might also expect economies of scale

²¹ Under Regulation 122(2) of the Community Infrastructure Levy (CIL) Regulations 2010 and NPPF 204

59. As a whole the benefits of redevelopment would be substantial and be supported by a raft of development plan policies²². In particular, Chapter 16 of the CLP sets out a Vision for NHG. Policy CV16 includes strengthening it as a District Shopping Centre, continuing it as a major office location, making it more pedestrian friendly, and making all development of the most exceptional design **and architectural quality, creating a 'wow factor' that would excite and delight** residents and visitors. Policy CP16 supports high trip generating uses, improving retail and restaurant provision and new distinctive identity through high quality architecture and design of the public realm.

Other matters

AMENITY

60. Amongst other concerns, residents of Hillgate Village and to the east of KCS in particular raised objections with regard to loss of privacy, and light, and from an unacceptable sense of enclosure for the occupants of the houses along Jameson Street. The new buildings along the western side of the site would stand higher than the existing wall to the Underground. I saw from the rear of one of the houses in Jameson Street that this would result in an unwelcome outlook from the small first floor terrace. On the other hand, many of the houses on the east side of the street have roof terraces at a higher level where the outlook would continue to be favourable even with the new development. An unchallenged study shows that there would be no demonstrable loss of daylight. Moreover, the improved appearance of the buildings as a whole would offset some of the ill-effects of the taller tower and higher flats alongside KCS and the Underground. Subject to conditions controlling the new elevations, there would be no significantly greater loss of privacy than exists at present from Newcombe House.

61. For these reasons I find that the impact on neighbouring residents would not be unacceptable and I note that this was also the view in the report to committee. The proposals would therefore comply with the criteria in CLP policy CL5 on living conditions.

Conclusions

62. As set out above, the scheme would be acceptable and accord with the development plan with regard to character and appearance, and design.

63. There would be some less than substantial harm to some designated heritage assets, including the Ladbroke CA and Royal Parks CA, for which there would be a small negative impact. In other CAs, the effects on some of the different views would pull in different directions so that there would be no overall harm to the settings or an enhancement. However, in each instance of harm, or even taken together, the substantial benefits of the scheme would clearly outweigh this. On balance, on the issue of settings, the proposals would be supported by NPPF134. It would comply with London Plan policy 7.8 which expects development affecting heritage assets to conserve their significance. The scheme would accord with CLP policies CL3a, and CL4 which require development to preserve or enhance the character or appearance of a CA and its setting; and protect the heritage significance of listed buildings and their settings.

²² See those listed at Rhodes appendix 7

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64. On the other hand, the redevelopment would result in the loss of social housing and fail to deliver any AH on site. On the evidence at the Inquiry, including the limited further submissions, this loss could not be justified on the grounds of viability. Ordinarily, the balance to be made from the above findings would be between the harm through the loss of social housing and the long list of benefits. However, I consider that a scheme along the same lines as that proposed, but which either retained social housing on-site or made a more substantial contribution to off-site AH within the Borough, or both, and used a realistic EUV probably would be viable and have most or all of the same advantages. Consequently, I give little weight to benefits that could and should be realised in any event.
65. Given that it should therefore be possible to deliver most of the positive effects of the scheme without the total loss of on-site social housing, I find that this issue is determinative. Since dismissing the appeal for this reason should not necessarily prevent the development going ahead in its current form, but would only delay it slightly, I give little weight to the concern that the benefits of redevelopment of the site would be lost. While the proposed contribution might technically satisfy London Plan Policy 3.14, the proposals would be clearly at odds with CLP policy CH3b and, as other policies could be met by an otherwise identical scheme which retained some on-site social housing, contrary to the development plan as a whole.

Conclusions

66. For the reasons given above, and having regard to all other matters raised including parking, highway safety and the extent of lorry movements, noise and lack of play space, and the concern over Bethesda Chapel, I conclude that on balance the appeal should be dismissed.

David Nicholson

INSPECTOR

APPEARANCES

FOR THE LOCAL PLANNING AUTHORITY:

Mark Westmoreland Smith of Counsel	instructed by Lindsey Le Masurier, Tri-Borough Legal Services, RBKC
They called	
Jo Parker BA MSc DipUD	RBKC
Alison Long BA MRTPI	RBKC

FOR THE APPELLANT:

Russell Harris QC	instructed by Herbert Smith Freehills LLP
He called	
Vesna Bostandzic DipArch MA PGDipUD	Urban Sense Consultant Architects
Prof. Robert Tavernor BA DipArch PhD RIBA	Professor Robert Tavernor Consultancy
John Rhodes OBE BSc MRTPI	Quod Planning Services Ltd.

INTERESTED PERSONS:

Donald Cameron	Hillgate Street
Richard Payne	Pembridge Association
Christine Thompson	Jamieson St
Anthony Coyle	Local resident
Howard Berger	De Winter Ltd
Tim Tinker	Campden Hill Residents Association
Peter Crawford	Hillgate Village Residents Association (HVRA)
John Learmonth	HVRA
Tanya Alfille	HVRA
Dr Simon Ramsden	Pembridge Villas
Dr Pearl Chin	Westbourne Grove
Adam Nixon	Bethesda Baptist Church, Kensington Place
Sonia Davies	HVRA
Terence Hutton	Royston Court
Peter Mishcon	Kensington Society and Ladbroke Society
Michael Bach	Chair Planning Committee Kensington Society
Thomas Blauberg	Kensington Society
Jenny Cook	Local resident
Gerard Smith	Local resident

 INQUIRY DOCUMENTS

- 1 **Appellant's opening**
- 2 **Council's opening**
- 3 Signed Statement of Common Ground
- 4 Statement by Anthony Coyle
- 5 Statement by Chegworth Valley Farm Shop
- 6 Statement by Howard Berger, De Winter Ltd
- 7 Statement by Sinai and Sons
- 8 Statement by Kensington Society and Ladbroke Society
- 9 Representations by Peter Crawford, HVRA
- 10 Statement by Tanya Alfille, HVRA
- 11 Statement by John Learmonth, HVRA
- 12 Introductory words by Peter Crawford, HVRA
- 13 Statement by Tim Tinker
- 14 Statement by Donald Cameron
- 15 Note from appellant on matters raised by interested parties
- 16 Route of accompanied site visits
- 17 Statement by Jenny Cook
- 18 Letter from Peter Crawford, HVRA
- 19 Supporting report by the Kensington Society
- 20 Photographs of Westbourne Grove Medical Centre
- 21 Further letter from Peter Crawford, HVRA
- 22 Statement by Terence Hutton, Royston Court
- 23 Statement by the Kensington Society
- 24 SoCG on Viability
- 25 Comments on ID16 from HVRA and Cook
- 26 **Appellant's final comments on ID17**
- 27 Deed of Agreement under s106 dated 3 March 2017

CORE DOCUMENTS

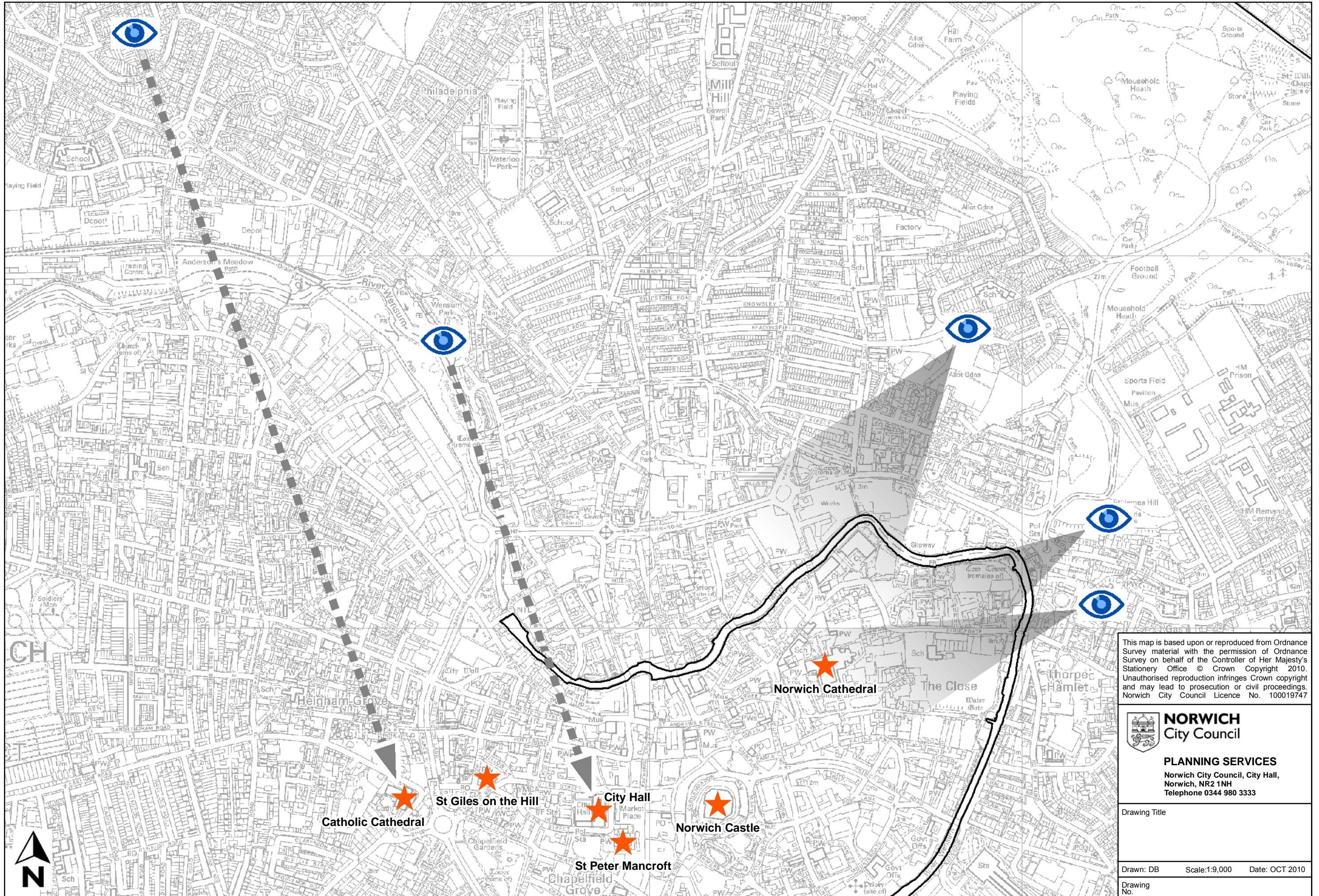
- CD 1.1 Application Form
- CD 1.2 Schedule of Interests
- CD 1.3 CIL Information Form
- CD 1.4 Covering Letter
- CD 1.5 Planning Statement
- CD 1.6 Design and Access Statement
- CD 1.7 Design and Access Statement – Appendices
- CD 1.8 Drawings - Demolition
- CD 1.9 Drawings - Existing
- CD 1.10 Drawings - Proposed
- CD 1.11 Drawings - Landscaping
- CD 1.12 Drawings - Concept Views
- CD 1.13 Visual Impact Assessment
- CD 1.14 Visual Impact Assessment - Appendices
- CD 1.15 Historic Buildings, Environment and Townscape Assessment
- CD 1.16 Historic Buildings, Environment and Townscape Assessment – Appendices
- CD 1.17 Air Quality Assessment
- CD 1.18 Air Quality Assessment – Appendices
- CD 1.19 Arboricultural Report
- CD 1.20 Arboricultural Report – Appendices
- CD 1.21 Archaeological Desk Based Assessment
- CD 1.22 Archaeological Desk Based Assessment – Appendices

CD 1.23 Archaeological Evaluation Report
CD 1.24 Basement Construction Method Statement
CD 1.25 Basement Construction Method Statement – Appendices
CD 1.26 Bat Survey Report
CD 1.27 Bat Survey Report – Appendices
CD 1.28 Construction Traffic Management Plan
CD 1.29 Construction Traffic Management Plan – Appendices
CD 1.30 Cumulative Effects Report
CD 1.31 Daylight and Sunlight Report
CD 1.32 Daylight and Sunlight Report – Appendices
CD 1.33 Drainage Statement
CD 1.34 Drainage Statement – Appendices
CD 1.35 Energy Strategy
CD 1.36 Energy Strategy – Appendices
CD 1.37 Environmental Noise and Vibration Strategy
CD 1.38 Environmental Noise and Vibration Strategy – Appendices
CD 1.39 Flood Risk Assessment
CD 1.40 Interim Office Travel Plan
CD 1.41 Overheating Report
CD 1.42 Overheating Report – Appendices
CD 1.43 Pedestrian Level Wind Microclimate Report
CD 1.44 Pedestrian Level Wind Microclimate Report – Appendices
CD 1.45 Statement of Community Involvement
CD 1.46 Sustainability Statement
CD 1.47 Sustainability Statement – Appendices
CD 1.48 Transport Assessment
CD 1.49 Transport Assessment – Appendices
CD 1.50 Drawing Issue Sheets
CD 1.51 environmental Impact Assessment (EIA) Screening 2013
CD 1.52 EIA Screening 2015
CD 1.53 Visual Townscape Assessment - map of the photo locations
CD 2.1 Validation Letter
CD 2.2 Site Notice
CD 2.3 Financial Viability Appraisal Executive Summary
CD 2.4 Financial Viability Appraisal Executive Summary - Appendices
CD 2.5 Overshadowing Report
CD 2.6 Overshadowing Report - Appendices
CD 2.7 Herbert Smith Freehills (HSF) Letter to RBKC dated 19 October 2015
CD 2.8 HSF Letter to RBKC dated 17 February 2016
CD 2.9 HSF Letter to Nick Ray dated 17 February 2016
CD 2.10 HSF Letter to RBKC dated 15 March 2016
CD 2.11 GLA Stage I Report
CD 2.12 GLA Stage II Report
CD 2.13 GLA Stage II Addendum Report
CD 2.14 Listed Building Consent (LBC)
CD 2.15 Refusal Letter
CD 2.16 Westminster City Council consultation comments dated 16 March 16
CD 2.17 Quod letter to Westminster City Council dated 10 November 2016
CD 2.18 Historic England application consultation comments dated 19 Jan 16
CD 2.19 RBKC Design and Cons. officer consultation comments dated 15 February 16
CD 3.1 Officer's Report
CD 3.2 Pre-Committee Memorandum
CD 3.3 Post-Committee Memorandum
CD 3.4 Planning Committee Minutes
CD 3.5 **LBC Officer's Report**
CD 3.6 Leaflet to Members
CD 4.1 Consolidated Local Plan (2015) [Only NHG of the Place & site allocation chapters]
CD 4.2 Extant Policies of the UDP (2007) [Policies H8 and H1]

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- CD 4.3 London Plan: Spatial Development Strategy for Greater London (2016) [Relevant policies – agreed in SoCG]
- CD 4.3A Community Infrastructure Levy (CIL) Charging Schedule (2015)
- CD 4.4 CIL Instalments Policy (2015)
- CD 4.5 Regulation 123 List (2015)
- CD 4.6 Air Quality SPD (2009)
- CD 4.7 Basements SPD (2016)
- CD 4.8 Building Heights SPD (2010)
- CD 4.9 Noise SPD (2009)
- CD 4.10 Notting Hill Gate SPD (2015)
- CD 4.11 Planning Obligations SPD (2010)
- CD 4.12 Transport and Streets SPD (2016)
- CD 4.13 Trees and Development SPD (2010)
- CD 4.14 Streetscape Guide SPD (2012)
- CD 4.15 Access Design Guide SPD (2010)
- CD 4.16 Designing Out Crime SPD (2008)
- CD 4.17 Kensington Conservation Area Map (2014)
- CD 4.18 Kensington Conservation Area Proposals Statement (1995)
- CD 4.19 Kensington Palace Conservation Area Map (2014)
- CD 4.20 Kensington Palace Conservation Area Proposals Statement (1996)
- CD 4.21 Ladbroke Conservation Area Map (2014)
- CD 4.22 Ladbroke Conservation Area Appraisal (2015)
- CD 4.23 [not used]
- CD 4.24 Pembridge Conservation Area Policy Statement (1982)
- CD 4.24A Pembridge Conservation Area Map (2014)
- CD 4.25 Royal Parks Conservation Area Mini Guide (2004)
- CD 4.26 Royal Parks Conservation Area Map (2004)
- CD 4.27 Historic England – Conservation Principles Policies and Guidance (2008)
- CD 4.28 Mayor’s Housing SPG (2016)**
- CD 4.29 **Mayor’s Social Infrastructure SPG (2015)**
- CD 4.30 Mayor’s Accessible London: Achieving an Inclusive Environment SPG (2014)**
- CD 4.31 Mayor’s Town Centres SPG (2014)**
- CD 4.32 Mayor’s Sustainable Design and Construction SPG (2014)**
- CD 4.33 Mayor’s Character and Context (2014)**
- CD 4.34 Core Strategy Proposals Map (2010)
- CD 4.35 Mayor’s Planning for Equality and Diverse in London (2007)**
- CD 4.36 Historic England (HE) – Seeing the View in History: A method for assessing heritage significance in views (2012)
- CD 4.37 HE Advice Note 4 - Tall Buildings (2015)
- CD 4.38 HE Advice Note 2: Managing Significance in Decision-Taking in the Historic Environment (2015)
- CD 4.39 HE Advice Note 3: The Setting of Heritage Assets (2015)
- CD 4.40 HE – Conservation Principles Policies and Guidance (2008)
- CD 4.41 NPPF (2012)
- CD 4.42A NPPG - Extracts on Design (2016)
- CD 4.42B NPPG – Extracts on Conservation and Enhancing the Historic Environment (2016)
- CD 4.43 Department of Culture Media and Sport – Principles of Selection for Listing Buildings (2010)
- CD 4.44 RBKC Planning and Borough Development Monitoring Report (2016)
- CD 4.45 Kensington Conservation Area Appraisal – 2017
- CD 4.46 Pembridge Conservation Area Appraisal – 2017
- CD 5.1 Online Appeal Form (Appellant)
- CD 5.2 Certificate C details
- CD 5.3 **Appellant’s** Statement of Case
- CD 5.4 Draft Statement of Common Ground dated 16 December 2017
- CD 5.5 Decision Notice
- CD 5.6 Statement of Common Ground and Appendices dated 8 February 2017
- CD 6.1 Questionnaire (RBKC)
-

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- CD 6.2 **Council's** Statement of Case
 - CD 7.1 Design and Access Statement (15 – 35 Notting Hill Gate)
 - CD 7.2 Committee Report (15 – 35 Notting Hill Gate)
 - CD 7.3 Design and Access Statement (47 – 69 Notting Hill Gate)
 - CD 7.4 Committee Report (47 - 69 Notting Hill Gate)
 - CD 7.5 Design and Access Statement (92 – 120 Notting Hill Gate)
 - CD 7.6 Committee Report (92 – 120 Notting Hill Gate)
 - CD 7.7 Committee Report (Temporary permission for Farmers' Market in Car Park)**
 - CD 7.8 Design and Access Statement (Book Warehouse, 66-74 NHG)
 - CD 7.9 Committee Report (Book Warehouse, 66-74 NHG)
 - CD 8.1 Local Plan Issues and Options– 2016 [Chapters 10, 29-35]
 - CD 8.2 Mayor's Draft Affordable Housing and Viability SPG – November 2016**
 - CD 8.3 [not used]
 - CD 8.4 Metropolitan Views Draft SPD – 2007 [View 12]
 - CD 8.5 Draft Kensington Conservation Area Appraisal – 2016
 - CD 8.6 Draft Pembridge Conservation Area Appraisal – 2016
 - CD 8.7 Council Response to the consultation for Draft Kensington CA Appraisal – Jan 2016
 - CD 8.8 Draft Historic Environment Good Practice Advice in Planning Note 3
 - CD 8.9a Core Strategy Towards Preferred Options (2008) – Notting Hill Gate
 - CD8.9b Core Strategy Towards Preferred Options (2008) – Renewing the Legacy
 - CD 9.1 Westminster City Council (WCC) City Plan – Extracts (Policy S11 and Policy S26)
 - CD 9.2 WCC Saved UDP Policies – 2010 (Policies DES3, DES15, ENV14 &DES12)
 - CD 9.3 WCC Revision Booklet 15: Heritage, Views and Tall Buildings
 - CD 9.4 Kensington Gardens Management Plan - The Royal Parks 2006-2016
 - CD 9.5 Hallfield Estate Conservation Area Audit Consultation Draft
 - CD 9.6 Royal Parks Conservation Area Mini Guide
 - CD 9.7 Core Strategy 2010 (Chapter 34)
 - CD 9.8 Landscape Institute and the Institute of Environmental Management and Assessment – Guidelines for Landscape and Visual Impact Assessment (3rd edition, 2013)
 - CD 9.9 A City For All Londoners – October 2016
 - CD 10.1 Architectural Appraisal Panel Minutes dated 11 Dec 13, 27 May 15 & 22 Jan 16
 - CD 10.2 The Planning Inspectorate Report into the Partial Review of the Core Strategy for RBKC Conservation and Design Review – November 2014
 - CD 10.3 Notting Hill Gate District Centre Framework 2009
 - CD 10.4 Notting Hill Gate KCS Limited Response to NHG SPD Consultation – January 2014
 - CD 10.5 GL Hearn: Notting Hill Gate Viability Report: Summary – July 2013
 - CD 11.1 Bedford BC v Secretary of State for Communities and Local Government [2013] EWHC 2847 (Admin)
 - CD 11.2 Palmer v Herefordshire Council [2016] EWCA Civ 1061
 - CD 11.3 Barnwell Manor Wind Energy Ltd v East Northamptonshire DC [2014] EWCA Civ 137
 - CD 11.4 R (on the application of Forge Field Society) v Sevenoaks DC [2014] EWHC 1895 (Admin)
 - CD 11.5 South Lakeland DC v Secretary of State for the Environment [1992] 2 AC 141
 - CD 11.5a R v Rochdale Metropolitan Borough Council, Ex p Milne (No 2) [2001] Env.L.R.22
 - CD 11.5b Forest of Dean DC v Secretary of State CLG [2016] EWHC 421 (Admin)
 - CD 11.5c R (Pugh) v SoS CLG [2015] EWHC 3
 - CD 11.5d Jones v Mordue, SoS CLG, South Northamptonshire Council [2015] EWCA Civ 1243I
 - CD 11.5e Whitby v Secretary of State for Transport and others [2016] EWCA Civ 444
 - CD 11.6 Inspector's Report (Shards of Glass)
 - CD 11.7 Inspector's Report (Kensington Palace)
 - CD 11.8 Secretary of State Decision Letter and Inspector's Report (Shell Centre)
 - CD 11.8a Secretary of State Decision Letter and Inspector's Report (Javelin Park)
 - CD 11.8b Inspector's Report (Farringdon East)
 - CD 11.8c Inspector's Report (Baltic Wharf)
 - CD 11.8d Secretary of State Decision Letter and Inspector's Report (1 & 20 Blackfriars)**
 - CD 11.10 Sections 66 and 72 of the Planning (LB&CA) Act 1990
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Appendix 4.0



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Drawing Title

Drawn: DB Scale: 1:9,000 Date: OCT 2010

Drawing No.

Appendix 5.0

into Bishopgate one leaves the Close, but a gate by the early C19 No. 61 (flint and painted brick) takes us at once back inside the precinct walls. Further w forming an open quadrangle Nos. 58, 59 and 60, the last two both C16 houses done up in the C19 and split into flats. No. 60 has at its NE corner the remains of a former gateway and was part of the Sacrist's range. No. 58 taller, of brick and late C18.

BISHOP'S HOUSE and GRANARY. See Bishop's Palace.

CHURCHES*

As has already been said, Inner Norwich still possesses thirty-five parish churches of the Church of England. This was too many to support late C20 needs, and a scheme of redundancy began in the 1970s following the report of the Brooke Commission in 1969, which recommended the closure of twenty-four. New uses have been found for fourteen of them, one is in use by a different congregation, six are wholly disused at the time of writing, and three stand as ruins. There is no Georgian church in Inner Norwich: they are all medieval. Walk along the 500 yds of St Benedict's Street, and you will pass St Gregory, St Laurence, St Swithin, St Margaret, and the round tower of St Benedict. You can repeat the experiment in other directions. In 1254 there were fifty-seven churches but by the mid C14 there were only forty-eight and a century later thirty-five. If the population of Norwich was between 15,000 and 20,000 in 1500, and if there were about fifty parish churches, then one must assume that about 350 was enough to form the congregation of a church; that sounds reasonable. The parish churches of Norwich are predominantly Late Perp and in every respect a Norfolk Perp. They have however also certain details which, while not absent in Norfolk otherwise, are more typical of Norwich than of the county. Such are: flushwork patterns of shields and lozenges in the tower parapets, porches continuing the aisles instead of in front of the aisles, porches two-storeyed, porches vaulted, and porch entrances with figures in relief in the spandrels.

ALL SAINTS, All Saints Green. Incongruous amid the post-war commercial premises of this corner of the city and partly redundant (since 1977, now a community centre). Unbuttressed Early Perp w tower with a top added in 1913 by J. Burton. Flint with predominantly brick quoins. High w window of three lights with panel tracery. Dec chancel, Perp nave and N aisle. Nave windows with four-centred heads and typical Perp tracery, chancel windows of two lights to sides, three lights to E. Aisle separately roofed. Arcade of four bays with octagonal piers (leaning, so one does not want to stand under them) and four-centred arches. Roofs partly plastered over in the C19, with the walls. — FONT. See St Julian. —

* See maps on pp. 280 and 300.

STAINED GLASS. C15 canopies etc. in N windows. — REREDOS. In memory of a churchwarden who died in 1928.

ST ANDREW, St Andrew's Street. Placed a little above the street. Of medieval parish churches in Norwich only St Peter Mancroft is bigger. Perp throughout. The w tower, which has no proper parapet or battlements, was in building by 1478 but in its upper stages only complete by c. 1496 (bequests). The rest (see the inscription of 1547 inside, on the w wall of the s aisle) went up in 1506 (Royal Licence to rebuild and extend chancel in 1500, glazing commencing in 1508). It is clear there was a church here before (bequests to leading it in 1386 and to a new s porch in 1467). Of that church only the frieze of shields below the E window survives, reset. The heraldry connects it with William Appleyard, the first Mayor of Norwich (1403), who lived in what is now the Bridewell Museum just opposite to the s and died in 1419. That the w tower is earlier than the present church is evident from the way the porches from the s and N lean against walls of the tower meant to be visible — see the base frieze. The aisles continue the porches to the E, i.e. the doorways from the porches into the church lead E. The tower has panelled buttresses. Some flushwork decoration on the N side. A frieze of shields above the w doorway. The belfry stage is oddly austere, with intersecting three-light windows. Probably it was interfered with during the restorations of 1867. The aisles, clerestory, and chancel are ashlar-faced, the porches have exposed flint. The porch entrances have traceried spandrels. In the N porch also a tall niche above. Frieze of shields at the base of the chancel. Specially pretty tracery in the chancel N and s windows. Large four-light aisle windows. Clerestory with eleven closely set windows. Tall five-bay arcades, the piers with four shafts and in the diagonals four long shallow hollows. Four-centred arches. Blank panelling above them. Very tall tower arch dying into the imposts. The aisle windows are set in wall-arches.

Many of the FURNISHINGS are High Victorian, especially the FONT, the stone PULPIT and low stone SCREEN of 1867, the REREDOS etc. of 1856, and the ORGAN CASE of 1908. — The FONT COVER is dated 1637. Four columns, openwork obelisk in the middle, octagonal canopy with a ball at the top. — STAINED GLASS. Some C15 bits in the s aisle. E window of 1865 by *Ward & Hughes*, and a N and s chancel window also. — MONUMENTS. Unusually many. In the chancel a brass of a Civilian, early C16, the figure 3 ft long. — In the N chapel: Robert Suckling, mayor in 1572 and 1582, † 1589, with the usual kneelers facing one another across a prayer-desk and set in an architectural surround with bulgy capitals and consoles under the cornice. Below these, r. and l., skulls on chalice-stands; Francis Rugege (mayor 1587, 1598 and 1602) † 1607, in flat relief without effigies; Robert Garsett, 1613, frontal bust under an arch with two small kneeling figures l. and r.; also Sir John Suckling (and his wife who died in 1613). This is a standing monument of alabaster with her recumbent and him

reclining on his elbow above and behind her. He holds a baton and is in military costume. Stiff figures. They lie on a black slab which is not the lid of the tomb-chest but is carried by four skulls on the tomb-chest. A carved figure in a shroud can be seen inside. Columns l. and r. carrying a superstructure. Children kneel by their heads and feet, others against the tomb-chest. Many inscriptions, large and small; for instance SPARISCO with a flame rising out of an urn (symbolizing eternal life), and SCIOLTA with a dove released from a cage (release of the soul). Also, where the son kneels: 'Frater, Mater nostra non mortua est sed dormit'. – In the s aisle Dr Thomas Crowe †1751 by *Robert Page*, with arms in front of an obelisk and three fine cherub heads below. John Custance †1752 by *Thomas Rawlins*, also in a very nice Rococo. Custance was a prominent merchant and mayor in 1726 and 1750. – In the N aisle his son Hambleton Custance †1757, also by *Rawlins*. This has a weeping putto in front of an obelisk. – On the w wall Richard Dennison †1767 and wife Margaret †1768, again by *Rawlins*. Turning neo-classical. – (Also canopy of the lost brass of John Gilbert †1467; children from brass of John Holly †1527.)

ST AUGUSTINE, St Augustine's Street. A large church, at the N end of the old town in a churchyard maintained as a garden since 1984 by the city. Stately w tower of brick with clasping buttresses. This was built in 1683–7 and is in fact a refacing of a flint tower, as can be appreciated inside; the traceried sound-holes must come from the hidden structure. The battlements are by *R. M. Phipson* during his extensive restoration in the early 1880s. The aisle windows are Dec and simple, but all replaced by Phipson, as were the buttresses and the chancel roof. The rest is later Perp, including the arcades of aisles (two bays) and chapels (two bays). Octagonal plastered brick piers and four-centred arches. Four two-light clerestory windows. Wall-posts and longitudinal arched braces frame them and support the arched braces for the cambered tie-beams of the roof. Bequests for this new roof made in 1525 and 1531 when it was 'about to be built'. s porch is Phipson's. – FONT. Octagonal, C15. – SCREEN. Only one C15 painted panel remains, of St Apollonia (framed, in N aisle w). – WEST GALLERY. High up, with dumb-bell balusters reused from an C18 altar. – STAINED GLASS. s aisle window by *Morris & Co.*, †1917. – MONUMENTS. Several minor tablets; of architectural interest the plain inscription plate to Matthew Brettingham, the builder of Holkham, who was buried here in 1769. – Thomas Claburn †1858, Classical, severe, with a shield with shuttles (he owned a weaving factory). By *J. Stanley*.

ST BARTHOLOMEW, Ber Street. Just the remains of a C15 tower.

ST BENEDICT, St Benedict's Street. Bombed in 1942. Only the Norman round tower remains, with a Perp polygonal bell-stage. The site was excavated in 1972 in advance of new housing, and revealed C11 evidence.

BLACKFRIARS. See St Andrew's Hall (Public Buildings), p. 265.

ST CLEMENT, Colegate. One of the first built N of the river, perhaps c.1040, but no fabric of this date is evident. Slender Perp w tower. Against the parapet, in flushwork, shields in lozenges. The E bell-opening masked by an open-pedimented clock face. Bits of quoins on the lower part of the tower may indicate the width of an earlier nave. Nave and chancel c.1430, except for the Dec E window. Aisleless interior, porchless exterior. Wall-arches in the chancel. The C15 chancel roof has arched braces and longitudinal arched braces on angel-busts; money left for it in 1448. There was a 'complete reparation' of the interior in 1846 by *John Brown*. – FONT. Octagonal. Late Perp. Panels with fleurons on the stem, flowers and leaves on the bowl. – MONUMENTS. Brass to Margaret Pettwode †1514, 39 in. long (nave floor). – A number of good, largish C18 tablets, mainly to the Ives and Harvey families. The earlier ones, Jeremiah Ives †1741, John Harvey †1742, have putti or putti heads; those to Thomas Harvey †1772 and Jeremiah Ives †1787 are elegantly Neoclassical.

ST EDMUND, Fishergate, just N of the river. Formerly a factory store, now a Christian Centre. All Perp. Wide w tower with a three-light w window, traceried w sound-hole and cusped two-light bell-openings. The diagonal buttresses have some brick and end below the belfry stage. s aisle, and s chapel, the latter built in 1463. Arcades with four-centred arches. Curious rhythm: two bays, then a small window-like opening in the wall, then a third bay (with foliated little capitals), then another such opening, then the two-bay chapel. The pier to this chapel is octagonal, on a high base, but the remaining openings have Late Perp mouldings of c.1460–70. High w gallery of c.1990 reached by two ladder staircases. FURNISHINGS (removed) were by *Edward Boardman*, 1882. Gothic.

ST ETHELDREDA, King Street. Redundant since 1961 and used as a sculptors' workshop, the fruits of which pleasantly dot the churchyard. Round C12 tower with an octagonal top with brick trim. A hefty restoration in 1883 by *Edward Boardman* obscured much of the early detail in the tower and elsewhere, e.g. all new windows, tiled roof. Aisleless nave and chancel of the same width, the flintwork looking very Victorian. The windows of Dec-Perp type. Four-light Dec E window. The s porch has a battered nodding ogee niche in a gable. s doorway Norman, but very much renewed. One capital which is in a good state of preservation is reminiscent of those on show in the ambulatory of the cathedral. On the s and N walls lengths of a Norman zigzag course. – FONT. Removed. It had shields on the bowl and small heads against the underside. – MONUMENTS. William Johnson †1611. With groups of kneeling figures in relief facing each other. Framed by shaped tapering pilasters. Obelisks on top (chancel N wall). – John Paul †1726. Tablet with books in the 'predella'. – BRASS. To a priest c.1485.

ST GEORGE, Colegate. Several dates are recorded: nave and tower of c.1459 (new bell), aisles and chapels 1505 (N) and

1509-13 (s). Clerestory glazed in 1514. The N aisle had already been redone in 1460-1, and its chapel founded at the E end, possibly by the mason *John Antell*. The chancel followed in 1496-8. Almost unbelievably the church was practically derelict in 1949, but was restored by *John Chaplin*. Tall w tower, the doorway decayed. Remains of flushwork panelling to its l. and r. and of a row of shields above. Row of worn shields above those. Three-light Perp w window part-filled with a 1716 monument. Tall three-light bell-openings, the w one blocked with a clock under a pediment, originally set up in 1720 in the E opening. Battlements with flushwork decoration: shields in lozenges. Late Perp aisle windows. Ashlar-faced clerestory and nave E gable. The s aisle continues one bay E to form a chapel, the N aisle one bay W to embrace the tower and two bays E. Two-storeyed s porch attached to the w end of the s aisle. Entrance with St George being armoured by angels on the l., the Annunciation on the r., both delightfully carved in high relief. A niche between the upper windows. The porch leads into the base of the tower and from there into the nave. Three-bay arcades with piers advancing from the four-shafts-four-hollows section by substituting for the plain hollows a hollow and a wave; four-centred arches. In the s aisle wall-arches. In the clerestory six closely set windows. Between them the wall-posts for the roof. They rest on carved angels. Longitudinal arched braces above the windows. Cambered tie-beams on arched braces. In the s aisle arched braces too. s chapel of one bay, separate, i.e. with an arch from the aisle, but of the same style. Two-bay arcade into N chapel.

FURNISHINGS. One notices immediately the complete Georgian furnishings. - FONT. An octagonal C13 font of the Purbeck type with two shallow arches to each side, but not of Purbeck marble, was found in the coal-hole and is now in St Peter Hungate Museum. The present one comes from St Saviour's. Of the mid C14. Octagonal. The stem has engaged columns with grotesque head-bases and nodding ogee tops under the bowl. The bowl itself with encircled quatrefoils is from some other font. - REREDOS. Of dark wood with columns and pilasters and a middle pediment, i.e. of a late C17 type, but in fact late C18. - WEST GALLERY. On four Tuscan columns, 1802, for the organ. - ORGAN CASE. 1802 by *G. P. England*. Oddly enough, the Apollo Belvedere, gilt, was intended for the top, but removed. A Fame now over the s lobby, half-naked, was formerly over the pulpit. - PEWS. Late C18, simple and attractive. - PULPIT. An important mid-C18 hexagonal piece, with back-panel and tester. Only one panel of the pulpit is decorated, with handsome flower and leaf carving and with intarsia. The steps have turned balusters. - Three sets of SWORD and MACE RESTS. - STAINED GLASS. In the E window a copy of Reynolds's New College allegories but in strident early C19 colours. White says by *Mr Swan* (cf. *Welney*, Vol. 2). - MONUMENTS. Unusually many. Brass to William Norwiche †1463 and wife †1472 in the N aisle chapel, which they had

founded if not built; 34 in. figures. - Excellent Early Renaissance tomb-chest of terracotta to Robert Jannys, erected in 1533 or 1534. He was mayor of Norwich in 1517 and 1524 and died in 1530. Evidently by the same craftsman who worked at Oxburgh and Wymondham. Tall tomb-chest very like the later monument to Thomas Howard, third Duke of Norfolk, at Framlingham, Suffolk. Jannys's tomb has three arcaded panels separated by pretty baluster pilasters and with narrow panelled frames, dados and friezes. The pilasters have tiny naive Ionic capitals. - Thomas Hall †1715 by *Thomas Green* of Camberwell. Nothing special. Two small putti l. and r. of the pilasters flanking the inscription. Open, broken segmental pediment. - Thomas Pindar Sen. †1722. By *Robert Singleton* of Norwich. Standing monument with semi-reclining figure: - not the deceased, however, but a cherub, with an hourglass and a skull. - Mary Lubbock †1729 by *Robert Page*. White tablet with drapery folds either side. - John Calvert †1744. With portrait medallion in front of an obelisk. - Timothy Balderstone †1764. By *Thomas Rawlins*. A putto standing on a curvaceous sarcophagus, holding the mayor's sword and mace and pointing to a parchment with the inscription. Balderstone was a weaver and twice mayor, in 1736 and 1751. - John Herring †1810. By *John Bacon Jun.* A mourning woman leans over a sarcophagus which is placed at an angle. Obelisk behind. Major Herring was mayor in 1799. - Many more worthwhile tablets including a slate ledger stone with the name of John Crome, the landscape painter who died in 1821. It is by a minor Suffolk sculptor, *John Bell*, and was put up in 1868.

ST GEORGE (R.C.), Fishergate, is demolished.

ST GEORGE TOMBLAND. Several legacies for the building of the tower in 1445. Repair of the tower 1645. It has a niche below the w window, and traceried sound-holes. The flushwork decoration of the battlements with big lozenges and shields might well be C17. Outsized clock face blocks the s bell-opening. Two-storeyed s porch. Parapet with flushwork quatrefoils. Tierceron-star-vault inside with a boss of St George in the centre. The outward appearance changed during its restoration in 1890. The church as a whole was restored in 1879-86 by *Ewan Christian*. Two-storeyed N porch with the N aisle attached to its E. Plainer vault, without tiercerons, though with ridge ribs. In the N aisle one window with Dec motifs, framed by two Perp ones. Yet they belong to the same build. Two-light clerestory windows set in brickwork. Coarse arcades with octagonal piers and triple-chamfered arches, Perp but not at all the usual display. Arch-braced nave and chancel roofs, the latter on large angel corbels. The one-bay N chapel has a four-centred arch. - FONT. Octagonal, C13, of Purbeck marble, with two shallow arches to each side. The supporting shafts are C19. - FONT COVER. Jacobean or later. Eight columns and an openwork obelisk in the middle. - REREDOS and chancel PANELLING. Good early C18, with an open segmental pediment on Corinthian columns. - PULPIT. C18 with panels of

lively shape inlaid with ivory; big tester. – COMMUNION RAIL. With slender twisted balusters. – SWORD and MACE RESTS. Wrought iron; C18. – SCULPTURE. Wood relief of St George, N German or Flemish, c. 1530, painted to imitate alabaster. – STATUETTE of St George on horseback, on the font cover; Baroque. – STAINED GLASS. In a s aisle window two C15 roundels, one showing April from the Labour of the Months; abstract coloured geometric glass in N aisle, †1867; ordinary early C20 glass elsewhere. – MONUMENTS. Alderman Anguish, by *Nicholas Stone*, 1617, but not of special interest. The usual composition with kneeling figures facing one another. – Mary Gardiner †1748, by *Peter Scheemakers*. A cherub stands and lifts a cloth off a portrait medallion. Obelisk background. Below is a curved inscription panel on diagonally placed modillions. – Thomas Maltby †1760. Cherub in front of an obelisk. – Many other good tablets, including Edward King †1775, a Neo-classical sarcophagus below draped curtains.

ST GILES, St Giles Street. The tallest tower of any Norwich parish church, 120 ft high, and building up beautifully when seen from the E above the chancel and nave gables. On the top is a pretty little cupola, effective from afar. This dates from 1737. The church was built in the late C14, but if the chancel built by *Phipson* in 1866–7 represents anything of the original state, it must have been Dec. The old one was longer but was demolished as early as 1581. *Phipson* undertook general repairs at the same time, at a cost of £5,000 to the then rector W. N. Ripley. Perp aisle and clerestory windows, Perp w doorway with niches, Perp w window of five lights, Perp four-light bell-openings with transom. The s porch is ashlar-faced; it has a top frieze with shields in running tendrils, a pretty cresting, and a fan-vault inside. So this must be a hundred years later than the rest. Three-light chancel windows in Dec style and a five-light E window, a little mechanical in appearance. Arcades of five bays. The piers have an odd design. Four shafts and many thin mouldings in between, but more towards the nave than towards the aisles. The arches rise high. The chancel arch corresponds to the arcade arches. Three tiers of niches l. and r. of it. Beautiful hammerbeam nave roof with the braces supporting the hammerbeams and then continuing in one unbroken curve to the ridge piece. No collars. The angels against the hammerbeams cut across the braces and finish at the wall-posts. This is an early stage of the hammerbeam roof, as *Cautley* and *Crossley* explain.

FURNISHINGS. FONT. Faces on the underside; flowers and little shields against the bowl. – SWORD RESTS. Five sets of them. – STAINED GLASS. E window of 1904 by *Clayton & Bell*. s aisle E window 1855, by *J. Bell & Son* of Bristol. – MONUMENTS. Brasses to Richard Purdaunce †1436 and wife, 45 in. figures, and to Robert Baxter †1432 and wife, 39 in. figures, both uncommonly good (nave). – Chalice brass to John Smyth †1499 (s aisle). – Thomas Churchman †1742 by *Sir Henry Cheere*, tablet with a very civilized frame and three

cherubs' heads below. – William Offley †1767. By no means Rococo in spiritedness, but violently Rococo in composition, i.e. demonstratively asymmetrical. The 'predella', oval inscription plate, and ledge for the top urn create a most unexpected zigzag movement upward. The monument is nearly identical with that to Dame Anne Astley at Melton Constable †1768 (see p. 611). – Sir Thomas Churchman †1781. By *Thomas Rawlins*. Good and Neoclassical. On the sarcophagus a relief. Against the obelisk above, a portrait in an oval medallion. – Several other tablets are enjoyable.

ST GREGORY, St Gregory's Alley, off Pottergate. It stands to the N of a little pedestrian square, or rather, triangle, which was once the churchyard. Redundant and a centre for the arts. Substantially of late C14 date. Tall unbuttressed w tower, with minimal ashlar quoins but with flushwork-panelled battlements. The spire was demolished in 1840. Two-light Dec belfry windows. Inside this stage, all but invisible, are three little round windows which one has to say are Saxon. *R. M. Phipson's* 1861 restoration refaced the tower and much else. w doorway inside a shallow little porch with a quadripartite vault. The doorway has panelling up one moulding of jambs and arch. All windows in the body of the church are Perp with two-centred arches. The arcade piers (four-bay arcades) indicate a date between Dec and Perp: four strong shafts and eight very thin ones in the diagonals. Castellated polygonal capitals. Two-centred arches. The clerestory, with eight closely set windows, concurs. The window tracery is still Dec. Good continuous roof over nave and chancel, with alternate tie-beams on braces and braced principals, late C14. Two two-storeyed porches, extending from the N and s walls of the tower, rather unusually. The s porch has two bays of quadripartite vaulting with ridge-ribs and bosses, the bosses depicting St Gregory teaching music and a martyr going to execution. Niche above the entrance. The N porch is simpler. The chancel projects only one bay beyond the aisles. Very tall windows. The chancel was rebuilt in 1394 at the expense of the Cathedral Priory, probably by *Robert Wodehirst*. A passage runs from N to s under the chancel (cf. St Peter Mancroft), negotiating a considerable slope as it does so, and inside there are seven steps up to the sanctuary to accommodate the passage beneath. The passage has a brick barrel vault. There was a w gallery until *Phipson's* restoration; he also replaced the furnishings. The most enjoyable feature of the interior is the inside of the tower. There is a vault high up and a stone gallery, the underside of which is also vaulted. Both vaults are tierceron-stars, with two pairs of tiercerons and a big bell-hole, but the upper one has strictly speaking no diagonal ribs. Instead three ribs rise from the corners; they are then cut off by a diagonal, and the rest of the vault is continued from there. Traceried STOUP under the tower.

FURNISHINGS. FONT. Late C14, octagonal. At the foot four rather alarming grotesque busts and four lions' heads. Against the bowl shields in cusped fields above eight angels. – FONT

COVER. Jacobean. Low and with volutes. — SCREEN. Only two and a half panels of the dado remain; with painted figures (not on display). — WALL PAINTINGS. The finest late medieval wall paintings in the country, and among the best in England (DP). On the w wall of the N aisle, a huge and magnificent St George and the Dragon in an elaborate landscape setting with the town of Silene behind. This dates from the late C15 and is in an unusually good state, having been covered until 1861 and then restored by *Mr Borthwick* of London, who was criticized for using his imagination too unreservedly. It has been recently cleaned. Of the same period, equally fine paintings have been partly uncovered on the s wall of the s aisle, including, high up at the E end, a shield and a figure wearing a mitre (DP). — STAINED GLASS. A few pieces of C15 glass in a N aisle window. The E window of 1864 is probably by *J. & J. King* of Norwich. The E windows of the aisles are certainly by that firm, that to the N of 1883, to the S of 1859. — MONUMENTS. Francis Bacon, 1659. Big tomb-chest (s chapel). — Sir Joseph Payne †1668. Tablet with a broad frame illustrating military equipment. Compact garland below the open segmental top (chancel N). — Sir Peter Seaman †1715, mayor in 1707 and an important Norwich brewer. By *Thomas Green* of Camberwell. Demi-figure in a niche pointing forward with a baton. Putti l. and r. (N chapel). — Joseph Chamberlin, a grocer, †1762 by *Thomas Ivory*. In an elegant architectural frame (nave w). — Several more good Georgian tablets. Since the church was declared redundant the following furnishings have been removed to the Castle Museum. — (EAGLE LECTERN of brass, East Anglian, dated 1496. It belongs to the same type as the lecterns of Oxborough, Lowestoft, Oundle, and also Holy Trinity Coventry, St Michael Southampton, Southwell and Newcastle Cathedrals, and Urbino Cathedral. — DOOR KNOCKER. An outstandingly good piece of the C14 with a lion's head devouring a man (in Castle Museum). — TEXTILES. C16 pall with the repeating motifs of an angel holding a soul in a napkin and a dolphin. — (Also an earlier piece of a cope.)

ST HELEN. See Great Hospital (Public Buildings), p. 276.

ST JAMES, Barrack Street, right by a roundabout of the intrusive Inner Ring Road, formerly on Cowgate. The first city church to be declared redundant and now a theatre, converted 1980–2 by *Peter Codling*. Not big; all Perp. A curious feature is the w bay, tripartite inside, with the middle part carrying the short tower on an E, a s, and a N arch, i.e. the tower is contained within the nave. The tower has a polygonal brick top of 1743, showing all headers. It stands oddly on the square ringing chamber, which in turn rises from a sheer w wall pierced by a three-light window. s porch attached uncomfortably to the s aisle, flush with the nave w end. Little seated figures as pinnacles (one remaining). Parapet rebuilt to a different design in the C20. Arcade of three plus two bays. Octagonal piers, four-centred arches. The aisle continues to the E end of the chancel. Nave with raked seating, chancel the theatre stage. Windows

blocked, though still with good effect from outside. Apart from the Dec E window all are Perp. Restorations 1842 and 1882. FURNISHINGS. The following, noted in the first edition, all removed. — FONT. Octagonal. With eight little standing figures against the stem and sixteen in shallow relief against the bowl (cf. St Julian). Against the underside of the bowl pretty branches with leaves. — SCREEN. Removed to St Mary Magdalen (see p. 330). — STAINED GLASS. A number of Flemish C16 panels and two C15 Norwich heads (in store).

ST JOHN, Timberhill, Ber Street. The tower collapsed in 1784 and was replaced with a Victorian bellcote. Perp throughout, except for the E window. All windows renewed in the 1870s and the chancel practically rebuilt. s porch two-storeyed, vaulted inside. Arcades of three bays. Quatrefoil piers with octagonal capitals and triple-chamfered arches. Barrel roof with two little dormers in the s side, fitted in 1871–7. One-bay N and s chapels with four-centred arches, the N responds semicircular, the s responds polygonal. — SCREENS, chancel chapels. From Horstead, set up here in 1894. — CHANDELIER, s chapel. Of c. 1500 and probably German. A small figure of the Virgin in the centre. The arms bristle with branches, leaves, and grapes. — SWORD REST. Of wrought iron; C18. — FONT COVER. A glorious tall pinnacle, richly traceried, by *E. J. Tench*, 1929. — MONUMENT. Robert Page †1778 by *Robert Page* himself. His wife Melliscent †1755 also mentioned. A curved white marble tablet with a weeping putto in front of an obelisk. — STAINED GLASS. In s aisle a window by *Martin Travers*, 1910. — FITTINGS. All replaced during the incumbency of Rev. Edward Ram (1871–1918), carved by *Arthur Weston*.

ST JOHN DE SEPULCHRE, Ber Street, amongst sheltered housing, and used by the Russian Orthodox Church. w tower, aisleless nave with transeptal chapels and chancel. All Perp. Bequests for a new chancel in 1480 and lead for it in 1492, and for a new N chapel in 1536 to be like that on the s. Restoration in 1866.

Nicely proportioned tower reaches to 90 ft. Four-light w window, traceried sound-holes, that to the N fitted with an C18 pedimented clock face. Two-light bell-openings under four-centred heads. Battlemented parapet renewed in 1901. Tall tower arch. Three-light Perp nave and transept windows. w door in N transept is C19. Three-light chancel E window of same pattern. Two-storeyed N porch. The spandrels of the arch have roses in quatrefoils. Tall niche between the upper windows. A frieze of shields and one of flushwork separates the storeys. Elementary tierceron-star-vault on wall-shafts. Inside are wall arches along the nave walls. Transept arches are the little brothers of the tower arch.

FONT. Perp. Against the stem four laughing lions, against the bowl four lions and four demi-figures of angels. — REREDOS. A fine oak piece of 1914 intended for some other church, designed by *John Oldrid Scott* and made by *Goodalls* of Manchester (intended for a northern church?), five gilded bays

under gablets. Three relief panels of the Ascension flanked by two Christs. – SCREENS. Chancel screen looks all Victorian. Tower screen 1914, glazed 1921. – NORTH DOOR. C15. Traceried. – BANNER STAFF LOCKER. SW nave. – BRASSES. Civilian and wife of c. 1535, the man as a palimpsest of a monk under a canopy behind a grille. – STAINED GLASS. E window †1848 by *John Dixon*, figure of St John Baptist. – MONUMENTS. Tablet in chancel consisting of an upper sarcophagus and urn to James Watts, †1788, by *W. Hardy* of Norwich. Below is a tablet erected by Mary Ann Yallop (*née* Watts) †1824. Bernard Church (mayor 1651) †1686, good architectural surround, broken segmental pediment above with a skull. Katherine Quarles †1670. Tablet with pilasters and a scrolly pediment missing its urn.

ST JOHN MADDERMARKET, Pottergate. Redundant after a brief spell in Greek Orthodox use. w tower, nave and aisles. The chancel seems to have been demolished in the C16, and might have stood over a covered way allowing passage of the ancient street St John Maddermarket. Its E window may have been set back to become the E window of the church but this is not certain. It is a sumptuous five-light Dec piece of forms more fantastical than customary in Norfolk. The N aisle E window has cusped intersecting tracery, but may not be original. All the rest is mid-C15 Perp (new leading and roofing 1452). The w tower is squeezed in between houses and has a passage through from N to S. The arches have brick in the voussoirs. Rib-vault under tower with bosses. Traceried sound-holes, three-light bell-openings and bases on the parapet for figures. Porches contained within w aisle bays and on the s not at all obvious from outside. It has a damaged vault inside and wall shafts. Two-storeyed N porch (now a chapel) with the usual tierceron-star but in addition a circular rib to connect the bosses. The entrance to the N has two sets of suspended shields up one moulding of jambs and arch. The interior is of three bays with slim elongated Perp piers with thin shafts and long wave-mouldings diagonally between them. The N and S piers are of slightly different design, those to the S being closest in type to those at Wiveton (q.v.), and possibly by the same mason. Short shafts between arches rise to small capitals suggesting the springing point of a roof which took no account of the clerestory, which therefore would be a later addition. The clerestory bathes the place with light and has eight windows closely set; it is faced outside extensively with ashlar. Roof with ribbed coving, the rest ceiled. This dates from 1864 during the main restoration (£1,200) directed by *Elmslie, Franay & Haddon* of London. There was another in 1876 after a gas explosion. In the N aisle wall-arches. C15 aisle roofs with, at the E end of the S aisle, painted panels of angels and monograms (N aisle ones are replicas; originals in Castle Museum).

FURNISHINGS. PEWS, PULPIT and FONT are C19. Almost all else collected by Rev. William Busby (incumbent 1898–

1923). CIBORIUM. A sumptuous early C18 piece with Corinthian pilasters and detached Corinthian columns carrying a broken pediment above the cornice. The cornice curves round to r. and l. Under the canopy an Italian PAINTING of the Last Supper. The ciborium is said to come from St Michael at Coslany (q.v.) originally, which is known to have had a similar thing made in 1739. – SCREEN and WEST GALLERY. Jacobean style but by *John Burton*, 1912. Of the medieval screen two panels are in the V & A, and bear the arms of Ralph Segrym, mayor in 1451. – STAINED GLASS. Old fragments in two N windows collected in 1886. E window by *T. J. Scott* of *J. & J. King*, c. 1870, damaged by the explosion. – MONUMENTS. Brasses (mounted under the gallery at the w end) to Walter Moneslee †1412 and wife Isabella (18 in. figures); John Toddenham c. 1450 (16 in. figure); Ralph Segrym †1472 and wife Agnes (3 ft figures); William Pepyr †1476 and wife Joan (28 in. figures); John Martin †1500; Johanna Caux †1506 (28 in. figure); John Terry (mayor 1523) †1524, wife Lettys and children, on brackets (25 in. figures); John Marsham (mayor 1518) †1525 and wife Elizabeth (30 in.); Nicholas Sotherton (mayor 1539) †1540 (inscription only; palimpsest of a nun of c. 1440); Robert Rugge (mayor 1545 and 1550) †1558 and wife Elizabeth (3 ft; palimpsest of an early C14 abbot). – Nicholas and Anne Sotherton †1540, facing each other across a prayer-desk within an Ionic aedicule. In the frame to the l. and r. figures of Pax, Vanitas, Gloria, and Labor (a workman). – Christopher Layer †1600, another tablet with kneeling figures facing one another across a prayer-desk. – Robert Rushbrooke †1781, by *Thomas Rawlins*, coloured marbles. – Tablet to Walter Nugent Monck †1958, founder of the Norwich Players and the Maddermarket Theatre. Dozens of other memorials.

ST JULIAN, St Julian's Alley, off King Street. Julian of Norwich was an anchoress here. Mostly destroyed in the Second World War and rebuilt in 1953 by *A. J. Chaplin*. Of the round tower a stump has been left standing. The N wall however was sufficiently intact to preserve three windows revealed during repairs. They are Anglo-Saxon: two circular and one oblong and arched but perhaps originally also circular. In the tower traces of circular bell-openings could be seen too. The Norman doorway, now inside, comes from St Michael-at-Thorn. One order of shafts, single-scallop capitals, zigzag in the arch. – FONT. Moved from All Saints in 1977. Especially good. Octagonal. Against the stem eight standing figurines (Apostles and four others), against the bowl sixteen (cf. that removed from St James), including St Michael and St George. A bequest for its 'emendation' was made in 1448. – REREDOS. 1931, from Oberammergau. Dame Julian's shrine also rebuilt, in the churchyard. She was born in 1342 and came here after receiving visions during an illness in 1373. Her book *Revelations of Divine Love* is a text still studied.

The MISSION BUILDINGS to the w and NW are of 1962 and 1966, very domestic-looking.

ST LAURENCE, St Benedict's Street, on steeply sloping ground.

The street was widened in the 1890s, leaving only a narrow strip of churchyard on the s side. Redundant. Perp and all of a piece, begun apparently in 1449. Bequests for the new tower 1468-79 and for 'fynshyng of ye stepyll' 1508; the 'newe chauncell' was being leaded in 1499; in 1459 lead was given to cover the new porch. w tower 112 ft high with flushwork-panelled two-step battlements and a higher stair-turret; then a spirelet from the 1893 restoration. w doorway with spandrels with reliefs of St Laurence grilled and St Edmund shot at. Very tall tower arch. Simple two-storeyed N and S porches. The N porch has a lierne-vault. Aisles with four-light windows. Prominent polygonal rood staircase turret on s side. Ashlar-faced clerestory of eleven closely set windows. Buttresses to E and W with canopies. The E window dates from 1894. The interior is today a bleak, empty sight. No chancel arch, which adds to the sense of spaciousness. Arcades of three plus two bays. The chancel aisles have piers with a normal Perp section. Four shafts, but only those towards the arch openings have capitals. A chamfer and a long shallow hollow in the diagonals between. The aisle piers are very odd and probably altered. They are octagonal but all angles are rounded (cf. St Margaret) and the capitals are undulating. The aisle and chapel windows are set in wall arches. Fine continuous roof, presumably of 1498-9. Wall-posts on carved angels with shields rising to moulded hammerbeams with pierced spandrels. - FONT. Stuck under the tower. Stem panelled and with fleurons. Bowl with demi-figures of angels in square, framed and cusped fields, but placed so that their heads reach above the crenellated top frame, an unusual and very successful motif. - DOOR. The entrance door to the s porch is traceried, each of two leafs with three crocketed gablets. - STAINED GLASS. Mosaic of old pieces in the N aisle E window. Chancel E window †1878 by Clayton & Bell. - BRASSES. The following removed to store: John Asger Sen. †1436 (35 in. figure); John Asger Jun. †1436 (17 in.); John Style †1483 (20 in.); formerly in the nave floor. - (Geoffrey Langeley †1437, Prior of Horsham St Faith, moved to Horsham c.1970.) - Thomas Childes †1452, a skeleton (22 in.). - John Wellys †1495.

ST MARGARET, St Benedict's Street. Of moderate size; restored 1886 (vestry added, pews, re-floored); declared redundant in 1975. Unused at time of writing. Dec w tower with Curvilinear tracery in the bell-openings, plain battlements and traceried sound-holes. The diagonal buttresses end below the bell stage, making it look narrower. Late Perp aisle windows of four wide lights under depressed arches. Two-storeyed s porch incorporated into the w end of the s aisle, not clear of it, so its gable is on the same plane as the aisle wall. In the spandrels of the entrance St Margaret and a monk (?) amid branches. Above is an ogeed niche flanked by parvis windows. Simple tierceron-star-vault inside. Low plain N porch. s aisle and s chapel of two plus two bays. Octagonal plastered brick piers with concave

sides and rounded angles (cf. St Laurence). Four-centred arches. Boarded nave roof and plastered chancel roof. - FONT. C14. On a high traceried step. Bowl with shields in quatrefoils, stem of attached columns alternating with trefoiled panels. - REREDOS. The former reredos has painted Moses, Aaron, and Ten Commandments, C18, now above the s door. - (CHEST. C15. With blank tracery in two tiers and bands of four-petalled flowers as a frame, removed.) - WEST GALLERY and TOWER SCREEN. Parts of the former communion rail. With dumb-bell balusters. Dated 1707. - STAINED GLASS. E window by Michael King, 1967. - (MONUMENT. Low tomb-chest with brass to Anne Rede †1577. The brass is a palimpsest of three different brasses, English c.1370, English c.1470, and Flemish c.1560; formerly s chapel, removed 1975.)

ST MARTIN-AT-OAK, Oak Street, now a night shelter for the homeless, the conversion of 1978 by Anthony Faulkner & Partners. s aisle built before 1491, the date of the death of Thomas Wilkyns who, according to an inscription reported by Blomefield, 'istam Elam sumptibus suis de novo in omnibus fieri fabricavit' ('had this aisle built anew in every respect at his own expense'). The mason may have been John Antell. Chancel complete in 1441, when the Dean and Chapter returned 20s. to the parishioners. 'Church', i.e. nave, leaded in 1503. Chancel rebuilt in 1853-4 by John Brown. Much damaged in the Second World War and virtually rebuilt by J. P. Chaplin in 1953. Unbuttressed w tower not reaching as high as the nave gable, like an overgrown porch. It has a w door under a Y-tracery window. Stepped gable. Two stair-turrets to the s side seems an excessive number. Two-storey s porch. Nave, s aisle, and chancel. Perp nave windows, rather more Dec the chancel windows, in style if not date. Between the chancel and nave on the N side the rood stair-turret has been rebuilt as an entrance to the chancel. Four-bay arcades, the piers of a typical Late Perp section: four shafts separated in the diagonals by a wave and a long shallow hollow. Arch-braced roof. The nave today forms a church hall, the aisle partitioned to form separate rooms. Chancel arch bricked in. - MONUMENTS. (Jeremiah Revans †1727. No longer complete. It has two largish kneeling figures, not in relief, and is now in the Museum.)

ST MARTIN-AT-PALACE, St-Martin-at-Palace Plain. Altered internally by Peter Codling to form a probation day-centre in 1989-90. Unbuttressed w tower, much restored in 1874. The chancel and part of the nave collapsed in 1851 and were rebuilt in 1853-4, when a general restoration by J. H. Hakewill took place, explaining the Victorian look of the chancel chapels. Does it also explain the long-and-short work of the chancel E quoins, or did the E wall remain standing? The church is mentioned in Domesday, and digging in 1988 revealed foundations of Norman date overlaying one, or even two, timber churches. The chapels have two bays, the piers and arches of the late C15, even if they look mid-C14. Money was left in 1490 for 'ye new ele of ye south syde of ye qwer'. The nave and aisles

are Perp, but the windows again look entirely Victorian, except for the w window (which has stepped embattled transoms). The n arcade looks convincingly Dec too (three bays); the s arcade is a shapeless rebuild of 1854. Clerestory of 1874 when the belfry was added to the w tower (original collapsed 1783). Two-storeyed s porch with the rebus of Bishop Lyhart, i.e. third quarter of the c15, but this is academic as it was rebuilt by Hakewill. – FONT. Octagonal, c14. The stem has shafts and blank little two-light windows between. Quatrefoils on the bowl. – CHANDELIER. Of brass, a fine piece, inscribed 1726. – STAINED GLASS. s chapel e by *Heaton, Butler & Bayne*, †1861. Rather reduced, but a good Christ. In s aisle a St Martin, c. 1862 by the same firm; also by them the s aisle w window, c. 1862. – MONUMENTS. Lady Elizabeth Calthorpe †1578. Tomb-chest with shields in strapwork fields separated by pilasters. Four-centred back-arch between pilasters. In the spandrels medallions and leaf. Top with shields under triangular and semicircular heads. Lord Sheffield is buried somewhere here, killed in 1549 by Kett's men, but no monument.

ST MARY COSLANY, St Mary's Plain, off Oak Street. Coslany was one of the five original Anglo-Saxon settlements. The church was restored, quite faithfully, from a derelict state in 1906–9. Redundant and now a craft centre. Anglo-Saxon round tower, probably the oldest of the three in inner Norwich. Round-headed w window renewed in 1906. The triangular heads of the twin bell-openings and the receding shafts are unmistakable. They were only discovered during the restoration, which reduced the height of the tower. In the chancel one blocked Dec n window and traces of a Dec e window superseded by the present Perp one. Side windows with internal arcading. The rest Perp, the windows with two-centred arches. The transept windows are especially tall and may relate to bequests in 1464 and 1466. There are no aisles. Two-storeyed s porch in which a burial is recorded in 1466. Niche between the upper windows. The s face is ashlar. Blocked windows n and s. Simple tierceron vault inside. Arch-braced roofs in nave and chancel (much repaired in 1906 and again after bombing in 1942) resulting in the crossing as an arrangement of diagonal ribs (cf. St Peter Hungate and Stody, also Honiton, Ilington, and Luppitt in Devon). In the centre a boss with the Virgin surrounded by rays. Angels against the intersections around. Money was left for the 'crossele' in 1464 and 1466, i.e. the same as the transepts, which may refer to the roof itself. Chancel roof also arch-braced but panelled, each panel with a richly cusped quatrefoil. The e bay has gilding and painting as a ceiling above the altar, though the present colouring is modern. – FONT. c15. Octagonal, panelled stem, bowl with shields in cusped fields. – FONT COVER. Later c17. Tall, with four Ionic columns up to a circular entablature, then eight tall bold volutes above around a central column with a Corinthian capital. – STALLS. Six with simple misericords. – COM-

MUNION RAIL. Later c17. With fully fashioned turned balusters. – HOUR-GLASS STAND of iron, attached to the pulpit. – SWORD and MACE RESTS. c19, wrought iron. – SOUTH DOOR. Plain, c15. – STAINED GLASS. Chancel sw, by *F. H. Hayden* but so restored by *J. & J. King* in 1907 as to appear all of that date. – MONUMENTS. Thomas de Lingcole. Inscription in Norman French, 1298 (nave w wall). Martin van Kurnbeck †1579 and wife (chancel n). Flat four-centred arch. Spandrels with branches and medallions. The figures incised in the back wall facing each other over a table. Pediment at the top with balls at centre and ends. – Clement Hyrne †1596. Tablet with kneeling figures as usual (chancel s). – Thomas Humard †1753. By *J. Ivory* (n transept).

ST MARY THE LESS, Queen Street. Closely hemmed in by later buildings and at the time of writing used as a Flemish Studies Centre. It was redundant in fact by the Reformation and leased in 1544 to the Corporation, who in about 1564 fitted it up as a cloth-hall for use by Walloon weavers. In 1637 it was restored as a church for French Protestants and from 1869 to 1953 various denominations used it. This required more alterations. w tower, aisleless nave and chancel. Tall tower with brick patching and blocked openings. Two-storey s porch jostled by shops and offices. The inner doorway has a c19 trefoiled light as a tympanum. In the nave are two c19 windows with Y-tracery, in the chancel two two-light petal-traceried c14 windows: e window purely Perp. Domestic-looking chancel roof of the late c15. It has principals, two tiers of purlins, arched braces and a wall plate, every timber roll-moulded. Angle piscina. The priest's door has the date 1637 set in a field of wild strapwork of French appearance. – No fittings.

ST MICHAEL (or ST MILES) COSLANY, Colegate at the junction with Coslany Street. Redundant and now a Hands-on-Science Centre, the roof and general restoration made in 1982 by *Michael Gooch*. Other work by *Paul Mearing* of the City Architect's Department. Mostly early c16 and with the most enthusiastic display of flushwork. In the earlier tall w tower it is not used, but the s aisle of 1500 (or what remains of it) is covered by it and so is the chancel (rebuilt in 1504 and refaced during the 1883–4 restoration by *E. P. Willims*, when the chancel s and e walls received their flushwork to harmonize with the original n side). e window 1883. Tower dated 1422 and 1428. A splendid tall effort of four stages with a double belfry stage fitted with three-light openings, some of the lower ones blocked. The explanation is that the top stage is an afterthought after the planned bell-chamber had been built. Four-light w window rises into the second stage. Parapet with shields in lozenges. The 'new' n aisle edified in 1502–4 and the n chapel 'nowe in buyldyng' in 1511 has a good five-light transomed e window. This n side is left plain but faced with ashlar. The motifs include whole blank windows. Four- and five-light windows under four-centred arches. Also stepped-up-and-down, embattled transoms, all 1510–11. s aisle e window of 1883 but

probably an authentic design, similar to the N chapel E window. Odd w end of this aisle, of brick and with blocked windows. It must have something to do with the removal of a porch. Four-bay arcades (on the s side the first two missing). The piers have a characteristic Later Perp section: four shafts and in the diagonals a wave and a long shallow hollow. Four-centred arches. w gallery and changing rooms at w end c. 1982 by *City Architect's Department* (job architect *A. C. Whitwood*). Arches at E ends of the aisles into chapels and a further two-bay arcade in the chancel into the N chapel, just like the nave.

FURNISHINGS. Most removed and dispersed. – FONT. Octagonal, C14, simple, with quatrefoils. – DOORS. The w door is elaborately traceried and has winged angels. It was illustrated by Cotman. – Traceried also the door to the sacristy. – SWORD and MACE RESTS (vestry). – (SCULPTURE. The four supporter figures that were over the w door are probably Jacobean and come from the chapel of Oxnead, the Paston mansion; now in the Museum.) – STAINED GLASS. E window by *Heaton, Butler & Bayne*, 1884. – Fragments of original glass in the N aisle E window. – MONUMENTS. Apparently still *in situ*. Brasses to Henry Scottowe †1515 and wife; in shrouds, 26 in. figures (N chapel). – Henry Fawcett †1619. Four-centred arch; the monument is incomplete. – Between chancel and N chapel is a defaced Purbeck marble tomb-chest, probably of William Ramsey (mayor 1502 and 1508) †1516, who founded the N chapel. – In s chapel a brass to Robert Thorp †1501 and inscription: 'pray for the soul of Robert Thorp, founder of this chapel and ile'. – Edmund Hooke †1784. Large and good, with a bust and books l. and r., in front of an obelisk. Putto-heads at the foot. – More enjoyable Georgian tablets.

ST MICHAEL-AT-PLEA, Queen Street. Redundant and used as a craft centre. Restored 1887. All Perp and probably of one campaign. w tower lowered (no bell-openings) but with thick crocketed pinnacles. Big round clock face of 1827 on s side. N and s transepts and s chancel chapel. Two-storeyed s porch leads directly into the tower and is ashlar-faced, restored and very clean and bright. Niches with crocketed nodding ogee heads l. and r. of the entrance, St Michael and the Dragon in its spandrels and a niche between the upper windows. This upper niche replaced a sundial in 1887. Between the floors a band of flint flushwork with crowned Ms. Base frieze of shields to N aisle and N transept. Nave roof arch-braced with embattled wall-plate, longitudinal arched braces, and winged angels along the ridge. – FONT. Octagonal, simple, with demi-figures of angels against the underside. – FONT COVER. C17. With four columns, an openwork obelisk in the middle, and a tall top with an obelisk and a dove. – SCREEN. 1907. – COMMUNION RAIL. C18. With vertically symmetrical paired balusters. More of them were reused in 1887 in the WEST GALLERY, which leads to the room over the porch. This room has PANELLING

removed from the box pews. – SOUTH DOOR. Excellently traceried Perp piece with a border of quatrefoils. – SWORD and MACE RESTS. Wrought iron; C18. – PAINTINGS. w end of nave, large panels of Moses and Aaron. An important collection of C14 and C15 panel paintings has been moved to the cathedral. – STAINED GLASS. E window with a jumble of later C15 bits. – MONUMENTS. Jacques de Hem †1603. Inscription in black-letter and, to its r., a panel of the same size with kneeling figures incised, a pediment over the whole with shovel, pick, skull, and crossed bones. The odd thing is that the monument is folded round an obtuse angle at the w wall.

ST MICHAEL-AT-THORN, Ber Street. Only bits of walls remained after a bomb fell on the church in the Second World War. Even these now gone.

ST PETER HUNGATE, Elm Hill. A museum of church history since 1933, permanently from 1936, but of course built as a church. Unbuttressed w tower paid for by Thomas Ingham, a mercer, in 1431. In that year the chancel was furnished. Two-storeyed s porch in which Nicholas Ingham was buried in 1497. According to Blomefield John and Margaret Paston rebuilt the church (i.e. the nave) after 1458. The date 1460 is on a buttress by the N door, and a relief of a decaying tree. Chancel roof collapsed in 1604 and the chancel rebuilt, but the condition of the building by 1906 was so bad that either restoration or demolition were considered. The tower belfry disappeared then and the low pyramid roof put on. Restored again in 1931. Three-light tower w window and just small lights to the ringing chamber. Big polygonal stair-turret between tower and porch serving both. The porch has bosses in the roof. Nave and transepts with tall four-light windows. In the nave they are in wall-arcading. The most interesting thing about the church is the roof of c. 1460, with hammerbeams and arched braces. They are set diagonally in the crossing so as to intersect. Good central boss of Christ in Judgement. Against the tower the marks of an earlier roof.

FURNISHINGS. As a museum, most of the furnishings are not originally from here. – FONT. Octagonal, simple, with quatrefoils on the bowl. – FONT COVER. Dated 1605, with an openwork steeple. – NORTH and SOUTH DOORS. Traceried, c. 1460. – STAINED GLASS. Much in the E window, also whole figures of Norwich glass from the late C15 and early C16. A figure of a priest is dated 1522. A mosaic of bits in the chancel s windows, fragments in the chancel N and tower w window.

ST PETER MANCROFT, Market Place. Begun in 1430, on the site of an earlier church (probably founded by Earl Ralph shortly after the Conquest) for which there was a donation to the tower in 1391. A large donation towards the building of the chancel is recorded in 1441; the church was consecrated in 1455 and restored in 1897. St Peter Mancroft is the market church, as they say in Germany, of Norwich and the Norfolk parish church *par excellence*. It lies in a splendid position, a little above

45 the market place and facing it broadwise. The houses crowding it on the s and e side were removed in 1882. It has a mighty w tower and is 180 ft long and ashlar-faced, all symptoms of prosperity and ambition. The tower, however, it must be reluctantly admitted, is more rich than aesthetically successful. Every motif has been lavished on it, and in the end this very prodigality has defeated its object. Yet the details must be enumerated. First the tower gains by the processional way through it, i.e. the n and s arches in addition to the w entrance and w doorway inside. The space between these four arches has a tierceron-star-vault with a big circle in the middle. The buttresses are mighty but ill-defined, polygonal below but with spurs as if of set-back buttresses. There is a base frieze of flushwork and a frieze of shields above that. The arches have shields in cusped fields up a moulding of jambs and arch. The w window is of five lights with a frieze of niches below. There are niches and shields also higher up by the window. The buttresses have niches in four tiers with big pedestals. The lower stage of the wall is flushwork-panelled, the upper stages have three tiers of stone panelling with bases for many statues. Bell-openings of three lights, niches to the l. and r., more panelling over. Short polygonal turrets and a small lead-covered spire or spike with dainty flying buttresses, too playful to make a stand on this tower. It was added in 1895 by *A. E. Street*, the son of *G. E. Street*, who took over the restoration of the belfry after his father's death in 1881. It raises the total height of the steeple to 146 ft.

The aisles and transepts have four-light windows with two-centred arches. Base friezes of flushwork panelling and of shields, buttresses with niches. n porch of two storeys. Stoups and shields l. and r. of the entrance. Niches above and l. and r. Lierne-vault inside and a finely shafted doorway. The porch was restored in 1904 by *Bucknell & Comper*. The s porch is a little simpler. It has the usual tierceron-vault inside, but with two plus two pairs of tiercerons. Doorway with two mouldings studded with fleurons. In the transept end walls simply rusticated doorways with four-centred heads, probably of c. 1650 (*see below*). Chancel aisles of two bays, chancel projecting by one bay with a passage from n to s under it. The e wall was damaged in 1648 when the Bethel Street powder magazine blew up, and was repaired by *Martin Morley*. The present e window was inserted in 1445 and is of seven lights and flanked by polygonal turrets. To the e of the chancel and accessible from it by two small e doorways stands a three-storeyed vestry and treasury. But the finest motif of the church, as seen from the market place, is the clerestory with its seventeen windows. It was being glazed in 1431.

The INTERIOR is dominated by the tall arches of the eight-bay arcade, the immensely tall tower arch, and the tall transept arches. There is no chancel arch. The arcade piers are of quatrefoil section with small hollows in the diagonals, and the arch mouldings have sunk waves, c14 rather than c15 motifs.

The w bay is squeezed in by the tower buttresses, another proof that the tower invaded the nave. Immense tower arch. Beautiful hammerbeam roof. The hammerbeams rest on long wall-posts between the clerestory windows, and these in their turn rest on busts. Flat niches in the stonework beneath. The hammerbeams are not visible. They are concealed by a ribbed coving like that of a rood screen (cf. Ringland and also Framlingham, Suffolk). Many bosses. The roof was jacked up clear of the clerestory while in 1962-4 the clerestory walls, which are very thin, were repaired, by *Brandt Potter & Partners*. Further repairs to the clerestory in 1979, by the same architects. Aisle roofs with pierced spandrels to the braces, more elaborate to the n. The tall square transepts, or rather transeptal chapels, have lierne-vaults of wood.

FURNISHINGS. Many of the c18 fittings were replaced during *R. M. Phipson's* 1851-6 restoration, e.g. PULPIT and LECTERN, 1852. - FONT. Shafted stem, the reliefs of the Saints round the stem hacked off and the paintings of the Seven Sacraments on the bowl defaced. It was given by John Cawston in 1463. - FONT CANOPY. A canopy, not a cover, cf. Trunch and also Durham Cathedral. Four square supports with canopied niches and crockets rise to an octagonal cornice with brattishing, on which are attached further dropped pinnacles. Above this all is Victorian: big octagonal superstructure with crocketed cap. A pelican on top. - REREDOS. 1886 by *Seddon* (made by *Harry Hems*), but remodelled and enlarged (including lower figures) by *Comper* in 1929-33; neo-Gothic and neutral. - A few STALLS with simple MISERICORDS. - PULLEY WHEELS and boss for the Lenten Veil (the curtain which covered the rood during Lent). - ORGAN GALLERY and LOBBY. Of c. 1707. Fine woodwork, as in a City church in London. With unfluted columns and an open pediment. One of *Phipson's* casualties, it was returned to the church in 1911 (s chapel) but the *Renatus Harris* organ is no more. The present ORGAN at w end is of 1984. - BENCH. One plain one (s chapel). - WEST DOOR. Traceried. - Three sets of SWORD and MACE RESTS, c19. - (SCULPTURE. One small c15 alabaster panel with female Saints, now in St Peter Hungate Museum.) - PAINTINGS. Resurrection of Christ, possibly from the workshop of *Jan Provost* of Bruges, c. 1520. Based on *Dürer's* Small Passion of 1511 and the Engraved Passion, 1512. - Liberation of St Peter by *Charles Catton*, 1768 (n aisle). - Barnabas by the Cross and Moses on Pisgah, by *William Blake Richmond*. - STAINED GLASS. The e window is a bible of East Anglian c15 glass, though not complete. Forty-two panels with stories of Christ, the Virgin, St Peter, St John Evangelist, St Francis, etc. When the powder magazine exploded in 1648 (*see above*) the window was blown out and the glass collected to be returned in 1652. *John Dixon* reassembled the pieces in 1837 and *Clayton & Bell* put in the centre seven panels in 1881. - In s aisle six windows by *John Dixon* in c15 style. - In the s chapel e window good glass of 1921, in the style of Eric Gill, but by *H. Hendrie*. w

window by *Andrew Anderson*, 1968. — TAPESTRY (N aisle w). Resurrection, Flemish, dated 1573.

MONUMENTS. Brass to Sir Peter Rede †1568, but in armour of the late C15. Palimpsest of a better late C15 Flemish brass. The figure is 33 in. long. The inscription records that Peter Rede served the Emperor Charles V at the conquest of Barbaria and the siege of Tunis (chancel floor). — Richard Aylmer †1512. With groups of children. — Judge Francis Windham †1592. Big tomb-chest with unfluted columns and shields in strapwork surrounds. On it the demi-figure of the deceased, frontal, and over it a canopy and a curvy top. An uncommon composition (N chapel). — Sir Thomas Browne †1682, attributed to *Jasper Latham* (GF). Ionic columns below a broken segmental pediment with at the sides masculine scrolls breaking into vigorous vegetable growth. — Lady Browne †1685, attributed to *C. G. Cibber* (GF). — Augustine Curtis and Augustine Curtis Jun. †1731 and 1732, carvers. By *James Barrett* (N aisle w). A column in front of an obelisk. Cherubs' heads to the l. and r. half concealed by drapery. — Rev. C.J. Chapman †1826 by *Arthur Browne*, executed by *William Allen*. — Many more good tablets.

ST PETER PARMENTERGATE, King Street. Redundant since 1981. A number of benefactions in connection with the rebuilding date from 1486. In 1499 money was left to glaze s windows provided the leading was complete in eight years, burial in s porch 1504, money for glazing E window if chancel complete by 1510. It was not, but by 1512 the money was in hand. The w tower had a burial in it in 1434. w doorway with two seated figures in the spandrels, one with a model of the church, the other with a rosary. A row of shields above it and the three-light w window above that. Traceried sound-holes, three-light bell-openings and a double crenellated parapet. The E sound-hole opens into the nave, evidence that the tower preceded the nave. Aisleless nave lit through four-light windows, the lights uncusped. The chancel windows also of four lights. An E vestry of two storeys attached to the chancel (cf. St Peter Mancroft) was newly built in 1512. Two-storeyed s porch. Blocked N doorway. The simple nave roof has two tiers of purlins and crenellated tie-beams on pierced arched braces. In the chancel the roof and the wooden fittings are of 1861, the date of a general restoration. — FONT. A rural and charming C15 piece. Octagonal, with two wild men and two wild women against the stem and four lions and four demi-figures of angels against the bowl. — SCREEN. The N half of the dado is original. In the spandrels nicely carved leaf, animals and figures (including St Michael and the Dragon). — SWORD and MACE REST. — PAINTING, now above the s door. St Peter and the Cock. By *Joseph Brown*, 1740. — REREDOS. 1890, gaudily painted. — STAINED GLASS. E window, 1861. Sharp colours; not bad, by *Alexander Gibbs*. w window by *J. & J. King*, 1875, Suffer Little Children. In N aisle a window by *W. R. Weyer*, the father of the man it commemorates, 1921 and frightful. — MONUMENT.

Richard Berney and wife Elizabeth, *née* Hobart (of Hales Hall), 1623. She left the wish to be buried in the chancel and for a 'decent memorial tomb to be placed there', a wish carried out by her father, Edward Hobart. She got a four-poster against the wall supported on Doric columns. Recumbent effigies. Big top-structure with strapwork, angels on the corners and the arms of Berney and Hobart.

ST PETER SOUTHGATE, King Street. The church was demolished in 1887, and only a shapeless part of the tower remains, up some steps to the s of a play-yard.

ST SAVIOUR, Magdalen Street. Redundant and now a badminton club. Of modest size, with a short w tower. It was taken down a stage and rebuilt in 1853 by *Richard Stannard* (the brother of Joseph, the City Surveyor, who died in 1850) and the bell-openings reset. Aisleless Perp nave restored the year before. s porch rebuilt 1728, but the C15 arch is original, with mutilated spandrel carving. Dec chancel with reticulated tracery restored in 1923. Plastered segmental nave roof with tie-beams; chancel roof 1923. — FONT. Moved to St George, Colegate. — TWO SWORD RESTS. — MONUMENTS. Many minor ones, starting with one to Edward Nutting †1616.

ST SIMON AND ST JUDE, Wensum Street, at the junction with Elm Hill. A chequered recent history. Closed in 1892 and allowed to fall into ruin, but renovated in 1913 for use as a Sunday School. When the incumbent, Rev. W.F. Crewe, died in 1920 it again reverted to ruin and proposals to demolish it were resisted in the 1920s by the Norwich Society. Repaired 1940 and since 1952 used as a Boy Scout Hall. Unbuttressed w tower, half-collapsed in 1911. Wide aisleless Perp nave with tall three-light early Perp windows. Chancel, early C14, with three-light windows with cusped intersecting tracery. The tracery is of C19 Portland stone and clearly altered. The gable above raised. Encased in the chancel arch are earlier tripartite responds. Inside one gets a fright, for concrete piers support an inserted floor cutting across the windows. This is of 1952. It is designed, however, to be removed should the need arise, and was essential for the survival of the building as a whole. The same applies to the chancel. Roofs are Perp, with arched braces to the principals. — WEST DOOR. Perp, with some tracery remaining. — MONUMENTS. s of chancel arch to Thomas Pettus (mayor 1590) †1597 and wife Christian. Kneeling figures face each other across a prayer-desk, their children behind. Panelled square pilasters r. and l. up to a cornice with a central cartouche and obelisks. — Sir John Pettus (mayor 1608), N of chancel arch †1614. His effigy reclines in armour, his head propped up on his r. hand in an uncomfortable manner. Kneeling figures of his two sons and four daughters in a panel above. Yet higher, in a recess, his son Sir Augustine Pettus †1613 and his wife Abigail. Cartouche over the lot.

ST STEPHEN, Rampant Horse Street. N tower with porch; the ground floor (see the entrance) is mid-C14, as is also the s doorway. The ground floor is vaulted in two bays with a big

circle in the middle and two figured bosses of which one represents the Stoning of St Stephen, the other St Lawrence rescuing a soul from a demon. Above this ground floor the tower is the result of a remodelling which was dated in large figures 1601 (the figures were unfortunately removed in 1960). Knapped flint friezes. Two-light bell-openings flanked by large blank two-light flushwork windows. Above on each side except the s a circle, a lozenge, and another circle. In spite of this the tower appears still essentially Perp, and this is also true of the rest of the church, of which the chancel was built in 1521–34, but the rest after the Reformation. Donations 1533–45 with some stipulations. Worth mentioning are the following: in 1540 £10 for the 'performyng and full fynnyssyng of the cleristories'; in 1545 for new building on condition the s aisle is rebuilt and enlarged to same width as N aisle. These works were not necessarily immediately done. Above the w doorway runs a frieze of small lozenges with, in the middle, the date 1550. The w window of six lights under a four-centred arch is as characteristically unconvincing a Perp as one would expect for the date, as is the E window of five lights under its two-centred arch. N aisle interrupted by a transept, s aisle by a vestry against the chancel. The ashlar-faced clerestory, with its splendid sixteen windows on each side, is however internally convincing Perp work, though externally the little buttresses between the windows have a post-Reformation touch typical of 1540. w and E walls are also ashlar-faced. Restored inside and out by R. M. Phipson in 1859. The interior of the church is impressive. There is no chancel arch, so that the arcades run without any break for eight bays, just like St Peter Mancroft. The piers are octagonal, and their details are clearly no longer Perp. They have sunk concave panels in each side. Many-moulded four-centred arches. Panelling above the arches in the East Anglian way. Details change between nave and chancel, i.e. between 1530 and 1550 (angel corbels, differences in spandrel panelling). Hammerbeam roof with tracery in the spandrels and no motif betraying the real date of the work.

FURNISHINGS. STALLS. Four in the chancel and two in the sanctuary, with MISERICORDS. – STAINED GLASS. In the E window a jumble of old glass culminating in five large figures and a group of 1511 from the monastery of Mariawald near Heimbach in the Ruhr valley. Also English C15 fragments and others. The window was originally glazed in 1533 but reordered by Stevenson c. 1800. – In the head of the w window many small figures in clear colours, 1865 by Heaton, Butler & Bayne, reset by G. King & Son after damage in World War II. Some transferred to the vestry. – In a s aisle window glass by Kempe, †1904. – In N aisle and transept glass by Alfred Wilkinson, 1950–3. – MONUMENTS. Brass to a Lady, c. 1410 (under a trapdoor near the organ). – Brass to Thomas Bokenham †1460. – Brass to Thomas Cappe †1545 (2 ft figure). – Brasses to Richard Brasyer and his son, who was mayor in 1510. Also to Robert Brasyer and wife (28 in. figures) made c. 1510–15 (all chancel). – John Mingay

(mayor 1617) †1625, and wife Susan †1642. Tablet with kneeling figures facing each other across a prayer-desk. – Charles †1727 and Mary †1747 Mackerell. By John Ivory. A very fine architectural tablet in white and grey marble. – Elizabeth Coppin †1812. Of Coade stone, signed Coade & Sealy. Gothic below, but with a normal Georgian chubby putto by an urn above. – W. Stevenson †1821, designed by Arthur Browne, executed by W. de Carle. – PEWS and PULPITS of 1859, when Phipson took out the w gallery with its organ.

ST SWITHIN, St Benedict's Street. Derelict by 1905 but restored in 1908 by Herbert Green, the Diocesan Surveyor. Disused and for a long time a furniture store, but since late 1980 an Arts Centre (conversion work by Paul Edwards). The tower was pulled down in 1882. The little Victorian stone bell-turret which replaces it is very pretty. Nave and a small token chancel in one. No structural division. Odd arcades in four bays, odd probably because they are of plastered brick. The s arcade is Perp, with octagonal piers with hollows in the sides under pointed arches; N arcade c. 1700 and made cruciform and classical. At the same time its arches were made round. The Arts Centre use required the interior to be painted brown. The aisle windows are Dec, simple, of two lights; the E window also has the Dec reticulation motif, but a four-centred arch. Rood stair on N side. Small Perp clerestory with two-light openings. – FONT. Octagonal. Against the stem four lions, against the bowl four lions and four demi-figures of angels. – SCREEN. Traceried, by Herbert Green, 1908. – STALLS. A few, with MISERICORDS. – MONUMENTS. Anne Scottowe †1650. Volutes flank inscription. – William Wilcocks †1770, by Thomas Rawlins. – Abraham Robertson †1777, a 'manufacturer'. Gad-rooned sarcophagus. Signed by T. Stafford. Attached to the NE corner the CHURCH HALL of 1908, also by Green, with an entrance in the angle between the two buildings. Transomed windows alternately under gables. Now the restaurant and offices of the Arts Centre. There is a moving story of an anonymous visitor in 1905 or 1906 who was so appalled by the poverty in the then slum area that he provided funds for the hall and for the church restoration.

CATHEDRAL CHURCH OF ST JOHN BAPTIST (R.C.), Earlam Road. See Outer Norwich, p. 330.

JESUIT CHAPEL, Willow Lane. 1827–8 by J. T. Patience. This was the second purpose-built Roman Catholic church in Norwich, following the 1790 Second Relief Act, and it is interesting that Patience chose an established Nonconformist design. Redundant and converted to a suite of offices by Michael Innes of Lambert, Scott & Innes in 1991. Apart from the detached stair tower by the s return one would not realize from the exterior. Brick with stucco details. Simple dignified three-bay frontage with a central portico on paired Ionic columns and pilasters. No ground-floor windows, but there is a blind arched window over the portico framed by Corinthian pilasters in two directions, and further such pilasters at the corners on this floor

only. Two arched windows. Shallow pediment. Inside, all is new, but impressive, with a glass upper gallery. Shallow bowed ceiling in squares and rectangles, with plaster roses.

CHURCH OF CHRIST SCIENTIST, Recorder Road. Interesting pale brick church of 1934–5 by *Herbert Ibberson*. The rather narrow nave aisles have flint and brick in chequerwork. Reading room to the E end. The E gable faces the road, with a lancet under an ogee arch. Stairs to the l. and a single-storey block to the r., with round windows. In the angle of the former is the entrance porch. Nave lit through lancets separated by narrow pilaster strips. Inside, the arcades have polygonal piers and blind segmental arches above the open arches. Gallery at E end.

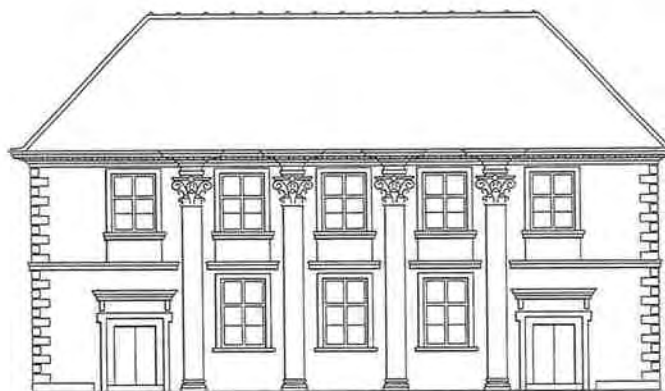
FRIENDS' MEETING HOUSE, Gildencroft. Built in 1699, destroyed by fire in 1942, and rebuilt on the old lines in 1958. It was one of the largest and stately of the early Quaker Meeting Houses and clearly followed the pattern of the Old Meeting House (*see below*). Brick, eight bays and two storeys. Big hipped roof, windows with wooden crosses and a curious punctuation by giant Doric pilasters set between windows two and three and three and four and then five and six and six and seven. Galleries inside.

FRIENDS' MEETING HOUSE, Upper Goat Lane, off Pottergate. 1825–6 by *J. T. Patience*. Quite a composition on a restricted site. Grey brick. The centre has a one-storeyed portico of two pairs of short, sturdy, unfluted Doric columns. Three arched windows and pilasters above. Two projecting wings with broad pilasters and railings between them on the line of the street. The back is of ten bays and the centre has – a somewhat painful arrangement – five giant pilasters. Inside, an E gallery on four Ionic columns.

METHODIST CHAPEL, Chapelfield. 1880 by *Edward Boardman*. Three bays to the street, with rusticated quoins and rusticated brickwork. Curvilinear tracery to the middle upper window, which with the doorway below is set within an arch.

OCTAGON CHAPEL, Colegate. 1754–6 by *Thomas Ivory* and the result of a competition, for the high price of £5,000. *Christopher Lee* failed in the competition but became joint contractor. Built for Presbyterians who had a chapel here since 1687; after 1820 it became Unitarian. Of brick, with a one-storeyed pedimented portico of four unfluted Ionic columns. Three arched sash windows over, two in each of the other sides, all now recessed from the façade. Octagonal pyramid roof and in it little segmental dormers, or bull's eyes with curly surrounds, which are the only light relief on an otherwise not stern, but reticent building. The interior has eight giant Corinthian columns and wooden galleries between them, the columns rising on block entablatures to semicircular arches. There is something of Gibbs's first design for St Martin-in-the-Fields in this. John Wesley said 'the inside is furnished in the highest taste and is as clean as any gentleman's saloon'. He was right: the FITTINGS are perfect altogether, especially good the surround of the entrance. Wesley was impressed enough to commend the octa-

gonal as an approved form for Methodist chapels, resulting in a duplication of Ivory's design elsewhere. The PULPIT and ORGAN WALL were redone in 1887–9. – SWORD and MACE RESTS. – BOX PEWS. Lowered in height in 1887. Several agreeable MONUMENTS.



Norwich, Old Meeting House.
Reconstruction of the elevation in 1693

OLD MEETING HOUSE, Old Meeting House Alley, off Colegate. 1693. Congregational, and the oldest remaining Non-conformist chapel in Norwich. A beautiful façade of red brick, lying far back from the street. Five wide bays and two storeys, at least externally. Hipped pantile roof, originally steeper with a larger flat. The centre has four monumental Corinthian brick pilasters with stone capitals. Doorways in the outer bays have straight hoods on carved brackets. The windows have raised brick frames and there is a moulded platband running beneath them, altogether a rich and subtle treatment. The sashes are C19 though the older frames have exposed boxes and are flush with the wall, so probably sashes were inserted in the C18. The original windows, on the strength of one excavated in 1993 on the E return, were probably two-light cross casements. Interior with galleries on three sides. Tuscan and upper Ionic columns. Flat ceiling. The original ritual and seating arrangements are all preserved. Restored in 1970 (by the *City Works*) and 1993 (by the *City Architect's Department*). The Rev. William Bridge fled to Rotterdam in 1635 and joined the Independent Church to avoid the 'popish ceremonies' of Bishop Wren. On his return to Yarmouth in 1642 he and his associates founded the Independent Church there, and five years later one in Norwich. The Old Meeting House was their first permanent home, with the Rev. Bridge as Pastor.

UNITED REFORMED CHURCH, Princes Street. Built as the

Congregational Church. 1869 by *Boardman*, who was a prominent member of the church, replacing a smaller chapel of 1818. Big and still classical. Gault brick, three bays to the façade but five bays plus the tower to the Redwell Street elevation. Plenty of rustication continuing into giant Corinthian pilasters carrying a pediment. Arched windows. An office building on the r. is part of the same composition, formerly the parish hall, added, also by *Boardman*, in 1879. Four bays to Princes Street, six bays to Redwell Street and five bays to the s facing St Michael-at-Plea, with a pediment. Inside is a gallery on cast-iron columns. Coved plaster ceiling.

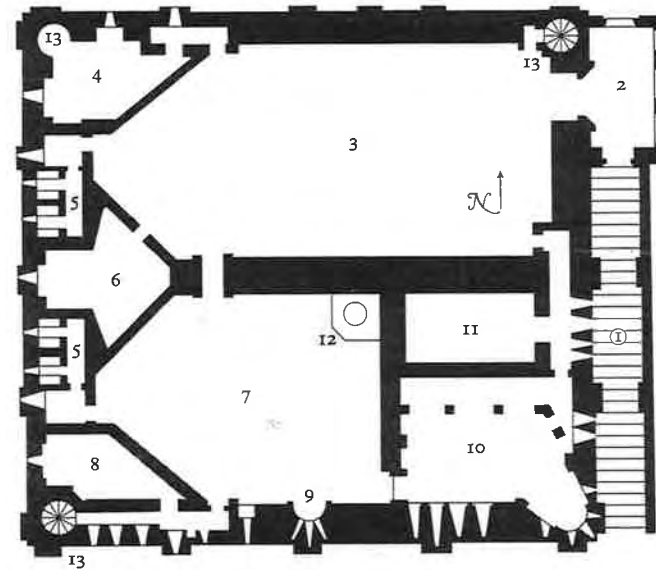
ST MARY'S BAPTIST CHURCH, Duke Street, facing St Mary's Plain. 1951-2 by *Stanley J. Wearing*. It replaces lecture rooms of 1868 by *Boardman* bombed in World War II.

The following chapels have been demolished since 1960: Baptist Chapel, Timberhill; Congregational Church, Chapelfield; Methodist Church, Calvert Street; Wesleyan Chapel, Ber Street.

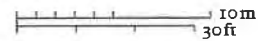
CASTLE

William I's only castle in East Anglia. The keep which dominates the town was not the first structure, but of this we know little. What is certain comes from Domesday, which mentions seventeen then a further eighty-one houses in the occupation of the castle; this was almost certainly a timber structure standing on a mound, taking advantage of a natural rise in the land. The mound appears to have been at first smaller and shallower than today, but was nevertheless complete by 1075, or complete enough to withstand a siege by Lanfranc, the Archbishop of Canterbury. Earl Ralph de Guader, the Constable, had rebelled, but was forced eventually to surrender. By about 1100 the mound was heightened and the surrounding ditch deepened in advance of the construction of the stone keep, which must have been under way by c. 1120, and possibly as early as 1100. We can only guess at the size of the outer bailey at this moment; it did not reach its full extent until the C12, but expansion began in the second quarter of the century, and is associated with other defences.

7 The KEEP is c. 95 by 90 and c. 70 ft high, nearly as large as the White Tower, and is of the hall-keep type. Its precursors in England were other royal castles, chiefly the White Tower in London (1079 etc.) and the keep at Colchester (1083), both of which may have owed much to the castle at Brionne in Normandy, which we know from a description of 1047, and to Falaise. Norwich in turn influenced Castle Rising (q.v., Vol. 2), probably begun after 1138 for William d'Albini and from which, by comparison, we can deduce much of the internal arrangements of Norwich. Castle Rising is in fact the only comparable keep in respect of the unique consistent external decoration, though it is by no means as thorough in the application of blank arcading, the one decorative motif on which



FIRST FLOOR c.1130



- | | | | |
|---|---|----|-----------------|
| 1 | Stairs to Keep entrance (replaced 1978) | 7 | Great Chamber |
| 2 | Bigod's Tower | 8 | Private chamber |
| 3 | Great Hall | 9 | Fireplace |
| 4 | Kitchen | 10 | Chapel |
| 5 | Garderobes | 11 | Guard room? |
| 6 | Pantry | 12 | Well |
| | | 13 | Stairways |

Norwich Castle. Plan of first floor c. 1130

they both relied and on which medieval masons were so often satisfied to rely exclusively.

The Norwich keep we see today was refaced completely in 1835-8 by *Anthony Salvin*, who was continuing works begun in c. 1829 by the County Surveyor *Francis Stone* (who died in 1835). The mason was *James Watson*. The E face is Stone's, and an order of the Quarter Sessions on 11 April 1834 stipulated that the s, w and N sides be repaired and restored, in a like manner. It was done in Bath stone as against the original Caen stone and carstone, over a flint core, and that alone makes it look rather like a model. But the motifs were all there and can be trusted, and the most remarkable thing in any case is the fact that a military, that is entirely utilitarian, building was decorated externally at all. France e.g. has nothing to compare with Norwich. Above an unbroken ground stage follow three, and on other sides four, tiers of blank arcading with the windows set in irregularly. The tiers are not regular in themselves either. They differ in height, and the arches in width. The whole

system is of course articulated by the broad, flat Norman buttresses. The base courses of the various levels are carried around them. The only decorative motifs, apart from the columns with their plain scallop capitals, are occasional pilasters instead and billet friezes with big oblong billets rounded on the face, and some diapering inside the top arcading on the w side.

The only exception to this reticence is the main portal at the N end of the E wall, visible inside the present museum. This was protected by a forebuilding, just as at Castle Rising. The forebuilding, as it is now, is entirely renewed, but it still stood, even if badly treated, at the time of the restoration. A drawing by Wilkins shows that the forebuilding, or Bigod's Tower, was two storeys in height. The lower storey was only a wide arch, supporting a frieze of five paired wall arches beneath three open arches decorated with billet and other carving which were set opposite the main entrance to the keep. Then a crenellated parapet. A quadripartite rib-vault still remains in the vault beneath, the ribs roll-moulded. The actual stairs, removed about 1800, were replaced in 1978 to allow access to the interior through the original portal at first-floor level. The portal is not in a perfect state, but shows enough for it to be recognized as the most ornate piece of Norman decoration at Norwich. There were three orders of shafts. One of them carries the modified and reduced beakhead motif which is also continued into the arch. The capitals, as far as they survive, had lively decoration with little people and beasts, apparently in hunting scenes. In the best preserved one a man with a sword and a dog can be recognized. Another has a kneeling soldier with a drawn sword, and a third a fragment of a hunting scene showing a wild boar. They are not the work of the finest sculptors, and are not far removed from the native Saxon linear tradition. The abaci were decorated too, and the arch had, apart from the rolls, panels with foliage, and interlace, again with little animals, etc., in no particular order. Finally the whole portal was surrounded by a much wider arch with panels with four-petalled flowers. This no doubt marked the line of the vault of the vestibule. As it is so much wider than the portal, one blank arch was fitted in to the r.

The keep was entered at the level of the main hall. The situation is confusing now, because the keep was open to the sky for a long time and when adapted for use as a museum was horizontally and vertically subdivided differently from the way it had been originally. The present main level is halfway up the basement and the floor level of the main halls is that of the present gallery. What used to be the hall galleries, i.e. wall passages, are now once more accessible. Also, today's division by columns must be in one's mind replaced by a solid wall running E-W such as survives in the White Tower in London. This adjustment having been made, one can try to visualize the interior of the keep as it was. The main floor contained two halls and certain interesting subsidiary chambers. The halls are known as the Great Hall and Great Chamber (for no special

reason). The former had the N, the latter the S part. The portal led into the E end of the Great Hall. In the W wall each hall had two garderobe (or lavatory) chutes whose openings to the exterior were one feature of that side. There was one winder stair in the NE corner, a second in the NW corner, and a third in the SW corner, so that both halls were served. The kitchen fireplace can be seen across the NW corner. In the SE corner was the chapel. The irregular groined vault of its apse and its NE and SE windows are preserved. In the SW corner are a strong respond and the springing of a vault. It has been suggested that this was part of the Constable's private chamber, opening from the Great Chamber, and with private access to the SW staircase. One need not argue with that, and it is a refinement over the later Castle Rising plan. In every respect the general arrangements are just as at Castle Rising, and, to a lesser extent and turned at r. angles, to the White Tower in London.

The basement was similarly bisected by a central wall, with two chief compartments. A narrow door opened between them. The N room had a row of square piers in the centre supporting a stone vault, the S room two vaulted compartments at its E end.

No medieval buildings other than the keep exist now in the inner bailey. The buildings which are there now are connected with the use of the castle as a gaol in the late C18 and early C19 and with its present use as a museum. Before examining these developments, however, we must digress to outline the nature of the castle at its height, say, c. 1200. The castle occupied a considerable area, running along the W side of Castle Meadow, along the line of London Street to Agricultural Hall Plain, down King Street, Cattle Market Street and back to Castle Meadow via Farmer's Avenue. Most of these streets existed then. There were two outer baileys within this area, the large S bailey, roughly semicircular, which extended to where the old Cattle Market, now the Castle Mall, is, and a smaller NE bailey between King Street and Market Avenue. There was a gateway to the S, as yet unexcavated, a further gate between the S bailey and the inner bailey, and a pair of gatehouses either side of the ditch, connected by a bridge. The entrance to the motte and keep was therefore firmly from the S. Excavations in 1990-2 recovered the S abutment of the bridge, datable to c. 1200, and evidence of stone arches supporting the walkway.

LATER HISTORY. The castle had been used as a gaol since about 1220, but when the first deliberate extension was made for this purpose is not known. Certainly *Matthew Brettingham* repaired the gaol in 1747-9, when it was substantially of flint (*Robert Brettingham* was the flintworker), and built the Shire Hall next to it. The gaol was demolished and rebuilt in 1789-93 by *Sir John Soane*, much to the annoyance of *Wilkins Sen.*, who had wanted the job. Somewhat scurrilous pamphlets passed between the two and *Wilkins Jun.* right up to 1835, *Soane* in turn being aggrieved by the elder *Wilkins's* repairs of 1792. But the *Wilkins* family had the last laugh. Not only

did the prison population rise dramatically in the years after Waterloo, but the prison reforms propounded by Bentham and Howard led to a new outlook, specifically cited by the Norwich Improvement Committee in relation to the alterations Wilkins Jun. made at Bury Gaol in 1819. This led to the younger Wilkins's production of a new scheme in 1820 which separated the gaol from the courts. Its radial plan met with considerable approval and probably *Francis Stone* had a hand in it, in his capacity as County Surveyor; at any rate the ground-plan dated 1826 is signed by Stone, a year after completion. The granite walls, much more theatrically medieval than the keep, were specified by the Committee in 1823, Wilkins having favoured Roman cement. The GREAT GATEHOUSE attached to the keep on its E side is equally forbidding, although the introduction of the bay window somewhat softens the effect. Wilkins's building was an octagon of alternating long and short sides clasping the old keep to the N and E, with the Norman structure embedded in it and used as the prison hospital. It was therefore a modified panopticon, and a lot of it survives, especially the outer walls.

The next phase came after 1887 when the site ceased to be used as a gaol and was bought by the city for an art gallery, which it still is. The conversion was by *Edward Boardman* who gutted Wilkins's panopticon (as well as the castle keep), glazed the roof and adapted the parts of the cell blocks he retained as galleries, and rather well too. A few cells actually remain in the top floor of one of the radial wings, but accessible only from the roof space of Boardman's galleries. From then to the present day various additions have filled the central courtyards, principally the ROTUNDA of 1969.

The one-storeyed LODGES of 1811 at the entrance are by *Stone*, the iron railings date from the 1820s by *T. J. Bramah*; the bridge is of c. 1825, replacing the Late Norman stone bridge mentioned above. *Brettingham's* Shire Hall, having survived *Soane*, was demolished in 1822 (*see below*, p. 265).

CITY WALLS

The length of the walls of medieval Norwich is about $2\frac{1}{2}$ m., more than that of the walls of London. The earliest physical defensive barrier in Norwich was an Anglo-Scandinavian ditch and bank to the N of the river, of, probably, c. 900–950. It ran N from Colegate up the line of St George's Street and crossed Botolph Street to shadow Cowgate, returning S to the river along the present Whitefriars. An alternative, or additional, line might have followed the course of Peacock and Blackfriars Streets. In 1253 a bank and ditch was created more or less following the present line of the walls, presumably with a timber palisade, but this was systematically replaced with masonry between 1294 and 1334, most of the work in the earlier half. These walls surround the town, except where it is protected by the Wensum, i.e. from Carrow at the SE end to a point N of Bishopgate at the NE end

(and 430 yds NE of Cow Tower), and at the NW between Heigham Gate (Barn Road roundabout) 380 yds N to Oak Street. They were about 20 ft high and had on the inside an arcade supporting the wall-walk, and on top battlements, much in the same manner as the walls of Yarmouth, begun nine years earlier. Before the walls was a ditch 20 ft deep and 60 ft wide. The forty towers were circular or semicircular, and occasionally semi-polygonal; most of them were completed only by 1347. In addition there were eleven gates at the principal points of entry, all of which were pulled down between 1791 and 1810 to improve traffic flow. The material is flint, supplemented with brick under the arcades, with brick dressings to arrow-loops and the occasional arched window in the towers. Because they are flint-built and used so much mortar, the walls were constructed within shutters, each section about 20 in. high. Once each was set, the next tier was applied until the brick battlements were reached.

Remarkably much is preserved, even if no longer in as good a state as e.g. at York, Chester or Newcastle. The best stretch is at the S end, starting with the BOOM TOWERS flanking the river near Carrow Bridge. On the Thorpe side is a round tower, on the Carrow side an open semicircular one and a stretch of wall with indications of a wall-walk. These towers of c. 1334 were designed to stop shipping coming in from the sea by means of a chain slung across the water and operated by a windlass. Tolls were gathered or rebels repelled as the circumstances directed. The wall goes on behind the Jolly Maltsters and rises steep up CARROW HILL, a road made in 1817 to provide work for the destitute. The wall here shows particularly well the wall-walk arcade with its brick dressings. One TOWER stands half-way up, another, called the BLACK TOWER, on the top. This is one of the best preserved, capable in 1665 of being used as an isolation hospital in the plague epidemic.

The wall can then be followed along CARROW HILL towards BRACONDALE. Behind No. 1 Bracondale remains of the battlements at the top of the wall survive. Then a demolished section, but at the S end of BER STREET there is a sudden turn. This marks the corner of the former BER STREET GATE which collapsed in 1807. The wall then followed the line of QUEEN'S ROAD and CHAPEL FIELD ROAD, forming the backs of houses; when the houses were demolished in the late C19 the wall went with them. The remains of the TOWER by St Stephen's Gate show part of a brick vault under the wall-walk, which continued right through. The wall is especially fully exposed along CHAPELFIELD GARDENS and from COBURG STREET reveals recesses, a semicircular tower, and a tower semicircular at the back but polygonal in front. When the drill hall was built at the corner of CHAPEL FIELD ROAD and CHAPEL FIELD NORTH a wall-tower was incorporated in the composition, just l. of the gateway, but these have been demolished for a roundabout (late 1960s), leaving a line of

flints marking the course over the grass. Much can also be seen again further N parallel to WELLINGTON LANE, at the bottom of Grapes Hill. At the S end of BARN ROAD the wall ceases and ceased in the C14, for a tower was set by the river and the walls recommenced at Oak Street. Today it only appears again along its N stretch, that is S of BAKERS ROAD and MAGPIE ROAD. W of the corner of Oak Street and Bakers Road is the remains of a TOWER by the river. Recesses are W and E of ST AUGUSTINE'S STREET, i.e. N of St Martin at Oak Lane and Catherine Wheel Opening. The course follows behind houses on the S side of Magpie Road, and at the E end of this, i.e. at the corner of MAGDALEN STREET and WALL LANE, there is again a better preserved piece ending inside a public lavatory. This was the site of the MAGDALEN GATE, the last one in the city to be fortified, in 1339. It was repaired in 1756, whitewashed in 1783 and demolished in 1808. Then a missing section shadowing Bull Close Road but standing high again at the approach to a polygonal TOWER just N of Barrack Street and S of the corner of BULL CLOSE ROAD and SILVER ROAD. From here the wall cut S directly for the river, where another short stretch may be examined.

Finally, at the NE corner, again by the river but never connected with the actual walls, the COW TOWER, 50 ft high and 36 ft in diameter, with a strong batter and the remains of battlements. Three storeys. The tower differs from the others in that it is entirely faced of brick (over a flint core) with stone dressings to the cross-loops, and so is another example of the use of brick in C14 Norwich. The reason is that it was rebuilt in 1389-90 when control of it passed from the priory to the city, bills existing for the purchase of brick and the making of the stone cross-loops. Peter Kent sees these loops as a composite type designed either for crossbows or for handguns, and thus the earliest in the country. They were made by a mason, Robert Snape, for 9s. each. The bricks are 9 by 4½ by 2 in. in size. Particular care was lavished on the Cow Tower and the BISHOP'S BRIDGE GATE as these were the only two fortifications on the E side facing Mousehold Heath, though the Cow Tower was built with such luxury in mind that its defensible qualities are in doubt.

PUBLIC BUILDINGS*

CIVIC BUILDINGS

CITY HALL. The areas comprising the Market Place and the City Hall need to be discussed together (see Perambulation 4, p. 312), as their present form is the result of C20 planning. The City Hall is the most prominent element, and must go down in history as the foremost English public building of between the wars. It lies in an enviable position, raised above

* See maps on pp. 280 and 300.

the spacious Market Place, and it makes the best of that position. Its tower, 185 ft high, is a beacon, and it is successfully contrasted against the stretching front with its slender portico.

Until the 1930s the city offices were in the Guildhall and in a row of mediocre buildings S of the Guildhall occupying the site of the present Garden of Remembrance (see Market Place, p. 313). Norwich had missed the spate of proud C19 municipal building which characterizes our northern towns and it was not until the 1920s that the city began to purchase property on the proposed new site. The R.I.B.A. was asked for its advice in 1928 and that advice led to the creation of one of the most farsighted and ambitious civic schemes of the period. Robert Atkinson was appointed as supervisor for the development of the Market Place and produced his own plans for the City Hall, with a central portico reached by flanking steps and a circular corner tower in the present position. It had a large internal courtyard. Although his design was not used he became the sole judge in the competition of 1931 and, moreover, his ground plan was retained as one of the competition's many conditions. There were 143 entries, the winning one by the newly formed partnership of C. H. James & S. R. Pierce of London. But money was a problem and there was protracted and bitter opposition to the whole civic scheme, mostly on the grounds of cost, partly for aesthetic reasons, exemplified e.g. by John Piper's comment that 'fog is its friend'. Today public opinion is still divided. The City Hall, Market Place, Garden of Remembrance and the widening of Gentleman's Walk and four other streets was to cost £384,000, this at a time of recession and civic penury. A thirty-year loan of £226,000 was obtained and four years of wrangling followed, which nearly lost the tower.

Building finally began in 1937, to be completed early in 1938, the main contractor being the firm of Sir Lindsey Parkinson. The building is of greyish-red brick and yellow Ketton stone built round a steel box-frame, with a continuous balcony, 365 ft long, above the stone-faced ground floor. The main entrance is through three doorways, modified from the original idea of three archways. The portico starts above this, which, with its attenuated polygonal pillars and punched capitals, derives clearly from the Swedish Romantic Revival movement, specifically Tengbom's Stockholm Concert Hall. The three-bay projecting end bays with their little copper canopies over the principal windows provide one of the few punctuation marks in the composition. The interior has no climax to match the façade, neither a monumental staircase nor a monumental hall. What hall there is consists of groups of low columns with the stairs tucked away round the corners at the back, the only real rejection of Atkinson's plan. Flanking the outer staircase up to the main entrance is a pair of fine bronze lions by Alfred Hardiman, 1936. Also in bronze are the three main doors decorated with eighteen plaques by James Woodford. They depict scenes of the city's history. A N wing along St Giles Street was never

built, despite proposals in 1962 and 1974; instead further basement accommodation was provided in 1967.

Most English town and civic halls of the period were classical or Renaissance in spirit, e.g. E. Vincent Harris's Leeds City Hall of 1933. However, after the Stockholm Exhibition of 1930 a new influence from Scandinavia began to make itself felt; there Tengbom, Ostberg and Asplund, all from Sweden, had developed a National style, highly eclectic in character and attenuated in decorative detail. Many of the unsuccessful competition entries had drawn frankly on these sources, mainly on the most famous of them all, Ostberg's Stockholm Town Hall of 1912-23. Although James & Pierce were to exploit the rather Venetian arcade of the Stockholm design in their Hertfordshire County Hall of 1939, at Norwich the driving force is the Swedish Neoclassical spirit based on thinned-down forms and subtle details: the portico columns and their capitals, the batter to the tower, the canopies in the end bays, the little niches between the principal windows. For public buildings before the war the style was to become increasingly important (see e.g. Walthamstow Town Hall by Hepworth, 1937, and Stockholm Public Library, 1920-8, by Gunnar Asplund). The date of the Norwich City Hall design (1931) secures its place in the history of C20 architecture; its siting and self-confidence are its architectural triumph.

The POLICE STATION occupies part of the s wing along Bethel Street and was extended in 1965-7 by *David Percival*, the City Architect. He at first wanted a complete break in style but the Fine Art Commission disagreed and now it is difficult to tell that the four-storey block at the w end of three by five bays is different in date from the rest, apart from the windows and treatment of the entrance bay.

GUILDHALL, technically on Guildhall Hill but visually the n side of the Market Place. It was the town hall until 1938, then the Magistrates' Court; now the Tourist Information Office. The Guildhall was built in 1407-13 by *John* and *Thomas Marwe* (superintendents *John Danyel* and *Robert Brasyer*). John was paid 6d. a day for his sixty-eight days' work here in 1411, and his brother got 5d. for each of his fifty-nine days. A new Council Chamber was provided at the e end after the old one had collapsed in 1511. It was completed in 1535 and is the one spectacular feature of the building. Of knapped flint below, of the jolliest, almost carnivalesque diaper flushwork above, and crowned by a pretty clock turret added in 1850 by *Robert Kerr*. Below the window a panel and two coats of arms, separated by balusters, or rather semi-Gothic, semi-Renaissance finials. The older part has less of original work. The pretty sw doorway came in 1857 from the house of a goldsmith in London Street when that road was widened. It has niches in the jambs and spandrels with sumptuous foliage. The whole of this s front must be considered untrustworthy for it was brick-clad from the early C18 until 1835 when *Joseph Stannard Jun.* introduced, or reintroduced, the flintwork. The façade was further altered

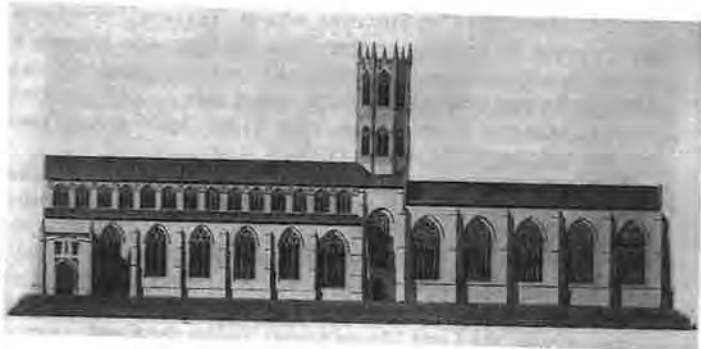
by *T. D. Barry*, the City Surveyor, who in 1861 rebuilt the three-storey porch and added the three bays to either side. His porch looks like a church tower, the wings like the quadrangle façades of a Cambridge college. On the w and n side also all windows are C19. On the w side there were in the Middle Ages two towers, but they collapsed in 1508.

Inside there is one C15 doorway on the first floor. The Council Room has a low-pitched roof with beams and pendants, and in the e windows a fine display of much (brought-in) STAINED GLASS of the C15; in addition very good PANELLING of 1534-7, partly linenfold, partly with Early Renaissance arabesques, and SEATING with besties and grotesques (especially for the Lord Mayor's seat). Below the e end is a C14 UNDERCROFT, part of the Toll House which stood on the site. It has two aisles in three bays, brick-built, single-chamfered ribs dying into the walls. At the w end are three barrel-vaulted chambers, also brick, also C14. Otherwise the few features of interest are mid-Georgian: a screen of Roman Doric columns, the door surround of the Sword Room, and the STATUE of Justice in the Sword Room.

SHIRE HOUSE (Shire Hall), Castle Meadow. 1822-4 by *William Wilkins Jun.* In 1846 the building was found to be sinking and the walls cracked all through, so *Joseph Stannard Jun.* floated it all on a raft of concrete 10 or 12 ft thick. Inside, *John Brown* applied some improvements and constructed two new wings. Further extensions were made in 1907 and the building was refaced in 1913-14, so the appearance is of the latter date, and Wilkins would probably not recognize his work. Bigger schemes proposed by *A. F. Scott* in 1900 were abandoned. The MAGISTRATES' BUILDING was moved here from the castle when *Brettingham's* predecessor was demolished for Wilkins's new gaol in 1822. Neo-Tudor, red brick, two-storeyed, low and symmetrical. Polygonal angle-turrets to centre and sub-centres. The MILITARY MUSEUM was established inside in 1988 (but only opened in 1992), the necessary alterations by *David Burrows of Robin Wade & Pat Read Design Partnership*. The 1907 extensions to the s constitute the SHIRE HALL CHAMBERS, clad in Bath stone. Two storeys, five bays, mullioned and transomed windows.

ST ANDREW'S HALL, St Andrew's Plain. This should really be listed as a church; for it was the Dominican or Blackfriars' church of Norwich, and its survival is extremely valuable, as it is the only English friars' church which has come down to our day so complete in spite of what Norwich did to it (and had to do) to use it as a public hall. The chancel has not suffered from that treatment and is the most impressive part. The building in its present form dates from 1440-70, rebuilt after a fire, but probably following the early C14 plan.

The Dominicans arrived in Norwich in 1226, five years after Gilbert de Fresney first landed in England, and constructed their church in the parish of St Clement, n of the river. By the end of the C13 five orders of friars were in Norwich, one of



Norwich, Blackfriars.
Reconstruction drawing by B. Sewell, 1796

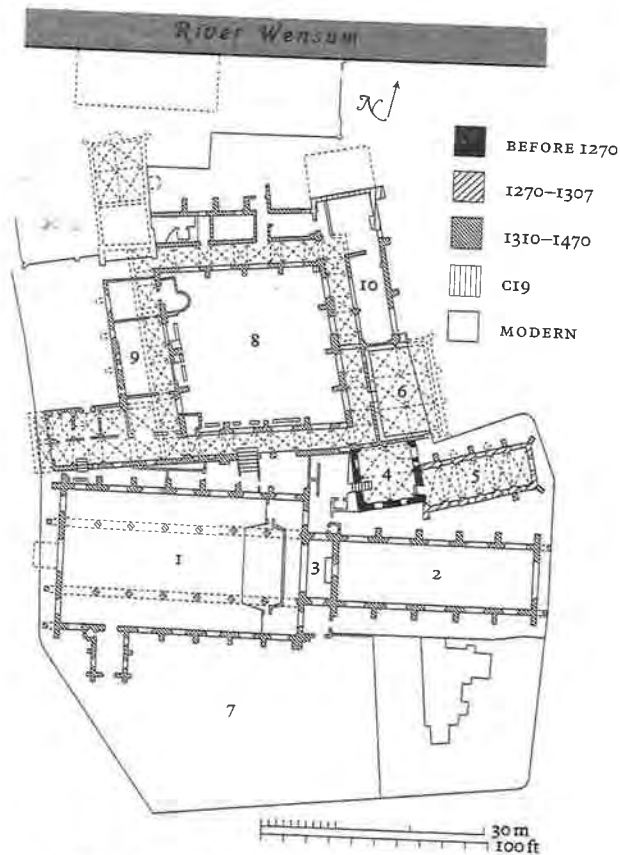
which was the Friars Penitential who held the superior St Andrew's Plain site from 1256 until their suppression in 1307. It was this which the Dominicans immediately acquired, and between 1310 and 1325 bought up several adjacent plots to allow them to extend N to the river, S to Princes Street and E and W to the present extent of the church. Six of the plots were bought from William But, a member of a family of hosiers who also were large landowners and possibly financiers as well as bailiffs. Building began immediately this was done, probably in 1327 with the E end and the chapter house. There was a problem with the lane which existed slightly E of the present St George's Street in that it impeded the W end of the church, permission not being obtained to close it until 1345. The church could then be completed. It was 265 ft long, was constructed largely with money from donations and had in 1326 fifty-three friars, who would have occupied Becket's Chapel and the crypt to its W, legacies of the Friars Penitential.

Most of the present church however is not that of 1307. A fire in 1413 destroyed the roof and much else; rebuilding began about 1440 and the whole site was complete in 1470. A whole series of bequests marks the works and reads like a list of the richest citizens: the Appleyards, Cliftons, Wetherbys and Sedgworths are among them. At the Reformation the city bought the buildings, as had Worcester and St Albans some of theirs, the mayor, Augustine Steward, paying £81 in 1540 and a further £152 in 1544. His idea was 'to make the church a fayer and large halle', and to have a chapel for religious services, specifically 'to pray to Almightye God for the prosperouse preservacyon of your most Royall estate'. The former was the nave, the modern St Andrew's Hall, the latter the chancel, the present Blackfriars' Hall. Various adaptations took place; buildings were erected at the W end, land was taken for housing, some doors were opened, others closed. The present use as a concert hall and theatre was facilitated by the new orchestra introduced in 1788. In 1861 restorations began under J. S. Benest who refaced the W end of the cloisters and added some

buildings, and in 1863 the city surveyor, T. D. Barry, pulled down the kitchens clustered round the W end and inserted three windows. He did the same for the porch, moved the doorway one bay E and built a new porch. Inside he altered the nave roof and built the arch at the E end of the nave, thus enclosing a narrow space under the original tower. The city again made some restorations in 1970 to the cloisters and to the crypt and Becket's Chapel, the last more of an excavation.

Mendicant churches were very important for the later Gothic style in England, a style which became increasingly associated with parish churches. The two essential elements are the plan and the elevation. In plan the friars' buildings were functional, reflecting a specific desire to preach. For this reason large open naves were favoured, with the arcade as narrow and unobtrusive as possible. The chancel was reserved for the use of the friars themselves, but was unaisled, and hidden from view of the nave. Between them was a narrow passage under a tower, often polygonal, as at Norwich or the Greyfriars at King's Lynn. This tower passage, or walkway, provided access to the cloister. In elevation the churches were tall, with large aisle windows and small clerestory lights, exactly the type we know from the later English parish churches. This model, with its exclusion of the High Gothic ideals and the grandeur of the major churches of the established orders, was easily copied and related well to the parish environment. In Germany particularly the reaction against the French *Rayonnant* led to the *Reduktionsgotik* favoured by the friars from the foundation of the church of the Jacobins in Toulouse (1218 onwards). So the Norwich Blackfriars were not in the vanguard even in 1327. The Franciscans at Würzburg, e.g., had this elevation by 1270, and the type had already been repeated at Howden in Yorkshire in its nave of c.1290. At Howden a peculiarly English characteristic had appeared – the twin clerestory windows to each bay, repeated at the Norwich Blackfriars and elsewhere. By the C14 the elevation and the wide preaching nave had become established for at least the larger parish churches: Boston in Lincolnshire and the later 'wool' churches of Norfolk all owe something to the mendicant orders.

EXTERIOR. Given the Blackfriars' strict planning the church⁴⁶ of the C15 would have been just the same as its predecessor of the C14, from which evidence remains. It is the same length and of the usual plan. The octagonal central tower collapsed in 1712. The church appears Perp throughout, except for five reticulated S aisle windows and the chancel E window, which is a splendid seven-light piece (all but rebuilt in 1959). These windows must be of the Dec building, and are set in Dec walls too. The other chancel windows are also tall and large, of five lights with embattled transoms stepped up and down. The N aisle windows are of four lights and Perp. The W end windows are entirely C19 as is the door in the fifth bay of the S aisle. The clerestory follows the Howden and, by the C15, an East Anglian pattern, in that the number of its windows is twice that of the



- | | |
|-----------------------------------|-----------------------------|
| 1 Nave (now St Andrew's Hall) | 6 Chapter house (c.1310-20) |
| 2 Chancel (now Blackfriars' Hall) | 7 Preaching yard |
| 3 Walkway (tower over) | 8 Cloister |
| 4 Undercroft | 9 Refectory over |
| 5 Becker's Chapel | 10 Dormitory over |

Norwich, Blackfriars
(St Andrew's Hall and Blackfriars' Hall). Plan

bays inside, i.e. fourteen. Whether the CI4 church had this is doubtful. On the s side it is ashlar-faced and each window is flanked by the arms of the Erpingham family, suggesting a donation from the Robert de Erpingham who died in 1445.

INTERIOR. The arcades carrying this clerestory are tall and have piers with four shafts and four long shallow concave curves in the diagonals. The arches are two-centred. The nave is as plain as one would expect. Even the hammerbeam roof is not spectacular. The chancel is if anything more austere, with a rafter and purlin roof dropping to arched braces on wall-posts. — **MONUMENT.** John Elison †1639. Largish, simple architectural tablet. — **SOUTH DOOR.** An elaborate cusped and traceried

piece with the arms of William Paston †1666 and Margaret Maultby, his wife.

The date of the completion of the church can be extrapolated from various crumbs of evidence. The whole site was complete by 1470, the latest being the N range of the cloisters, but of the church itself we know it was reoccupied by the friars in 1449, that Edmund Segeford (†1452) asked to be buried in the N aisle near the window glazed with the history of the Palm Magnificat, and that there are bequests to the tower in 1459. By then the church must have been virtually finished.

From the N aisle one descends into the former CLOISTER. This is difficult to date because of CI9 alterations. Only the s walk remains, two-storeyed, with nine vaulted bays. The arches are of brick, quadruple-chamfered. One cusped single-light upper window remains. The E wall of the E range is also still in existence. It contains the CHAPTER HOUSE, which was three bays wide and two bays deep and projected to the E. It had circular piers. The dormitory was as usual in this range on the upper floor. One of its windows (to the W) and one tie-beam of the roof remain. The N range has entirely disappeared, but the W range is complete although refaced by *Benest*. Between the E walk of the cloister and the chancel lies an UNDERCROFT. It has a stone pier in the centre and brick vaulting. It very likely is of soon after 1307 and is an early manifestation of brick in Norwich. The remains of BECKET'S CHAPEL are adjacent. Excavations were made in 1972-3 and some repairs done in 1978 but only in 1983 did it receive its polycarbonate sheet roofing on a steel frame, by *Keith Thickett* of the *City Architect's Department*.

ASSEMBLY HOUSE, Theatre Street. On the site of the Assembly House stood the College of St Mary-in-the-Fields, which had an enormous chapel. This had been founded before 1250. Small fragments are in the W wing of the present building and a good bit of the brick-vaulted cellar survives under the restaurant. The college was dissolved in 1544. The church was demolished, but the collegiate buildings were used as a mansion, Chapel Field House, ultimately bought in 1609 by Sir Henry Hobart. The Hobarts occasionally used the house for assemblies, and so too did their successors, but the situation was not regularized until 1753 when the Hobarts leased the building for that specific purpose. This function was performed until 1856. In 1950 the building was given to the city by H. J. Sexton, was restored by *S. Rowland Pierce* and became, essentially, an assembly house again.

Norwich can be proud of its Assembly House. No other town of its size in England has anything like it except of course for a spa like Bath. Chapel Field House was enlarged and altered in 1754-5 by *Thomas Ivory* and *Sir James Burrough*, the latter designing the apartments (as he was famous for in Cambridge, where he was an amateur architect and Master of Gonville and Caius College). Ivory also built the theatre a little further W. The building is of five bays and two storeys with a one-bay

pediment and long projecting wings, not regular in their façades. These wings are not in accordance with Ivory's design as money ran out and they had to be left more or less untouched. The w wing has a c16 twelve-light window still evident and behind it Frank Noverre had a ballroom built in 1856, 70 ft by 35. This was converted into a cinema by *Rowland Pierce*, 1950. Inside, the Assembly House proper consists of a central hall on the axis of the entrance ending in a polygonal bay and, to its r. and l., the music room and restaurant, all with elegant plasterwork. Both have a gallery above the entrance supported on columns (for orchestras). The Norfolk Tour of 1808 explained the arrangement, which is presumably Burrough's work: 'the communication [of the two rooms and the central hall] is by two doors with arched casings ten feet high and five feet wide, so constructed as to be easily removed and then the eye commands at once a suite of rooms of 143 feet, illuminated by ten branches holding 150 candles; and the company forming into one row may dance the whole length of the building'. In the courtyard in front *Rowland Pierce* provided a small FOUNTAIN in 1954 which has as a centrepiece a bronze sculpture of a child by *James Woodford*, made before the war and stored.

MAGISTRATES' COURT, Bishopgate, virtually on the banks of the river next to Whitefriars Bridge, and much in the way of a riverside warehouse building. 1982-5 by the *City Architect's Department* (job architect *Robert Goodyear*). A little fussy in parts, especially round and just inside the entrance, but the general bulk and concept is well matched to the site, which is an important one. The block held together by five gables on the roof, each with a Diocletian window. Inside at the top of the stairs is a very elaborate c14 arch from the Whitefriars, which was at the Reformation moved to Arminghall Hall and when that was demolished in 1906 to Crown Point. In the basement are preserved the foundations of a Norman HOUSE unearthed in preceding excavations (see *Norwich Introduction*). Typically for a court there is little provision for those waiting to be heard - why is this? The CROWN COURTS adjoining were completed in 1988, designed by the *Property Services Agency* in an open and unashamed imitation.

POLICE STATION, Bethel Street. See *City Hall*.

FIRE STATION, Bethel Street. 1932-4 by *Stanley Livock* who won the competition in 1931. Very much in a complimentary style to the neighbouring *City Hall*. Steel and concrete frame clad with red brick and Portland stone.

CENTRAL LIBRARY, Esperanto Way. On the morning of 1 August 1994 the building was gutted by fire, destroying the entire reference and local history sections and a new space-frame infill to the courtyard of 1992. Demolition proceeds at the time of writing. The library was part of the new square with the *City Hall* and *St Peter Mancroft*. 1960-2 by *David Percival*, the *City Architect* (job architect *J. Vanston*). Four ranges round a pretty patio or inner courtyard. Three ranges were one-storeyed, the fourth was high and contained the stacks

above the Lending Library. An excellent composition reflecting Percival's enthusiasm for vernacular materials, hence the external flint panels broken up by vertical glazing.

MERCHANTS' HOUSES

The following major merchants' houses are accessible to the public (for others, see *Perambulations*).

BRIDEWELL MUSEUM, Bridewell Alley, behind *St Andrew's Church*. The house became the Bridewell only in 1585. It was built about 1370 as a private house for *Bartholomew Appleyard* (the father of *William Appleyard*, first Mayor of Norwich). He died in 1419. There is, however, little left which can be ascribed to earlier than the c15, such has been the degree of building and rebuilding. The front to the street is of knapped flint with irregular and heavily renewed fenestration on two floors, renewed after a fire (1751) in 1786 by *Thomas Dove*. The shop front is of 1828. The house for its present function has four ranges round a garden, of which the street front belongs to the N range, but one must be wary of declaring it as a house originally with a courtyard plan. In the N range for example is a clear division where one building butted on to another, and this division is clear also in the internal walling, indicating an extension to the w. The hall was in the E range, but nothing of the internal arrangements appears to survive except for the two-centred archways from the former screens passage to the offices, which are c14, until one descends into the basement and here sees the complete vaulted UNDERCROFT of the hall and the front ranges. What makes these vaults so memorable is their size, the biggest so far discovered in the city. They are of brick and have brick ribs, a respectably early survival of extensive use of brick in Norwich, just predating that at the *Cow Tower*, if the assumed date of *Appleyard's* house is correct. Under the hall range are twice six bays with middle piers and quadripartite vaults, under the front range five bays without middle piers and with vaults, sexpartite in the two E bays, octopartite in the others. The ribs are double-chamfered. The other features of the house, doorways and the like, come from other buildings.

DRAGON HALL, King Street. This began as a c14 hall house with the entrance to the screens passage in the s, in *Old Barge Yard*. Until 1969 it was the *Old Barge* public house. The c14 door is now within a c15 opening and the opposing doorway survives though blocked. On the l. the remains of two stone service doors, ogeed and with finials, lead to the service end fronting the street. Opposite is an early c16 timber screen, two openings and three solid panels, dividing the passage from the hall, which now has a late c17 roof. The size of this E apartment and the common Norwich disposition of the service end to the street side is the basis of this orientation. The merchant *Robert Toppes* († 1468) is known to have bought property on this site in 1450 and the alterations of the c15 may be his. A long brick and flint extension was built to the N, parallel with the street,

but the ground-floor arrangements are unknown due to the partitioning and multiple occupation that occurred later. The upper floor is timber-framed, close studded, and with painful little late C19 sashes at intervals. The rib-vaulted UNDERCROFT to the C14 service bay is of a mid-C15 type, here presumably for secure storage rather than ground-levelling. The old service doors were blocked and a new taller door cut to their N, most probably for a stair; it is quite an auspicious entry, though it does not prepare one for the eminence of the upper floor.

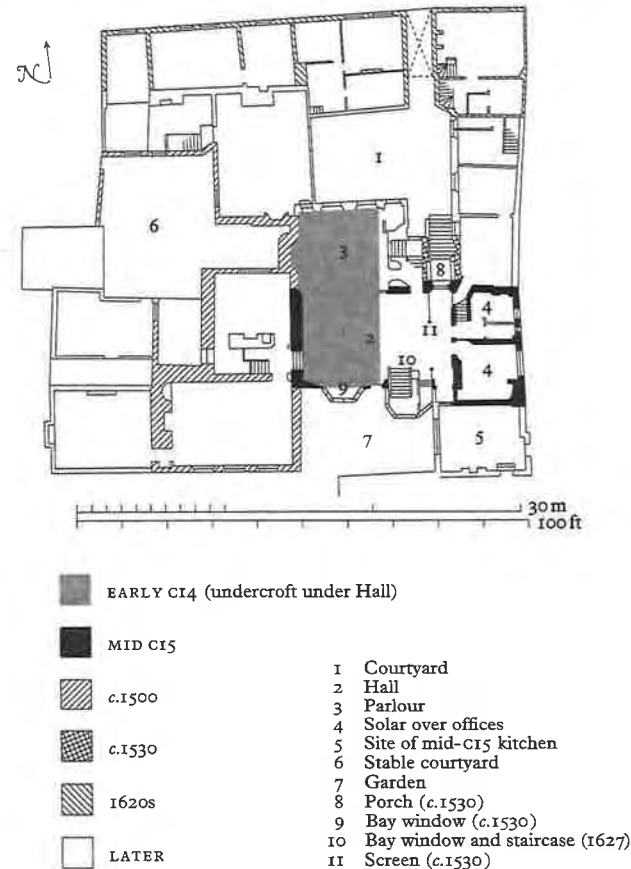
42 The seven-bay first-floor hall runs the whole length of the combined building. The principal wall studs sit on jowls and are moulded like the wall-plates. From them arched braces rise to canted ties which support polygonal crown-posts with the usual embellishments: moulded bases and capitals, arched braces to both the crown purlin and the collars. In the spandrel of one tie-beam is a delightful carved dragon, the workmanship of vibrant tension; it gives the hall its new name. The dragon retains some paint, and there are traces also on the wall studs. At the S end is a fireplace in the brick and flint gable, the jambs C16 rather than of Toppes's time. To its l. a doorway leads through a passage over Old Barge Yard to the adjacent property, broken through by the Boleyn family. Of the original fenestration, mortices in the studs and lack of peg holes in the wall-plates indicate three projecting full-height transomed windows to the W, street side, and one to the E. These would not at this date be full-blown oriels, but projections of about 1 ft. High in the N gable two windows light the roof. The three S bays were apparently partitioned to form the room entered by the staircase and the only part to be heated. The partitions have been replaced during the restorations of 1979-88 (*City Council, architect Vic Nierop Reading*).

How do we interpret this? The first-floor hall was outdated for domestic use by the 1450s; here it is much too large (85 ft by 21 ft in all), the greater part is unheated and there is only one access. The windows were very large and must have flooded the interior with light, an interior with spandrel carvings and painted timbers. The roof, like all such, is for show. Its association with one of the city's greatest merchants supports the suggestion that this is a merchant's hall designed for the display of goods in opulent surroundings. The building is open to the public.

STRANGERS' HALL MUSEUM, Charing Cross. The house was successively owned by important merchants and mayors of Norwich, rescued from demolition in 1899 by Leonard Bolingbroke and restored, and given by him to the city in 1922. The street front was remodelled in 1621-2 for the mayor, Francis Cock, a grocer, and is quite long and uneventful. There is however some early C16 flintwork to the ground floor. First floor jettied and timber-framed. Large windows give one a view of period interiors with fittings mainly made up from salvaged material. One enters at the l. and at once on a charming and picturesque scene, for the passage leads to a little courtyard,

and the varied and interesting story of the house is immediately sensed.

Its showpiece is the hall, raised above a basement and built in the mid C15 for a merchant, William Barley. The porch at the top of the stairs, however, with its tierceron-star-vault, the roof of the hall, and the high bay window to the S, i.e. the garden, are the result of a remodelling for Nicholas Sotherton, a grocer, c. 1530. The bay window is canted and has tall traceried windows and a tierceron-star-vault. The roof has tie-beams on arched braces with tracery and crown-posts. The two four-centred doorways to the offices at the 'low' (i.e. the E) end of the hall under the solar are probably of Barley's time, the wooden screen is Sotherton's but made of panelling from another place. Sotherton's arms appear also in the large fireplace of a room to the W of the courtyard, above the so-called



Norwich, Strangers' Hall Museum. Plan

kitchen. The original kitchen lay to the SE of the hall. However, this C15 house was built in replacement of an older, early C14 hall, built for Ralph de Middleton, and of this the UNDERCROFT still exists, at r. angles to the hall and below the hall staircase. The undercroft is of three vaulted bays with hollow-chamfered ribs on semi-octagonal wall-piers. The wall-piers and vault ribs are stone, the infill brick, an early use. To its E remains of the C14 entrance at ground-floor level, the porter's lodge, and the squint from it to the doorway. In about 1500 the w range and stable court were added for the mercer and mayor Thomas Cawse, enlarged and raised for Sotherton. The other rooms are less important. Mention may be made of those remodelled for Sir Joseph Paine, a hosier, and dated by him in fireplaces 1659 (w wing), and also of the main staircase in the hall and the bay which became necessary to contain it, added in 1627 for Francis Cock. The staircase was built to serve altered apartments in the E wing. The balusters are massive.

(For the chapel see Maddermarket Theatre, Perambulation 5a.)

SUCKLING HOUSE (Cinema City), St Andrew's Street. The house is essentially an early C16 merchant's hall-house, as the front indicates, for there is a screens passage doorway set to the r. In the present entrance hall a pretty fireplace with nice surround. To the r. the hall. Tall arch to the former bay window in the s wall. The window itself was rebuilt during the 1923 alterations and restoration by *Edward Thomas Boardman* for Ethel and Helen Colman, who had bought the building only to present it to the city in 1925. Roof with a tie-beam, scissor bracing and an emaciated crown-post. Plain doorways of entry and exit into the hall, i.e. the former screens passage and access from it to the w into offices. One and a quarter of the arches are left. The rest is replaced by a big doorway of c.1700, connecting with the corner house in St Andrew's Hill. But a little earlier than the hall itself are the service rooms served by these doorways; they are vaulted in three bays with double-chamfered ribs. The corner house is of four bays out of a former five and has rusticated quoins and a parapet. The extensions of Suckling House to the E (technically Stuart Hall) are by *Boardman*, 1925: four circular windows. **STAINED GLASS** in the hall oriel, by *Kruger Gray*, 1925. The house was successively the home of members of the Suckling family, Robert Suckling being mayor in the C16. Part of the house converted to a cinema in 1978 by the *City Architect's Department* (job architect *Paul Mearing*).

WENSUM LODGE, King Street. Progressively converted by the County Council to an adult education and sports centre from 1966. Long associated with Jurnet the Jew, the property was in fact bought by Isaac, his son, in about 1225 from John Curry.

12 The very large façade to King Street has two gabled ranges separated by a wide section lit through mullioned and transomed windows with pediments. This part has a stepped N gable at r. angles to the rest. All except the l. gable dates probably from the early C17, but this l. gable conceals the

remains of a private house of the early C12 arranged at r. angles to the street. In the late C12 a N-S range was added parallel to the street where the C17 part now stands. The entrance porch was to the s, and was obliterated by the later building. The segment-headed door in the l. gable leads to the early C12 UNDERCROFT (now Jurnet's Club), which is in good order, and in five bays. When built it was on street level. The two w bays have roll- and hollow-moulded diagonal ribs, and the others groin vaults; the undercroft was clearly two rooms lit by windows in the s wall and separated by a round-arched doorway. In the NE corner a winder stair rose to the upper hall and on the outside on the s another stair gave additional access. Of the upper hall we know little, save that there was one, for the remains of a window were found in the s wall. In the late C15 the hall was raised in height, given its present scissor-braced roof and a four-centred window was inserted in the s wall. The four-centred fireplace added c. 1580.

In c. 1175 a N-S range was constructed, consisting of an open hall with three arcade bays to the s, i.e. a single aisled hall. Access into the undercroft was gained by the expedient of enlarging the w window which formerly lit the larger of the two rooms. The lower part of the N respond of this door survives. In about 1480 the aisle of the hall disappeared and a brick undercroft was constructed, of three bays with diagonal ribs. This might be of the same time as the modifications to the earlier upper hall. What happened to the late C12 hall above this new undercroft is impossible to say because early in the C17 the present block with the mullioned windows was built. In addition an entirely new range was added running N-S, parallel with the first house. This corresponds to the r. gable of the King Street façade. The house became divided into tenements in the C18, but came to the brewing family of John Youngs, who with Charles Crawshay developed the land E to the river and a considerable way S. The large MALTINGS extending E from the early C12 house went up in 1851. Subsequently acquired by Bullard & Sons in 1958 and the Youngs, Crawshay and Youngs company wound up. The remaining brewery buildings, of little architectural interest, were all converted into a students' hostel and an adult education centre in 1964-6. The Lincoln Ralphs SPORTS HALL, parallel with King Street to the s of the site, opened in 1968. **MURAL PAINTING** facing the brewery yard, of 1986 by *Walter Kershaw*.

SCHOOLS AND COLLEGES

ART SCHOOL, built as the Technical Institute, St George's Street. 1899 by *W. Douglas Wiles*, supervised by *A. E. Collins*, the City Engineer. Tall, red, with a long frontage to the river and a domed corner. Mixed stylistic components, including polygonal buttresses and round arches. The whole is depressing. Attached to it on the s is the former MIDDLE SCHOOL,

built in 1861, yellow and red brick, Gothic, and clumsily picturesque. By J. S. Benest. Opposite an Art School ANNEXE converted in 1967 from commercial premises.

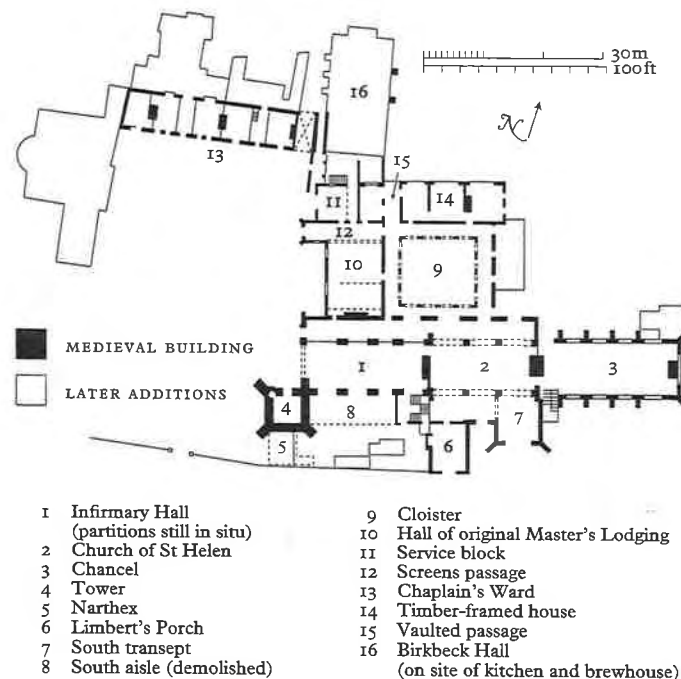
UNIVERSITY OF EAST ANGLIA. See *Norwich Villages*, p. 347.

HOSPITALS AND ALMSHOUSES

GREAT HOSPITAL, Bishopgate. Founded in 1249 by Bishop Walter de Suffield. It was intended as a house for decrepit chaplains and also to look after any poor sick people. In spite of later additions and sweeping alterations the C14 and C15 plan can still be made out, though little of the C13 remains. It has a long aisled infirmary hall followed by an aisleless chancel – the usual arrangement of cathedral and monastic infirmaries as well. It was a remarkably large building, over 200 ft long. It adds to the usual several unusual features, first the s tower projecting to the w beyond the w wall (money was left for it c. 1375), secondly the s porch (Limbert's Porch), three vaulted bays long, with plain, single-chamfered ribs and quite possibly of the C13 (its upper floor was repaired in 1754 when it received its windows with intersecting tracery), and thirdly the vaulted s transept. The latter two features are connected with the most extraordinary arrangement at the Great Hospital, namely the fact that the part reached by the s porch and including the s transept constituted and still constitutes a parish church, the church of ST HELEN. This is also the only part which is now easily accessible.

The chancel, rebuilt by Bishop Despenser c. 1380, has been horizontally divided to form the women's wards, the w parts of the nave to form the men's wards, leaving the centre part in church use. During the restorations of the early 1970s this function was discontinued but the partitions retained as show-pieces and further accommodation built elsewhere. The arrangement was always dubious but dates from Elizabethan times, although the timber Y-traceried windows must be Georgian. The ceiling of the chancel, however, survives as the ceiling of what is now Eagle Ward. It is a half-dodecagon in section and has panels filled with 252 spread-eagles and many bosses at the intersections. It was restored in 1950.

The rest of the church was rebuilt in the later C15, having shields of Prior Molet (1453–71) and Bishop Goldwell (1472–99), i.e. about 1470–1, and still has three bays with quatrefoil piers with thin polygonal shafts in the diagonals and polygonal capitals. The style looks later C14. The s transept chapel has a sumptuous lierne-vault, c. 1480, close in style to the vaults in the cathedral being put up by John Everard but different in pattern. Among the bosses are the Coronation of the Virgin, Nativity, Annunciation, Ascension and Resurrection, and also Saints and Apostles. The original colour is preserved. In the w wall of the remaining parts of the s aisle is a tiny three-light Perp window, like a miniature model. This is original and appears to be *in situ*, in which case the E bay of that part of the



Norwich, Great Hospital, Bishopgate.

Plan of medieval arrangements

s aisle which is now wards must in the C15 already have been walled off. Of the other parts of the church the 'nave' (Infirmary Hall) was a new extension w and its w window was very large. It is now blocked in brick and has four tiers of mullioned and transomed windows. Almost detached at the sw corner is the TOWER, which, as we have noted, had money left in c. 1375. Lancet openings to the w side and to the ringing chamber above. A C20 brick narthex was added to the s side under a low hipped roof. Two-light bell-openings. Plain later brick parapet. The chancel E window is Early Perp, of seven lights, as corresponds to its date, and the N windows alternate between a purely Perp pattern and one still reminiscent of Dec (four-petalled flower).

FURNISHINGS. – BOX PEWS and raised PULPIT at the E end. The IVORY PEW in the s transept, dated 1780, and inscribed with the names of *William Ivory* and his wife, is also a box pew, but it is Gothick, not of the dainty Strawberry Hill kind, but oddly heavy, as if it were Victorian. The details, even the lettering, have the same flavour. – BENCH ENDS. Quite a number, with poppyheads, and one with St Margaret on the 55 Dragon and 'hec' beneath for John Hecker, who was Master of

the Hospital in 1519–32. – SWORD and MACE RESTS. C18. Of wrought iron. – BANNER STAFF LOCKER. W of the entrance from the cloister.

To the N of the Infirmary Hall lies the CLOISTER. This was built, to judge by the carving in the spandrels of an E doorway, about 1450 (devices of Prior Moler again, and Bishop Lyhart, bishop 1446–70). It has straight-headed three-light cusped openings. Two doorways in the E wall, a smaller one in the N wall. The W range is the most interesting. This was the MASTER'S LODGING, and his hall with the three blocked doorways from the former screens passage to the kitchen and offices survives. The passage runs from a two-storeyed porch to the N walk of the cloister and separates the service block at r. angles to the hall itself. The hall has tie-beams with tracery with dragons and foliage and crown-posts, like those in Dragon Hall, King Street (q.v.). To the NE of this, as part of the original offices, a rib-vaulted room of two bays. The ribs are single-chamfered.

To the W of this a flint range was added in the C15. But this is now entirely changed. At r. angles to it stands the back of St Helen's House in Bishopgate (see Perambulation 2, p. 298). In the much-altered CHAPLAIN'S WARD (Chaplain's House) on the N side are two DOORS of c. 1530, no doubt belonging to the hospital. They have Early Renaissance decoration, three inscriptions, of which two are IHS and MARIA, and linenfold panels. N of the cloisters, and abutting it, is a flint-faced HOUSE with a ridge stack. It is however timber-framed and has remains of a crown-post roof. To its W side is a vaulted passage directly in line with the cloister W walk and a blocked four-centred doorway.

To the E of the old buildings are additional RANGES, single-storeyed, of gault brick, and of the accepted almshouse type. They date from the 1820s and later and allowed an increase in inmates from 98 in 1800 to 166 in 1833. More COTTAGES on the same lines provided in 1937 by *Stanley Weaver*, on a courtyard plan, altered 1972. ELAINE HERBERT HOUSE, E of the church. A range of twenty flats and a hospital ward by *Wearing, Hastings & Rossi* (job architect *A. P. Rossi*), 1972. PRIOR COURT. 1978–9. A three-storey block with a projecting entrance bay terminating in a shaped gable, by the same firm as the last (job architect *T. W. Norton*). BIRKBECK HALL, to the N. 1901, on the site of the medieval kitchens and brewhouse. By *Edward Boardman*. Finally, the RAILINGS, enclosing the main forecourt. Cast iron, 1799, by *John Browne*.

BETHEL HOSPITAL. See Perambulation 4.

DOUGHTY HOSPITAL. See Perambulation 1A.

NORFOLK AND NORWICH HOSPITAL. See Outer Norwich: Public Buildings.

BRIDGES

The oldest site is at FYE BRIDGE at the N end of Wensum Street, leading into Tombland, originally C13, rebuilt in 1829 by *Francis Stone*, and not adventurous. It was widened in 1921 and rebuilt in 1933 and is based on the only surviving medieval bridge, Bishop's Bridge at the E end of Bishopgate. BISHOP'S BRIDGE is assigned to c. 1340 and has three segmental arches. Brick is used in equal quantities with stone and flint. Projecting cutwaters. The W side of the bridge had a fortified gate until 1791. Next in date is *Soane's* BLACKFRIAR'S BRIDGE (or ST GEORGE'S BRIDGE), in St George's Street. This was built in 1783–4 with a single rusticated Portland stone arch and simple but effective cast-iron railings with little pediments at the ends. It has been widened since. Entirely of cast iron was the DUKE'S PALACE BRIDGE, 1822, removed when Duke Street was widened in 1972, and re-erected in the Castle Mall car park in 1992. FOUNDRY BRIDGE, facing Thorpe Station, of 1884 by *P. P. Marshall*: two stone piers and iron railings with quatrefoils in circles. Serving the demolished City Station by the Barn Road roundabout is STATION BRIDGE, 1882 by *Barnard, Bishop & Barnard*. Riveted steel girders and a cast-iron lattice balustrade. Pre-cast concrete companion immediately N, 1972. But the earliest iron bridge in Norwich is COSLANY BRIDGE (also known as ST MILES BRIDGE), Coslany Street, by *James Frost*, dated on a panel 1804. A stone rather than an iron design, it has a single span into stone abutments and panelled parapet railings. In the *Norwich Mercury* its novel principles of construction were praised. CARROW BRIDGE is of 1923 replacing *Arthur Browne's* iron bridge put up in 1810. The new bridge is, technically, a single-leaf roller bascule type. WHITEFRIARS BRIDGE, 1924–5 by *A. E. Collins*, the City Engineer, replaces one of 1591 which had been altered in 1835.

AGRICULTURAL HALL (Anglia House). See Perambulation 3A.

CINEMA CITY. See Suckling House.

BOER WAR MEMORIAL, Agricultural Hall Plain. See Perambulation 3A.

WORLD WAR MEMORIAL, Market Place. See Perambulation 4.

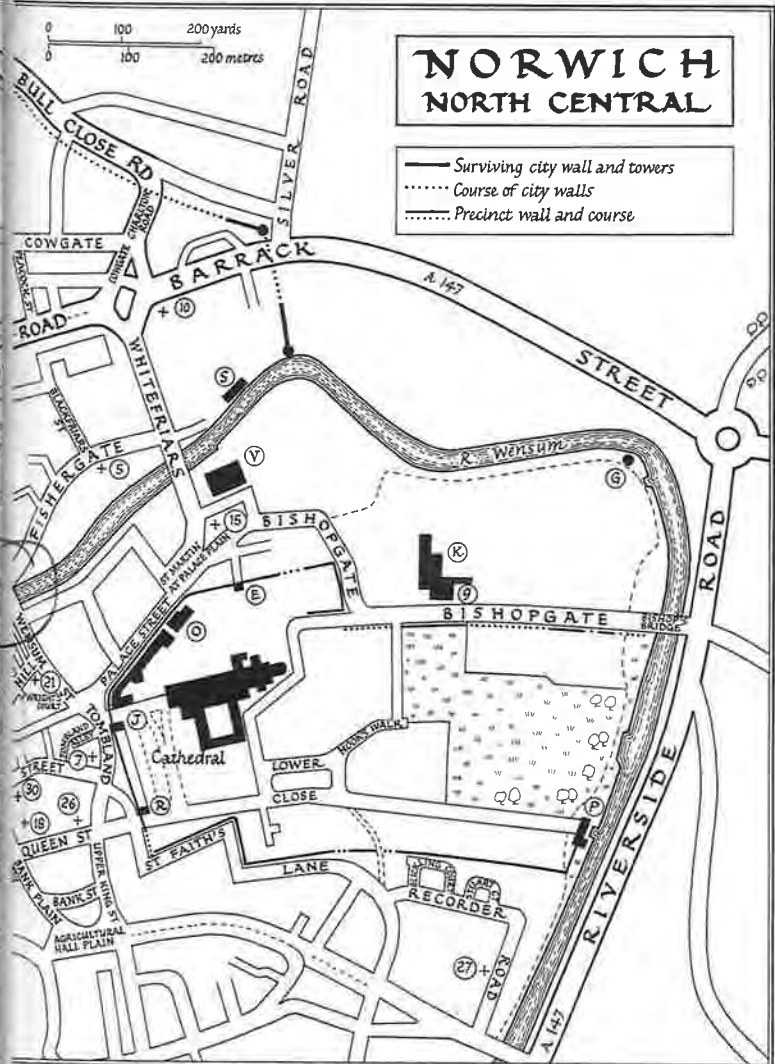
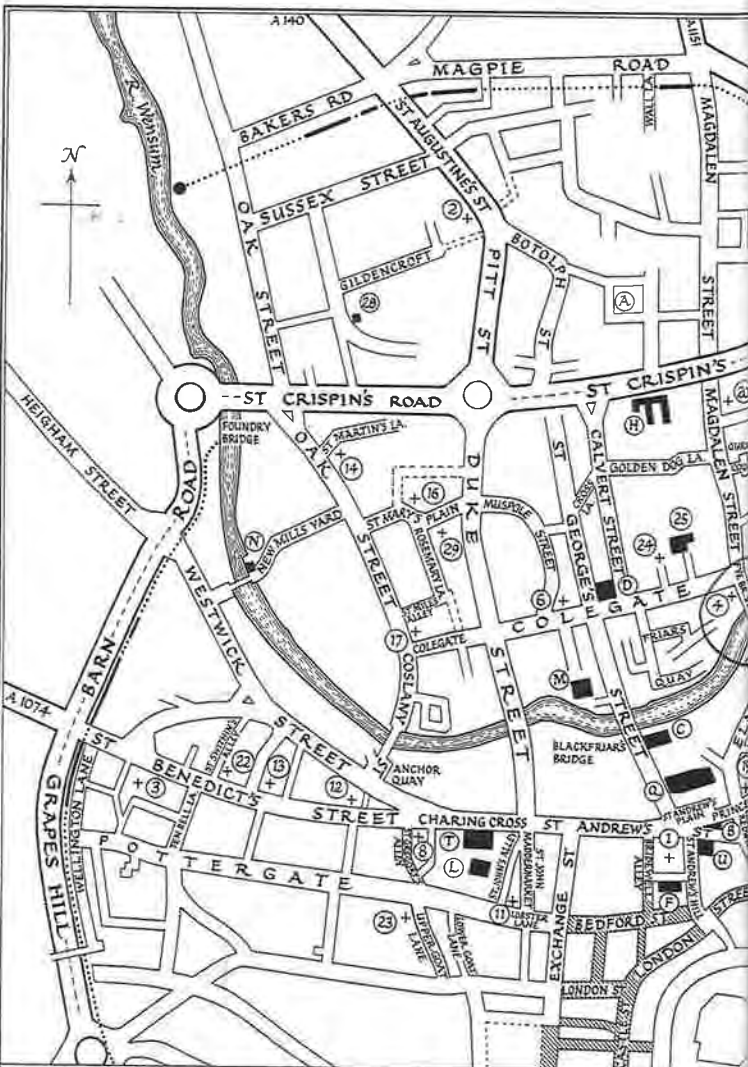
POST OFFICE. See Perambulation 3A.

PERAMBULATIONS

1. *Norwich over the Water, north of the river*

1A. *Between the river and St Crispin's Road, beginning at Tombland*

FYE BRIDGE STREET leads on from Wensum Street out of the centre to the N. Immediately over the bridge, at the corner of Fishergate, i.e. the river, Nos. 7–9, a shop with nice early C19 work at the first floor, with wide windows and coupled giant



**NORWICH
NORTH CENTRAL**

— Surviving city wall and towers
 Course of city walls
 Precinct wall and course

CHURCHES etc.

- | | | |
|----------------------|------------------------|--|
| ① St Andrew | ⑪ St John Maddermarket | ⑳ St Simon and St Jude |
| ② St Augustine | ⑫ St Laurence | ㉑ St Swithun |
| ③ St Benedict | ⑬ St Margaret | ㉒ Friends' Meeting House (Upper Goat Lane) |
| ④ St Clement | ⑭ St Martin at Oak | ㉓ Octagon Chapel |
| ⑤ St Edmund | ⑮ St Martin at Palace | ㉔ Old Meeting House |
| ⑥ St George Colegate | ⑯ St Mary Coslany | ㉕ St Mary the Less |
| ⑦ St George Tombland | ⑰ St Michael Coslany | ㉖ Church of Christ Scientist |
| ⑧ St Gregory | ⑱ St Michael at Plea | ㉗ Friends' Meeting House (Gildenhurst) |
| ⑨ St Helen | ㉒ St Peter Hungate | ㉘ St Mary's Baptist Church (croft) |
| ⑩ St James | ㉓ St Saviour | ㉙ United Reformed Church |

PUBLIC BUILDINGS etc.

- | | | |
|--------------------|--|--------------------------|
| A Anglia Square | H Doughty's Hospital | P Pull's Ferry |
| B Garsett House | J Erpingham Gate | Q St Andrew's Hall |
| C Art School | K Great Hospital | R St Ethelbert's Gate |
| D Bacon's House | L Maddermarket Theatre | S St James's Mill |
| E Bishop's Gate | M Merchants' Court | T Strangers' Hall Museum |
| F Bridewell Museum | N New Mills Pumping Stn | U Suckling House |
| G Cow Tower | O Norwich School (King Edward VI School) | V Magistrates' Court |

This map includes areas covered in perambulations 1, 2 and 5
 ▨ Pedestrian precinct

pilasters. According to DoE a C16 ceiling remains inside, but a full restoration of the building might reveal more, for it is part of a very large courtyard house put up in the 1540s for a grocer, Edmund Woode (mayor in 1548).

The most worthwhile parts of the house are visible in the present Nos. 11–15, the King of Hearts Arts Centre, restored and altered in 1990 by *John Sennitt*. There was a very grand central entrance in flint and stone, of which an angle shaft remains at the extreme r. (i.e. s) corner of the present building. Flint and stone end walls remain to the three-storey four-bay façade, which supports three C20 shop fronts. The C16 house was only two storeys high, raised in the C17 and from the later C18 progressively split into shops. A wing runs off to the rear with a rewarding s elevation. The ground floor is of galleted flint below a thirteen-light mullioned window set within a moulded brick surround. Timber-framed and jettied first floor lit through three windows of 1990, then a jettied C17 second floor carrying four gable dormers. In the w angle the restoration revealed a four-light mullioned and transomed window which has had a similar 1990 window added at r. angles to illuminate the new main staircase. The rear wing has one main room to each floor; the lower room (the Gallery) has a wide fireplace in the E wall and a fine ceiling of roll-moulded bridging beams with punched brattishing. Set between the beams is a flat timber ceiling composed of lozenge patterns added probably c.1590. The room above (the Music Room) also has multiple roll-mouldings to the grid of bridging beams, but the similarly moulded joists are all of 1990.

Opposite and s of St Clement's church is No. 8, the MISCHIEF TAVERN, presenting its major façade to the church. All of c.1600 but with plenty of C19 and C20 alterations. C17 surround to the yard entry at the r. The first floor has two six-light mullioned windows separated by a seven-light version, and three gable dormers. The street front rebuilt c.1900 after the road was widened for trams. In the bar at the front a small fireplace dated 1599 and the merchant's mark of Alexander Thurston (mayor 1600 and M.P. 1601).

The N continuation is MAGDALEN STREET, the main street N out of Norwich and the shopping centre for the old town on the other side of the river. In 1958–9 it received a much publicized facelift. Colours, lettering, street signs, street lighting, etc., were brought up to date, on the suggestion of the Civic Trust – its first public venture in doing, not pleading – and with the help of designs by *Misha Black*, *Kenneth Bayes* and three other Norwich architects. While all was still fresh it was a great, if deliberately modest, success, that is, it did not look as if imposed by anyone. A further refresher was given in 1993. Magdalen Gate, mentioned in 1272, was the last to be demolished in 1808. Almost all of the buildings lining the street were, or are, C17 with C19 façades, but few are striking. Of old buildings the following deserve a glance or more. Nos. 5–7 has three rebuilt dormer gables and a stepped N gable, probably mid-C18, but a

C17 timber-framed and jettied wing stands behind. Similarly at No. 19, though the two-bay street elevation is C19. Opposite, No. 24, of the mid C18, a substantial house of five bays plus one bay for the carriageway. Two and a half storeys, plain but with a nice doorway with unfluted columns and an open pediment, the shop fronts a disappointment. No. 29 has a doorway to the l. dated 1612 in one of the spandrels of its four-centred head and the initials of Thomas Shipdown, mayor in 1631, and six early C18 sashes to the first floor. Two rear wings also C17. Then to No. 31, GURNEY COURT, where Elizabeth Fry and Harriet Martineau were born, the perfect example of a Norwich back court, now with several uses and a Georgian skin. One late C16 range runs N–S, parallel to, but set back from, the road, presenting four first-floor and three ground-floor sashes to the courtyard elevation. Good panelled door to r. with a hood on foliate consoles and a fanlight. In the roof a range of gabled dormers. The range to the l., at r. angles, is also late C16, now in six C18 bays. Another panelled door to r., this time mid-C18 and with a flat hood on console brackets. The street façade followed, or was rebuilt, in the late C17, and has ten bays of C18 sashes. The central entrance to the yard is decorated with bowed reeded pilasters. The shop fronts are rather too mixed to be tasteful. The south range, inside the yard again, was the last to be built, c.1730, two storeys, this time five bays, panelled door to the r. with eared surround.

The climax to the street is No. 44, one of the most ornate Georgian façades in Norwich. It is today structurally one with Nos. 46 and 48, also Georgian in origins. Five bays, giant pilasters and a third storey above the cornice. Doorway with unfluted columns, a decorated metope frieze, a keystone head, and lively foliage in the spandrels. A Venetian window over. The most likely date is c.1740–50. In 1974 the interior was gutted for offices and the rear completely rebuilt, by *Rothermel, Cook & Edwards*. No. 48 was cut through for this purpose into Sackville Place.

At this point St Crispin's Road flies overhead and one must retrace one's steps back to the riverside and along Colegate. (For the remainder of Magdalen Street see Perambulation Ib.) COLEGATE runs from E to W, parallel with, and N of, the Wensum, connecting Magdalen Street with Coslany. Prosperous houses of the C18 master-weavers set the tone, those to the s originally with staithes running to the river, which became industrial in the C19, but declined in the C20. A major face-lift was begun in the mid 1970s, and now offices and flats dominate. Nos. 3–5, opposite St Clement, is Georgian, of five wide bays and two and a half storeys with plastered quoins. Doorway with a carved frame and a pediment on carved consoles. Then follow two more two-storey late C18 pairs of houses (Nos. 7–9 and 11–13) and Nos. 15–17, early C17 but altered in the C18 and C19. Old Meeting House Alley goes off N to the Meeting House (see p. 255). No. 19 is of two storeys and six bays and has, from the C17, a first-floor platband and mullioned and transomed

upper casements. But the moulded door surround under a pediment is c18 and the ground floor is lit by early c19 sashes. On the corner by the entrance to the Octagon Chapel (*see p. 254*) is the MARTINEAU MEMORIAL HALL, 1907 by *H. Chatfeild Clarke*, with a projecting corner bay still in the Norman Shaw style. In the high Diocletian windows to the N front STAINED GLASS by *J. & J. King*, 1908.

Opposite are two of the best early c18 houses in Norwich, the first No. 18, of seven bays and two storeys with a wide central dormer, plastered quoins, nicely carved eaves, and a doorway with a carved frame, fluted Ionic engaged columns, a pediment, a keystone head, and vermiculated spandrels. The doorcase is set high, with steps, to prevent flooding. The house was built for Thomas Harvey (mayor 1748, †1772) early in the c18, as the cartouche in the pediment over the rear door testifies. This door has been moved one bay N and blocked; it was as elaborate as the door to the street, and was so because the river behind formed an alternative entrance, although our view today is blocked by the Friars Quay development. The doorway led to a room with a fine plaster ceiling based around an oval centrepiece. Lugged chimneypiece, repeated in the room facing the street. Disappointing staircase with two twisted balusters to each tread.

Next to it, L-shaped and forming an irregular courtyard with No. 18, is No. 20, another Harvey house (Robert Harvey, †1773). The main red-brick front faces E, of five bays, the centre three bays broken forward, pedimented doorcase on unfluted columns fitted into the l. bay. In addition monumental giant Ionic pilasters, a parapet and a rainwater head dated 1743, although the house itself is earlier. The back (i.e. facing the river) is early c17 and has a ground-floor room with c18 plasterwork and a mid-c18 fireplace with two cherubs on the pediment. A doorcase goes with this, and these features are said to come from the Duke of Norfolk's palace by Duke Street (cf. *St Andrew's Street*, p. 325). Towards the street only a two-bay elevation, but the bonus of early c18 sashes. The house was bought by the City in 1972 and restored (*David Percival*, City Architect). Nos. 22 and 24 are both c17 but variously altered. Three storeys, the latter with part only of a first-floor jetty.

At this point FRIARS QUAY opens to the s. Until 1974 a run-down area of warehousing and timber yards. The three-storey housing put up by *Feilden & Mawson* (job architects *David Luckhurst* and *Ray Thompson*) is a surprise. In design the individual houses and flats are nothing special, even mediocre. See e.g. the timid and mean window openings, the sharp edges to each block, the poor proportion of roof to wall area, the roof lights sitting above the eaves, all very uncomfortable. It is 'Norfolk Cottage Vernacular' brought into a town (*see Introduction*, p.166). But the layout of the complex is excellent and imaginative, with much play on open spaces and sudden vistas. It falls only just short of being memorable. It is another part of the City's commendable effort to repopulate the inner city.

The site is bigger than it appears, stretching all the way to the river, and has some forty or more houses. The view from Fye Bridge is very fine.

Resuming Colegate, there is on the N side a stuccoed group. No. 25 is c19 with unfluted columns to the doorcase. Then Nos. 27-29 is timber-framed and plastered and no doubt c17, but raised in the c18 and given seven of the usual dormer gables and a rear range at that time. Converted to flats. BACON'S HOUSE (No. 31) is the premier house in the street. It has been subdivided into a variety of uses, residential and commercial, but it has survived thanks to the 1978 restoration by the *City Architect's Department* (City Architect *John Pogson*). The dates of construction are equally catholic, starting in the mid c15 as a range running up St George's Street, added to in succeeding centuries until it became a c17 courtyard house, the N range now gone. The timber-framed E range over a flint and stone ground floor facing Calvert Street was badly damaged by fire in 1925 and rebuilt. In the W gable-head of the front range (towards St George) are two small c15 two-light windows with hoodmoulds, but they are not *in situ*. The four-light stone windows are renewed or new. The N gable-end has two big ten-light timber cross-casements, one to each floor. To Colegate the jettied upper floor shows its timber framing between the six sash windows, the lower floor the flint, stone and some brick construction. There was a big reconstruction in 1878 when it was used as a shoe factory. Two doorways with decorated spandrels and wicket-doors within them with their own little decorated spandrels. The decoration here is Early Renaissance. The house is named after Henry Bacon, twice mayor, died 1567. His merchant's mark appears on the l. door, on the other the date 1596.

From here a detour s into the section of St George's Street N of the river. On the E side Nos. 25-29 are interesting as an early c16 range. For this ignore the c19 and c20 ground-floor details and notice instead the timber-framed upper floor. There is here one c18 cross-casement. The big gabled dormer is c17. No. 29 has an intact shop display window dated 1890, a little old-fashioned for then. (For the Art School etc., *see p. 275*.)

Back to Colegate. s of St George the bulk of the former NORWICH FACTORY, built as a shoe factory for Messrs Howlett & White by *Edward Boardman* in 1876. The early part is to the W, in seven bays and four storeys. The windows are set within brick piers, rusticated to the ground, rising to round arches under the eaves. In the middle a pedimented carriageway. In 1894 Boardman added a tower to the l. (E) followed by a further eight bays to create a façade 200 ft long, effectively with a central tower rising two storeys higher. In the tower a tall rusticated entrance. Elements of the 1876 design relate to out-working techniques for shoe manufacture, but only machines were catered for in the 90s. The factory was converted to numerous self-contained factory units in the 1980s, and to a creditable shopping arcade, MERCHANTS' COURT. A large

development including an internal covered courtyard with a restaurant, flats, shops and offices, representing a continuing shake-up of old industrial ghosts in this part of Norwich. The first part in the converted Norvic Shoe factory in 1984, the rest 1987-9, by *Lambert, Scott & Innes*. At the s end facing St George's Street is a completely new façade. A hotel is still in the planning stage at the time of writing.

To the w of the church is ST GEORGE'S PLAIN, and on the n two more Georgian houses, Nos. 47 and 51, the former with unfluted pilasters to the pedimented and rusticated doorway, the latter with an Adamish door surround with decorated frieze. Both offices now with huge and visible extensions behind. Opposite and to the w, No. 52 has a nice early C19 doorway too in the façade of that date, but the w gable suggests C17 origins. No. 57, the GOLDEN STAR, C17, greatly altered. Crossing Duke Street, No. 59 is humble but may be mentioned because one of the pediments of its two first-floor casements is dated 1660 and the other carries the figure 55. Jetty towards the street.

This brings us to Oak Street and COSLANY STREET. The s end was a typical industrial scene, with, on our l. before the river, Barnard, Bishop and Barnard's iron works of 1851 etc. The Coslany area was badly hit in World War II and the character further changed by slum clearances. It was in the late C19 a maze of small alleys and courtyards. Barnard's factory was swept away in favour of HOPPER'S YARD, a development of COUNCIL HOUSES on the bank of the Wensum, by the City Architect's Department, 1973-4 (City Architect *David Percival*). White concrete blocks contrast with dark pantile roofs. Between this and the street lies BARNARDS YARD, a later manifestation of the same thing, but in the obligatory brick of the 1980s. Both are successful, and a laudable solution for a decaying quarter.

Back to St Michael's church and up ST MILES ALLEY to its E. No. 1 is a late C16 house with the usual brick and flint ground floor supporting a jettied timber-framed upper floor. No. 1A, also jettied to the first floor, has been rendered. Where the alley turns sharply w Nos. 2-4 are a C17 range partly still jettied beneath the timber-framed upper floor. A date-plaque 1883 refers to one of many alterations.

The n continuation from St Miles Alley is ROSEMARY LANE, leading to ST MARY'S PLAIN. One building alone calls for a visit, PYKERELL'S HOUSE, sw of the church, technically No. 1 Rosemary Lane. An L-shaped building with a thatched roof, apart from a little pantiling to the l. Rendered flint to the ground floor and timber-framed above, with a jetty. The four-light early C19 casement is what it looks like - a public-house feature, but the house is domestic again. Named after Thomas Pykerell, mayor 1525, 1533 and 1538, who probably added the front range c. 1525. The rear range is more interesting as it was a late C15 open hall complete with a full-height oriel dais window, but the hall is now floored. Queen-post roof with moulded tie-

beams, so meant to be seen. The restoration after the war probably is accurate, but one should know that it was completely gutted by a bomb and only some timbers were good enough for reuse.

The route now turns E, through small lanes which traverse the larger streets running N-S, and where much rehabilitation has taken place since the 1970s. The first big street is DUKE STREET, which was widened in 1972 to become a main feeder for the Inner Link Road. At the junction with Muspole Street Nos. 69-89. Two ranges parallel to each other and with Muspole Street went up c. 1480, now rather altered. However the coved first-floor jetty remains to the long Muspole Street frontage, and above it is a treat - mathematical tiles. Jetty also to the courtyard side (s) of the other parallel range. In the C16 and C17 two further ranges were added to form the courtyard plan, with the elevation to Duke Street jettied too. Facing it No. 67. Two storeys, C17 jetty to N. Further s No. 34, with a handsome early C19 doorcase and fanlight.

Muspole Street leads via Alms Lane to ST GEORGE'S STREET.

The northern section of St George's Street has Nos. 80-82, an early C16 house with a flint and brick ground floor and a jettied and timber-framed upper storey, evidently extended to the N in the late C16. Further N St George's Street abruptly finishes at St Crispin's Road, where crouching beneath new or renewed offices and factories on the E side is a C17 two-storeyed flint and brick house with a pair of gable dormers much renovated in 1985-6.* To the E into CROSS LANE, and to No. 5, THE LITTLE PORTION MISSION HOUSE, formerly the Rifleman pub. A timber-framed C17 building of two storeys with a pair of the big gabled dormers characteristic of the C16 and C17 Norwich style. Wide, irregularly spaced sashes and tripartite sashes and a doorway under the same hood as a small display window.

This brings CALVERT STREET. Just s of the Cross Lane junction, two good late C18 houses, one of six bays, the other of five, both with open-pedimented doorcases. Towards the s end on the l. POPE'S BUILDINGS. A pair of late C18 coach houses restored and converted to flats in 1972-3 as part of the City Architect's (*David Percival*) programme of refurbishing the redundant manufacturing centre (job architect *Nicholas Cannell*). Four-bay front, centre two bays projecting under a pediment. Cross-casements, even in the blocked segmental carriage arches r. and l. To the street a doorway with a Gibbs surround. No. 1 (renumbered 2-9 Octagon Court), of six bays with rusticated quoins, must have been quite stately when it was built about 1700. Converted to flats. The front steps back in two jumps. Three storeys. The fenestration all sashes and casements. Inside is a staircase with three turned balusters

* The single-bay No. 65, once dated 1670 on a plaque, and one of the last weaver's cottages to be built, has been demolished. A new plaque with the same date set up instead on No. 63 in 1986.

to each tread and carved tread-ends. Also a nice mid-C18 overmantel and some C18 panelling.

To the N of the Cross Lane junction Calvert Street takes on the same commercial aspect as St George's Street, but one diverts at once r. into GOLDEN DOG LANE. The principal building is DOUGHTY'S HOSPITAL, its stepped gables a distraction to traffic negotiating the St Crispin's flyover to the N. Built originally in 1687 for twenty-four poor men and eight poor women, as a plaque recalls. William Doughty was the benefactor and it cost him £6,000. The plaque also records the rebuilding in 1869-70 by *E. E. Benest*. Red brick, three wings round a court, each with a first-floor balcony-walk serving the four flats to each floor in each wing. Arched doorways. The first building was single-storeyed. Excellent enlightened stuff by Benest and the Trustees. Extended 1975 by *B. Hastings* and still sheltered housing. Extensive refurbishment in 1994 by *Wearing, Hastings & Norton*.

Golden Dog Lane emerges in Magdalen Street (*see above*). From here one can turn N to start Perambulation 1b or s to return to Tombland, taking in a detour along Fishergate to Jarrold's Printing Works on Whitefriars.

FISHERGATE runs off to the E just N of Fye Bridge, and is, apart from the former St Edmund, entirely devoid of interest since the R.C. church and *J. S. Benest's* School of 1864 were demolished. Crossing at the end is WHITEFRIARS (a street), formerly the main part of Cowgate. In 1857 Cowgate was 'one of the most picturesque street views the city affords', but it starts now at the N end with warehouses E and W, the latter a red-brick monolith. At the SE end, i.e. immediately by the River Wensum, JARROLD'S PRINTING WORKS (St James's Mill). They include two unexpected and very different things, one small, one large. The large one is their splendid wedge-shaped, six-storeyed old building, of red brick with a dome at the W corner. This was built for a yarn mill, in an ill-fated attempt to revive the fortunes of a once flourishing Norwich trade. There were three mills, one of 1834 and a second of 1836-9, designed by *John Brown* (both demolished c.1912), and finally the New Mill of 1839, which is the present and only one. *Richard Parkinson* is credited with the design by some, *John Brown* by others. Ian Nairn called it 'the noblest of all English Industrial Revolution Mills', a nobility not derived from any adherence to the vernacular, as has been claimed. The dome is certainly not vernacular in the way in which the parapet rises towards it, nor is the stress on the third floor by way of blank tympana over the windows, a motif familiar from Ivory's houses of the 1770s (cf. e.g. All Saints Green and Surrey Street) and Soane's of the 1780s. In 1991 *Lambert, Scott & Innes* converted the upper three storeys for offices. The small surprise is the remains of the CARMELITE HOUSE which occupied the site between 1256 and 1538 (founded by Philip de Cougate). A two-centred arch with mouldings suggesting a later C14 date

remains just N of Whitefriars Bridge, but the UNDERCROFT 70 yds N of this is rather earlier. The undercroft is now JARROLD'S PRINTING MUSEUM. The walls are of flint and brick, c.1300. Sexpartite vault ribs which are probably C15.

1b. N of St Crispin's Road to the city walls, beginning at Anglia Square, Magdalen Street

The ring road of the early 1970s (*see Norwich Introduction*, p. 168) has cut the medieval city in two and marked the division with huge commercial palaces, although there remains a lot of earlier building to be appreciated. Magdalen Street itself is bisected by St Crispin's Road FLYOVER (1971 by *Monty Gaynor of Sir Alexander Gibbs & Partners*). It has the merit of being of thin section, but one would nevertheless wish it away. From here one is catapulted into the C20, for on the l. is the ANGLIA SQUARE SHOPPING CENTRE, part of the new Norwich which emerged after the Inner Link Road was constructed. It includes the H.M.S.O. building (*see below*). The ODEON CINEMA is a massive pile, concrete-faced and raised on piles to allow vehicle access beneath it, the access road itself raised high. The auditorium is a vast space, with 1,016 seats arranged on a steep slope - steeper than usual. Opened in 1971. By *Alan Cooke & Partners*, who handled the whole development. Much further N on the E side No. 135 (formerly the Jacquard Club, undergoing conversion at the time of writing) is set edge-on to the street. C17 timber-framed and jettied first floor, remains of mullioned windows visible inside. A jettied C17 rear wing to No. 137 also. At the N end on the opposite corner to the Artichoke pub the remains of the town walls come into view, and one can follow their route, but their route only, SE down Bull Close Road as far as Charlton Road and the rump of Cowgate running W.

To appreciate further the impact of the ring road one must return to the flyover and proceed W. First on the S an office block, AUSTIN HOUSE and CAVELL HOUSE, completed in 1994 by *C. Garner of Feilden & Mawson*. It reflects the welcome softening of approach since the late 1980s. Steel-framed, but clad with red and buff bricks, with cambered window openings and a round corner turret, imitating a Victorian predecessor of 1870. There are two blocks straddling Calvert Street, which runs under a lame first-floor walkway. Next W is ST CRISPIN'S HOUSE, an office block by *Alan Cooke Associates*, 1975, dominating the roundabout at the Duke Street junction. Perfectly typical of its date with a main elevational articulation of horizontal concrete slabs. Opposite, set back from the Botolph Street junction, SOVEREIGN HOUSE, the huge H.M.S.O. building erected when the organization moved from London; anonymous design of 1966-8 by *Alan Cooke Associates*, with glazed 'spiral' staircases at each end.

BOTOLPH STREET, which bends away to the N past Sovereign House, is literally a wasteland. It once boasted the most interesting factory building in Norwich, Messrs Roberts, of 1903,

by *A. F. Scott*. It was of European importance but was demolished in 1967 to make way for the H.M.S.O. The same fate met the C17 and C18 houses in PITT STREET, which runs parallel and meets Botolph Street at St Augustine's Street. At this junction No. 71: a C20 shop but below is a C15 brick UNDERCROFT with quadripartite vaults and side chambers.

At this point GILDENCROFT to the w, immediately s of St Augustine's church. The area round Gildencroft was largely open fields when St Augustine's Gate was demolished in 1794. In the C19 the area w to Oak Street and s to St Martin's Lane was an infestation of alleys and small houses devoted to the textile industry. But there is an impressively long, even row of two-storeyed timber-framed cottages, Nos. 2-12 facing the church. C16 with a first-floor jetty, altered C17 and C18. When built each had a central door and one window r. and l. They were rescued in 1957 and restored by *M. E. Gooch*.

ST AUGUSTINE'S STREET has a mixed assortment of shops, none immediately notable. On the E side No. 5, a former pub. Four bays and three storeys, looking C18 but this is a refacing and heightening of an early C17 façade. Through the carriage entry to the l. into ROSE YARD and a two-storey jettied block on the r. Then follow Nos. 7-11, late C18 and early C19. At the back of Nos. 13-15 is a late C16 range running parallel to the street - an odd thing, probably the remnants of a courtyard house. Some mullioned and transomed windows. A C17 two-storey house is embedded in the otherwise late C18 No. 21. Nos. 23-25 are a C17 row with five gablets to the street, restored in 1986-9 by *Russell Vincent*. On the w side Nos. 22-24 have a late C18 front four bays wide, but inside is evidence of an early C16 timber-framed house which appears to have had a single-storey aisle at the back. Remains only of a queen-post roof. Finally, the three C19 bays of Nos. 26-30 hide an early C16 timber frame according to the DoE.

SUSSEX STREET takes us to the w. Built up in 1821-4, and an early example of an unassuming but deliberate development within the walls. Everything is about this date, at least near the E end (C20 factories and housing at the w end). The C19 contributed terraces of three-storeyed houses with modestly decorated doorways on the N side which were converted to flats in 1971 by *Edward Skipper & Associates* and given rear extensions to fit the purpose. There were two terraces, the gap filled in. The nicest is the three-bay No. 21 with Greek Doric columns *in antis*. Nos. 13-19 have doorcases of the type with reeded surrounds and little roundels in the corners. On the s side two-storeyed terraces, Nos. 4-10 with the date 1824. No. 22 is similar to No. 21, and with the same sort of doorcase. Nos. 26-40 are a row of eight, perhaps slightly later than 1830. It is striking how the details and widths vary.

OAK STREET has, facing Sussex Street, No. 127, THE GREAT HALL, badly war-damaged. This was a flint and brick hall-house of the early C15, remodelled in the early C16. Blocked doorway under a four-centred head to the l. of the s face; to

the r. a bay window replacing a C15 oriel, two frieze windows. N elevation lit through a twelve-light mullioned and transomed window. The arch to a former door remains to the r. The hall has been floored inside, and the top half of the wide early C16 oriel window pokes up oddly through this floor. Queen-post roof. Gable to Oak Street. It is remarkable how far N the medieval Norwich went.

Further s, towards St Crispin's Road, No. 108 is a C17 house of two storeys and two bays, and Nos. 100-106, a group of timber-framed plastered houses with jetties. Late C16 with various additions. Saved from demolition in 1938 and restored, and restored again and split into flats in 1973 by *Feilden & Mawson*. Turning r. along St Crispin's Road, by the bridge, a PUBLIC URINAL. It is decagonal, has a glazed roof with a raised ventilation louvre, glazed again, and - here is the amazing thing - is of patterned concrete and dates from 1919. Is this the earliest known concrete urinal in England? Oak Street continues s, and at once on the r. SILKFIELDS. A group of sheltered housing ¹²² round two courtyards in the space between the street and the river, once again on the site of redundant factories. 1990-2 by the *City Architect's Department* (job architect *P. Mearing*). The usual varied roof angles, with funny gablets, almost a Post-modern vernacular.

NEW MILLS YARD opens off Oak Street to the sw. The NEW MILLS PUMPING STATION occupies the site of the town mills. The building of 1868 was renovated in 1897 to become the COMPRESSION HOUSE where compressed air pumped sewage to Trowse, powered by water wheels. Such machinery is only known to survive elsewhere at the Houses of Parliament. A small rectangular building straddling the river, of six bays, half-hipped roof and two triangular dormers. Of red and blue brick. Cleaned up in 1986-8 with the intention of opening to the public.

From here one can return to Oak Street, continue s into Cosland Street to St Miles Bridge and via the Riverside Walk E back to Tombland. For the Anchor Quay development *see* Perambulation 5b, p. 328.

2. Cathedral Quarter, beginning and ending at Tombland

TOMBLAND, w of the precinct. The name has nothing to do with tombs, but means an empty or open space. Tombland was the site of the Saxon market, associated with the C8-C9 settlement of Conesford, and by the early C10 it was the administrative centre of a unified *Norvic*. The present size and shape, however, have more to do with the Norman foundation of the cathedral and the establishment of the Close. Starting in the SE corner by St Ethelbert's Gate there are, on the s side, an even row of Georgian red-brick houses of two and a half storeys or higher (Nos. 26-29). Two of them (Nos. 26 and 27) have brick quoins. Doric doorcase with a pediment to No. 26. The back of this three-storey house was rebuilt late in the C20. On its E is a

carriage arch leading to the narrow winding St Faith's Lane.

Under this part is a C15 brick and stone UNDERCROFT.

The w side is more varied, but the first block, up to Princes Street, is outwardly Georgian too, and all in three storeys. No. 3 has a Greek Doric porch and rustication, No. 4 is Early Georgian, with segment-headed sash windows, vertically laced with blue brick. Three bays. Another C15 brick UNDERCROFT: three bays of chamfered diagonal ribs and transverse ribs. Wall arches too. There were four side chambers, one now gone. No. 5 is c. 1740-50, of seven bays with a deep projecting Adamish porch decorated with a swag on the frieze, and a nice staircase with twisted balusters. No. 6 has four bays, an altered ground floor and at the corner inside an early C16 timbered ceiling and a dragon beam for a former corner jetty. The E side is of course dominated by the precinct gates. Between them is a series of C18 and C19 houses built against the precinct walls. From the s first No. 25, early C19 but with a late C20 restaurant front, and an C18 brick attachment to its N, of three bays. This is continuous inside with its neighbour. The most remarkable house is No. 24, ST ETHELBERTS, 1888, by *E. P. Willins*, rather wildly Norman Shavian, but symmetrical. A big shell-hood over the doorway, mullioned and transomed ground-floor windows, oriels above, hung about with swags. Three big gabled dormers. Nos. 22-23 are both C19, No. 21 mid-C18.

At this point the rectangle of Tombland dramatically narrows to the N, and now on the w side are some of the oldest buildings. No. 8, next to the Edith Cavell pub, has a C20 shop front, and applied timber cladding to the upper storey and the gable concealing a genuine early C16 timber frame. No. 12 is a narrow C17 house on a typical long thin plot. Jettied timber-framed upper floor and then the biggest imaginable gabled dormer, so big that it manages two storeys. Then an early C19 two- by three-bay house and shop cutting back to Tombland Alley. No. 14 (AUGUSTINE STEWARD'S HOUSE), built for Augustine Steward, three times Mayor of Norwich (1540, 1543 and 1556). There is, or rather used to be, the date 1549 on the front. The house is, obviously, timber-framed, two storeys and attic with jettied overhangs and an underpassage to the churchyard of St George at the l. The narrow front is irregularly pierced by later windows but there is evidence of a C16 shop front. At the back is a long range rebuilt above the jetty in the C17 and given projecting windows (one remains) and extended a further bay w. Major restoration c. 1900. In the first floor of this part are two four-centred fireplaces. Roof rebuilt after a fire in 1944. The whole is picturesque in the extreme. More restorations in 1962 after the building was bought by the City, and again in 1991-4, seemingly perpetual. Then the four-gabled SAMSON AND HERCULES HOUSE, so called after its porch with the two most debonair and sleepy of English strong men replaced here in 1890.* The house is said to have been built in 1657, but it has

* Removed at the time of writing.

been greatly altered especially in 1952-5 by *J. P. Chaplin* after a fire of 1948. Underneath it are some arches of medieval rooms.

On the corner No. 17, The LOUIS MARCHESI pub, a lucky survivor of the 1507 fire. The range to the street is c. 1480. Two C19 mullioned and transomed windows to the ground floor separated by a C19 door. Also C19 is the applied timber framing above) and the big mullioned and transomed window, but there are C15 jowled principal studs behind. The original roof is identifiable from one surviving truss as a clasped purlin type with diminished principals and cambered collars. The back wing is early C16, although refaced, possibly a post-fire rebuild, standing on a C15 UNDERCROFT. The undercroft consists of two brick bays with double-chamfered ribs and three side chambers. The ground-floor room immediately above has good roll-moulded early C16 bridging beams and joists.

The N end of Tombland is taken up by the MAID'S HEAD HOTEL. A complicated building history made the more difficult since at least six separate buildings have been identified, but beginning with the C15 in the cellars. It was a hotel very early, Sir John Paston advising a visitor in 1472 'if he tery at norwyche ther whylys, it were best to sette hys horse at the Maydes Hedde'. Towards Tombland there is a brick front on the r., 1957 by *J. Owen Bond & Son*, a wholly redone half-timbered part on the l., probably 1889 by *Herbert Green* while he was busy pulling the interior about. The Wensum Street front shows its timber frame in the jetties. Opposite, against the precinct walls by Erpingham Gate is a STATUE of Edith Cavell † 1915 by *J. G. Gordon Munn* and made in 1918, moved from the middle of the road 1992. The bust is bronze. On the tall plinth a soldier throws up a wreath hoop-la style.

Leave Tombland to the s, by UPPER KING STREET. No. 3 has a brick ground floor, which is probably an underbuild since the first floor has a jettied C17 timber frame. No. 17, the NORFOLK CLUB, lies back from the street. Georgian, five bays, two and a half storeys and an additional recessed bay to the r. The centre bay has a door surround with Doric columns and pediment. Hipped roof. Panelling to the principal first-floor room and a collection of respectable fire surrounds. It was the Crown Bank from 1792 until new premises were provided in 1866 in what is now Hardwick House, Agricultural Hall Plain.

Sharp r. into Bank Street, and r. again into BANK PLAIN (for the Bank see p. 303). No. 5, on the corner with Queen Street, an office block of 1899 by *Edward Boardman*, ashlar-faced. Three storeys in three bays, the ground floor with an arcade of engaged columns and Corinthian pilasters. Pedimented upper tripartite sashes, repeated in the two bays to Queen Street. QUEEN STREET has, halfway down, off its N side, the OLD BANK OF ENGLAND COURT. A seven-bay house on the l., of two and a half storeys, at r. angles to the street. Three-bay pediment. Doorway with pediment on Corinthian columns. The rest of the court less regular because of its late C17 beginnings, but

with two more doorways, the l. one dated 1875, the other with engaged Doric columns under a pediment. The s side starts at the junction with Bank Plain with *Boardman's* 1899 offices (see above) and continues with a late C17 timber-framed and jettied pub, six window-bays wide. Much altered (including a third floor) in the C19. No. 3, the BANK OF SCOTLAND, is an arresting design of 1988 by *Lambert, Scott & Innes*. Three storeys high in seven bays, the upper two floors carried on open brick-clad piers, and given an external skeleton of timber posts standing free of the wall. These posts cant out at the top to support a timber canopy, such as one might expect in, say, New Orleans. The motif later to be repeated in the gateways to Castle Mall. Underneath (but mostly under the building abutting to the E) is another C15 brick UNDERCROFT with a winder staircase intact at the NW corner. Usual brick barrel-vaults. (A C16 ceiling and some late C15 woodwork were discovered in 1922.)

Resume Bank Plain and its continuation, REDWELL STREET. For Church House, see Princes Street United Reformed Church. No. 2, opposite Queen Street, is outwardly an unprepossessing three-bay house with a C20 shop front. Under the pavement, however, is a two-bay sexpartite brick UNDERCROFT, with wall arches and a side chamber. Along the s side a curious corridor arrangement. All this C15. Next and opposite St Michael-at-Plea, offices originally for the Eastern Daily Press, 1958-9 by *Yates, Cook & Darbyshire* of London. Slightly curving façade with predominance of windows, nineteen bays wide. The same architects did the newspaper's new headquarters (see Perambulation 3a, p. 305).

PRINCES STREET opens up on the r., connecting Tombland with St Andrew's Street and Blackfriars. First GARSETT HOUSE, No. 1, facing down St Andrew's Plain. Not as large as it has been, thanks to the needs of the new trams in 1899 which shaved all one side. It is timber-framed and dates from 1589. It has two overhangs, both with carved angle brackets. There are also remains of mullioned windows, and there is a shaped gable to the s split by a corbelled-out external stack and a nicely *ingénu* Greek Doric porch to the w. The house is now the seat of the Norfolk and Norwich Archaeological Society. Then Nos. 3-5, a pair of C18 red-brick houses converted to offices and entered through a pedimented doorway on engaged columns. Nos. 7-9 are early C19, red brick again, of two bays and three storeys, one (No. 7) with a pedimented doorcase on pilasters, the other with detached Doric columns *in antis* with pilasters but no pediment. Their chief interest is in the UNDERCROFTS, both C15, of brick, both barrel-vaulted. The one beneath No. 9 has plain unchamfered ribs and an original doorway at the NW corner as well as four subsidiary chambers. Then the United Reformed Church, see p. 255.

The N side of Princes Street is one of the best street sequences in Norwich. Nos. 4-6, at the corner of Elm Hill, is described under Elm Hill (see below). But the best houses are E of St

Peter Hungate. They start quietly at No. 8, a late C18 front but returning into MANDELL'S COURT as a seven-bay elevation in flint and brick. Nos. 10-12 have a C17 jetty to the first floor and a carriage arch to the l., but the appearance of the details dates from the 1964 restoration. No. 14 has two provincially heavy Ionic doorcases added early in the C19, the columns seeming to support the first-floor overhang. The C17 house this expresses has been heightened into a third storey. Nos. 16-18 are firmly of the mid C18 and have a pair of pedimented Gibbs door-surrounds in the centre bays, which break forward from the rest of the six-bay elevation. No. 20 has a C15 UNDERCROFT at the back, in two bays, the brick vault with sexpartite ribs. Parallel to the street is an early C16 barrel-vaulted cellar. The ground floor has a disappointing C20 shop front, but a jettied first floor with exposed studs. The sashes obviously are insertions, the small l. one at least C18. The rear range is reached from the passageway to the l. and is also jettied, with herringbone nogging. Many mullioned and mullioned-and-transomed windows, of various dates of restoration but essentially authentic. The jettied No. 22 is of the mid C17, two bays and with a single gabled dormer of generous size. All but rebuilt 1966-7 following a fire. No. 24 is of C17 origins and has herringbone nogging between the studs of the jettied first floor. The ground floor is graced with a C19 mock-Tudor door complete with spandrel carving; mullioned windows. At the corner with Tombland Alley, No. 26 is entered through an early C19 doorcase with engaged Doric columns. Jettied first floor; C17. These last two houses restored by *Cecil Upcher* in 1932 and 1956 respectively.

From here one must retrace one's steps for the pleasures of ELM HILL. The fire of March 1507 raged for four days and dispatched almost all of the early medieval buildings, but reconstruction was rapid. By the mid C19 the prosperous medieval area in the triangle with Tombland and Princes Street had declined into slums, so much so that the Corporation in the 1920s considered demolition. But the Norwich Society was formed, reported on the buildings, and Elm Hill instead was restored from 1927 and is now the most picturesque street in the town. It was widened in 1907 and curls down from Princes Street and St Peter Hungate to Wensum Street.

At the start Nos. 2-4, rounding the corner with Princes Street. Built c. 1619, it has rusticated blocks imitated in plaster and three gabled dormers looking s and E. The first floor jettied over a brick ground floor. It is said to have upper crucks in the roof, and 1619 is exactly the time for them in Norfolk. Nos. 6-8 are an C18 red-brick pair, and next to them rises the chancel of the Blackfriars. Opposite, No. 9 (THE BRITON'S ARMS) at the NW corner of the churchyard is distinguished by its position. It was a *béguinage*, a community of religious women, in the early C15, and is the only house here to have survived the fire in 1507. It has a medieval doorway with a two-centred head towards the churchyard, but is otherwise timber-framed, with

jetties on both floors. Mullioned casements. The upper floor has arcading on the w and s sides, a feature as attractive as it is unusual. Restored 1953. On its NE side is a pretty triangle no longer with the elm tree planted in 1895: † 1979 of Dutch elm disease, but its replacement doing well. Nos. 12–16 opposite are timber-framed too, early C16, and jettied over a brick ground floor. The range has six first-floor casements, one blocked. The ground floor variously pierced by windows and doors and, in the middle, a four-centred arch leading to a passage to the rear, closed by a studded door with a wicket. Three big gabled dormers. Behind is THE MONASTERY, an early C18 brick house of three storeys in three bays. Then a fine sequence of houses with overhangs along the N side of Elm Hill. No. 18 has a rendered C18 front with a mid-C19 shop front, No. 20 retains part of its C15 barrel-vaulted cellar and has C17 mullioned and transomed windows to the front as well as another C19 shop front. Then Nos. 22–24 (THE STRANGERS' CLUB), early C16 and C17, with a dainty Perp frieze in the wooden lintel of the carriageway on the l. with the mark of the Mercers, and large mullioned and transomed windows further r., one of six, one of ten lights. Brick nogging on the long upper floor. At the back in a C16 wing extending at r. angles a brick doorway with a two-centred head. On the first floor moulded beams and a fireplace obtained from a house nearby.

Backtracking slightly to the triangular space, and facing it, Nos. 21–27, C17 timber frame, with a horizontal jetty above a wedge-shaped ground floor owing to the slope of the ground. On the s side of the little space, Nos. 11–13, an C18 pair of brick houses (now a shop) of two storeys and four bays. The UNDERCROFT is C15, with the usual brick barrel-vault extending s from No. 11. Advancing along the SE side, next is No. 29, C17 again, the jetty mostly covered. Then Nos. 31–35 and quickly Nos. 37–39, all C18 red-brick houses with shops. The passage between the latter leads to one of those occasional delights of Norwich, an enclosed and secret little garden, NORRIS COURT GARDENS, cleared only in 1955. Next, Nos. 41–43, PETTUS HOUSE, a back with a timber frame. Extensively restored 1948–9 by the *City Engineers* (City Engineer H. C. Rowley). It was the, or rather a, town house of the Pastons, the original having been a large courtyard house extending over all of Wright's Court to the SE of St Simon and St Jude. The present house was rebuilt by Augustine Steward after the 1507 fire. The two parts have long been separately occupied and have diverging histories. The r. part (No. 41) has a good early C19 double shop front with thin columns. Jettied upper floor with the studwork exposed and a middle rail under a continuous row of five two-light Perp windows with pretty tracery. Only the centre pair are now open, and these altered, but the tremendous effect can be visualized. Gabled dormer modest by the standards of its neighbour. The l. part (No. 43) has a plastered doorcase and two ground-floor sashes, a mullioned window above and two gabled dormers, one large, one small.

Opening under a four-centred arch to the rear is WRIGHT'S COURT. On the r. and closing the elevation directly ahead are Nos. 1–3 and 3A. All C16, variously restored, various mullioned windows. Facing back down the court the house at the end has an upper projecting window of eight transomed lights, and inside a good bridging beam with vine-trail decoration, c. 1510. Back in Elm Hill proper and on the opposite side Nos. 28–30. Another C15 set of brick barrel-vaulted UNDERCROFTS, here very extensive. Above ground there is a central carriage arch flanked by ugly C20 windows r. and l. Then a jetty and all above clad with mathematical tiles, a great rarity in Norfolk. This all early C19. The panelling inside reset c. 1800, and the remainder generally altered. At the back, outside, is a C17 flint and brick range with mullioned and transomed windows. Next door, No. 30A, is another example of early C19 mathematical tile cladding, but again there is C17 work to the rear. No. 32 is C17, rendered timber frame, cut down a storey in 1927 from its former three storeys. The carriage arch to the rear has a moulded frame and brackets and beyond is a stone arch. Two cross-casements to first floor. Next Nos. 34–36 (FLINT HOUSE), c. 1540 and Georgianized, with a flint ground floor with two small C17 wooden windows and an overhanging upper floor. The upper floor, nicely colourwashed, has a row of nine C19 sashes, restored or renewed, and in the roof are four flat-topped dormers. At once noticeable on the ground floor are the vents for a cellar, and here indeed is another C15 barrel-vaulted UNDERCROFT extending under the road from an C18 cellar. The ground-floor front has a central carriage entrance, six more sashes and two doorways. The doorway to the l. has an Adamish door surround with curious, somewhat rustic fluted capitals. The other door has panelled reveals and rusticated pilasters. Inside, the disposition of rooms rather altered, but late C16 bridging beams remain. Opposite St Simon and St Jude No. 38, the former RECTORY, now a shop, with a late C19 display window. Brick, C18, three storeys. Finally, on the corner with Wensum Street, No. 40, C17 but almost all rebuilt in the C20. There is not a single house in Elm Hill which could be disturbing.

Turn r. at Wensum Street, round the Maid's Head and into PALACE STREET. The street faces the NW part of the cathedral precinct. Nos. 1–5 are timber-framed with a first-floor jetty. The late C16 character is not enhanced by the C20 shop fronts. No. 17 was built as a mid-C18 house, now flats. Of brick, five bays, rusticated brick quoins, door surround with Doric pilasters, metope frieze and pediment. Arched middle window with rusticated surround above. Moulded brick in the cornice below the attic storey. Some C18 panelling in ground-floor rooms. PALACE PLAIN is the E continuation of Palace Street, by St Martin-at-Palace. Some of the fiercest fighting of Kett's Rebellion took place in this street in August 1549. Lord Sheffield was killed here, and is buried in the church. Right on the corner where the street opens up are C17 gabled buildings

restored in 1970 by *David Percival*, the City Architect. The WIG AND PEN, formerly the White Lion, is C17 in parts: two storeys, three big dormers, C19 casements. Next is No. 7, John Sell Cotman's house, from where he conducted his drawing school between 1824 and 1834, five bays, two and a half storeys, simple doorway. Built 1770 on a site owned by the architect Robert Brettingham, who was also a house and estate agent; †1768 so cannot be the designer. Nos. 8 and 9 are late Georgian houses. No. 10 at the corner of Whitefriars is late C18 too but received a five-light oriel window of c.1509 removed from the adjacent house on the E. when that was demolished in 1970.

Follow the precinct walls to BISHOPGATE. The W end had by the late 1950s turned slummy, with factories, but the area, especially round the magistrates' courts, well handled since. The wall of the cathedral precinct runs to one's r. against which, on the inside, is a development of twenty-four flats for the elderly by *Feilden & Mawson* (job architects *Simon Crosse* and *C. Garner*), 1973, called QUEEN ELIZABETH CLOSE. A tall inverted dormer rears up over the wall and pantiled roofs slope steeply away. On the other side more conventional: two storeys, the upper and lower window bays staggered, leaving alternately recessed bays and a strong three-dimensional aspect to the elevation.

At the junction the ADAM AND EVE with a shaped gable to the street and a two-light cross-casement to each floor. Often said to be the oldest public house in Norwich, but there is nothing here older than the later C17, and a lot of C20 over-working at that. There may have been a hostelry somewhere hereabouts in the C13. Then walls to l. and r. ST HELEN'S HOUSE, on the l., is a good C18 house turned into an early C19 villa of gault brick with a nice doorway with columns placed in the deep bow window in the middle. Charming rounded anteroom with grisaille paintings including Apollo and Daphne, Pomona and Infant Bacchanals. The first-floor room with a central medallion of putti. These c. 1780-90. Simple staircase with an oval skylight. The back, facing the Great Hospital yard, has nine later bays with a pedimented three-bay centre. The story is that *Thomas Ivory* lived here and built the C18 parts after he had been granted a lease by the Great Hospital in 1752. Converted to flats in 1986 by *Barry Hastings* of *Wearing, Hastings & Brooks*. In the garden an C18 STATUE of Meleager, who killed the Calydonian boar. After that the Great Hospital (see p. 276). Towards the E end on the s side Nos. 20-48, a terrace built by the Chapter in 1903 which involved demolishing part of the precinct walls. They had intended 42 houses in all. Then Nos. 52-54, THE HERMITAGE. The ground floor is part of the precinct walls, on to which in the C17 the house was built, two storeys with a jettied and timber-framed upper storey. Stepped (rebuilt) gables and a dormer gable over the middle. Restored in 1966. Right by Bishop's Bridge No. 70, which has a two-storey, three-bay front of 1786 added to a timber-framed house

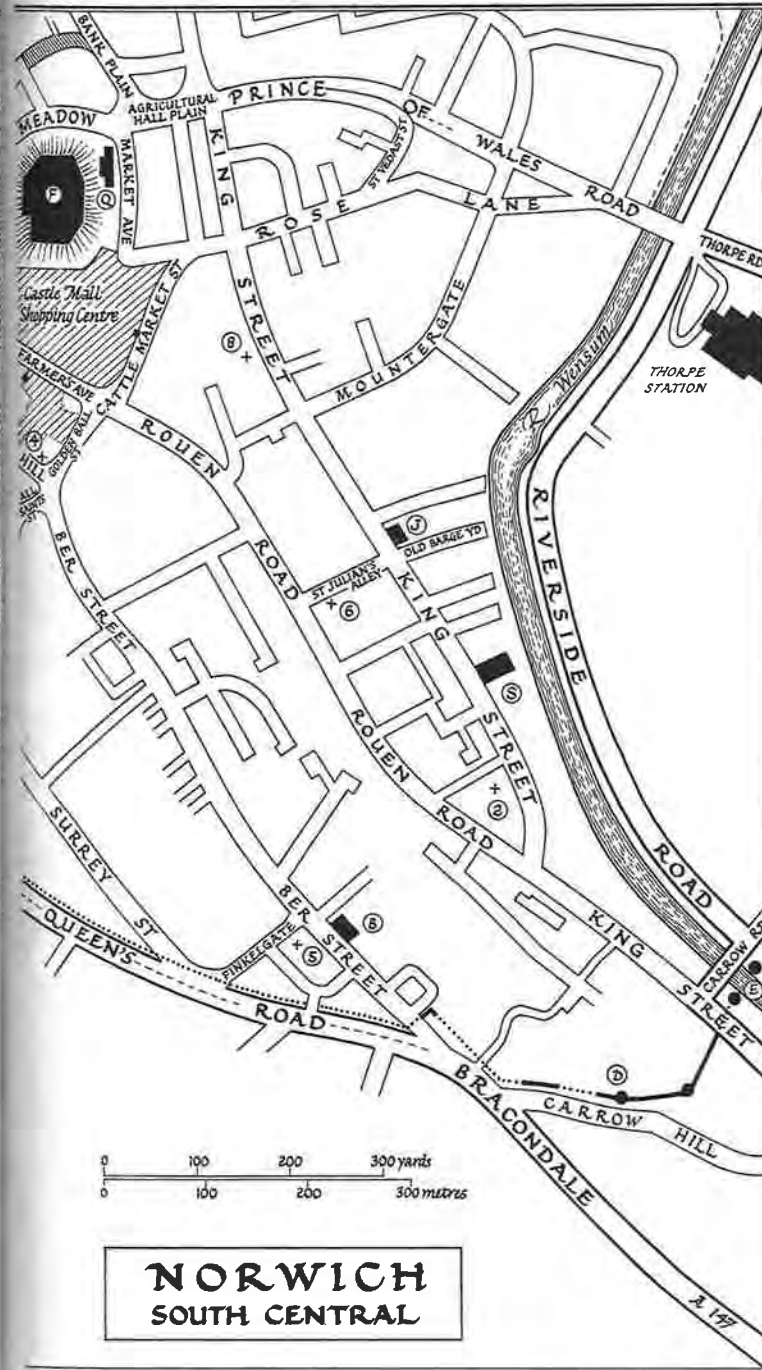
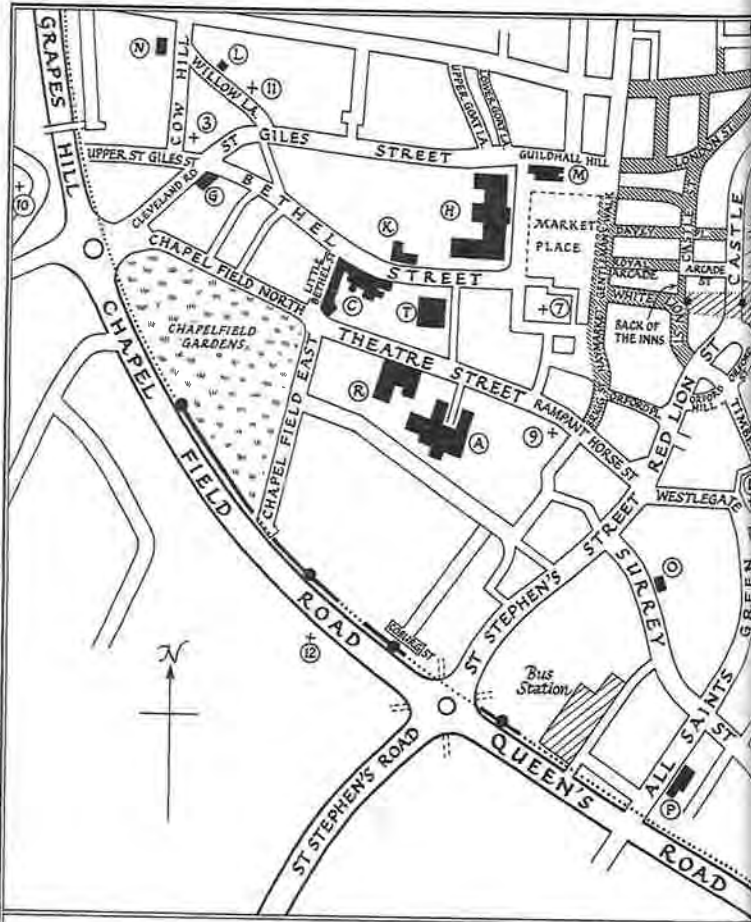
of indeterminate age. Converted to two houses in 1956 by *Peter Codling*.

From here there is access to the Cow Tower on the l., see p. 262. One turns r. to skirt No. 70 down a narrow alley, which is part of the Riverside Walk, from which one gains fine views of the cathedral seen over the playing fields of Norwich School. On the way s Pull's Ferry and the Water Gate, see p. 226. Prince of Wales Road is a shock after this calm, but one turns immediately r. into RECORDER ROAD, laid out 1907. CAVENDISH COURT on the l. is a development of flats for the elderly. 1983 by *Chaplin & Farrant*, of yellow brick. An open courtyard plan of three- and four-storey flats, punctuated by gabled bay windows. On the other side STUART COURT flats. Homely design in the almshouse tradition by *Edward Boardman & Son*, 1914, for Ethel and Helen Colman. Their sister Laura was the widow of Professor James Stuart who was one of the pioneers of adult education at Cambridge and greatly concerned with housing conditions of the elderly poor. This explains the almshouse feel of the flats, but the now slightly outdated Dutch-gabled style is less explicable. Edward Boardman himself died in 1910. Behind the brick and pantile surface, though, the material is reinforced concrete, and there was nothing outdated about that. Building dragged on owing to the outbreak of war. Next follows BLICKLING COURT, 1934 by *Frank M. Dewing*. A biggish and utilitarian block of flats in thirteen bays, built as if the Modern Movement had yet to start. At the junction with St Faith's Lane is the entrance to the JAMES STUART GARDENS, part of the Stuart Court scheme, by the same architects, the sculptor *Hubert Miller*. Not completed until 1922. ST FAITH'S LANE takes us back to Tombland. For the intriguing backs of houses on one's r. at the top end built against the precinct wall, see The Close, p. 227.

3. To the S, beginning at Thorpe Station

3a. SE: Prince of Wales Road, King Street, Rouen Road

One at first crosses the river by FOUNDRY BRIDGE (see p. 279) into PRINCE OF WALES ROAD, a Victorian street serving the railway station but at its E end largely C20. Faltering construction began in 1860 by the Norwich New Street Company which had the intention of acquiring a swath of land 108 ft wide and 500 yds long from the station to Castle Meadow. In the event the corporation took over the work in 1865. Right in the middle was the church of the Greyfriars. By the river the NELSON HOTEL, 1971 by *Feilden & Mawson*, the usual horizontal sandwiching of wall with glass. *J. Owen Bond & Son* did the interiors and added the 'Horatio' wing in 1986. On the l. one diverts up ROSE LANE to admire the big office block at Nos. 51-59, by *Sir Frederick Snow*, 1976-7. A good example of the break from dull, horizontal, flat and cheap office blocks of the previous fifteen years. Here is a skyline of varied heights



CHURCHES

- ① All Saints
- ② St Etheldreda
- ③ St Giles
- ④ St John Timberhill
- ⑤ St John de Sepulchre
- ⑥ St Julian
- ⑦ St Peter Mancroft
- ⑧ St Peter Parmentergate
- ⑨ St Stephen
- ⑩ Cathedral Church of St John the Baptist (R.C.)
- ⑪ Jesuit Chapel
- ⑫ Methodist Chapel

PUBLIC BUILDINGS etc.

- Ⓐ Assembly House
- Ⓑ Ber House
- Ⓒ Bethel Hospital
- Ⓓ Black Tower
- Ⓔ Boom Towers
- Ⓕ Castle
- Ⓖ Churchman's House
- Ⓗ City Hall and Police Station
- Ⓙ Dragon Hall
- Ⓚ Fire Station
- Ⓛ George Borrow's House
- Ⓜ Guildhall
- Ⓝ Holkham House
- Ⓞ Norwich Union (1903 building)
- Ⓟ St Catherine's Close
- Ⓠ Shire House
- Ⓡ Theatre Royal
- Ⓢ Wensum Lodge
- Ⓣ Site of Central Library

■ The five entrances to the Castle Mall Shopping Centre
 ● Surviving city wall and towers Course of city wall
 This map includes areas covered in perambulations 3a, 3b, 3c and 4-
 Pedestrian precinct

NORWICH
SOUTH CENTRAL

and an elevation punctuated by groups of four bays of full-height canted window bays, with the concrete walling faced with large pebbles, and smaller pebbles to other parts – the contrast in texture is effective. Beyond it is PEPPERMINT PARK (formerly Tudor Hall), a mock Tudor building of 1899 built as offices for Boulton & Paul, reusing timbers from a C16 merchant's hall pulled down in King Street (where the Norwich Lads' Club now is). A C16 door-frame is set in the E return of an extension to the rear wing.

Regain Prince of Wales Road via St Vedast Street. The wide street winds and rises from here towards Castle Meadow. Two curious features: one row of trees along the middle of the upper part of the street; and the terrace of houses Nos. 30–52, of grey brick and each with a gable of low pitch, like an unimaginative seaside terrace. These houses were put up after 1865. At the top of the hill on a splendid new site, the ROYAL HOTEL, technically in Agricultural Hall Plain, by *E. Boardman & Son*, 1896–7, but looking like Waterhouse. It replaced the former Royal Hotel on the site of the Royal Arcade (see p. 314). Very big, with returns into Bank Plain, and set off by very precise and very profuse detailing in Cosseyware, a type of soft brick manufactured in Costessey. Stylistically the building is a free Flemish, is tall (six storeys), presents a surfeit of gables and pinnacles, and, when built, a surfeit of luxury: lifts installed by *Laurence Scotts* of Norwich, stained glass by *King & Son*, ironwork by *Barnes & Pye* and furniture by *Trevor Page*. The lushest suites are on the first floor and inside was a winter garden separating residents from casual customers. The cost was £23,905. The interiors are now altered and the brickwork thoroughly cleaned in 1988–9.

AGRICULTURAL HALL PLAIN. The link between Prince of Wales Road and Castle Meadow was given grand public and semi-public buildings to dignify the new entry to the city from the railway station. The first was the Crown Bank, opposite the Royal Hotel, later the Post Office (1870–1969), but now HARDWICK HOUSE, an Anglia Television office since 1980, next to the former Agricultural Hall and linked to it by a bronze-glass extension of 1982. Posterity can pass judgement on this link. It is by *David Luckhurst* of *Feilden & Mawson*. Hardwick House is of 1866, by *P. C. Hardwick* for Sir Robert Harvey, at a cost of £13,000. All ashlar-faced, with a portico of coupled Ionic columns carrying a terrace in front of a three-bay rusticated composition with round-headed windows. A big garlanded open pediment sits on top of the upper balustrade. A design one would date 1880 or later. A long elevation to King Street has seven bays, plus seven more lower bays.

ANGLIA HOUSE (now Anglia Television Centre) was built as the Agricultural Hall in 1882 by *J. B. Pearce*. Red brick. Nine bays in two and a half storeys, the upper storey marked by circular lights. Rusticated ground floor with rounded windows, plenty of moulded brick and Cumberland sandstone facing, pedimented centre of three bays, broken forward and dis-

tinguished by thin fluted pilasters at the first floor. Remarkably restrained for its original (and present) purpose. A new building added behind in 1982 by *Feilden & Mawson* (job architect *David Luckhurst*). The façade has three tall projections interrupting a roof-line lower than the main roof. It was on this site that a timber Anglo-Saxon church was excavated.

BARCLAYS BANK, just W. Surprisingly monumental, considering the size of Norwich. It was designed by *E. Boardman & Son* and *Brierley & Rutherford* of York and opened in June 1929. Its façade faces Bank Plain and is the length of the whole block, entirely symmetrical. It is not an office building but quite clearly the envelope of a large banking house, of red brick with plenty of stone rustication and an apsed end. The style is a kind of Renaissance as handled perhaps by McKim, Mead & White in America. The banking hall is apsed at both ends and has a seven-bay basilican arrangement along the long walls, with giant pilasters and a tunnel-vault with penetrations from the windows. The hall is 130 ft by 71 ft 6 in. Refurbished and extended in 1984–5 by *Feilden & Mawson* in the same manner, three storeys, with a barrel-vaulted first-floor ceiling and a gallery looking into the earlier hall.

In the middle of the road, at the junction with Market Avenue, stands the BOER WAR MEMORIAL, 1903 by *George & Fairfax Wade*. A high granite and Portland stone plinth with Ionic columns at the four corners on which is a bronze angel of peace with outspread wings. It was restored in 1988–9.

KING STREET opens at the corner of Hardwick House. It is very mixed now, with some important old domestic buildings and quite a number of less important recent industrial ones. Generally it is coming up in the world as a programme of conservation is completed following devastation in World War II, but progress is painfully slow. The street was an important route S from Tombland in Saxon, and earlier, days, but it was with the coming of the Normans that its commercial importance was realized for the passage of goods by water. The new quays near Old Barge Yard were the closest point by which boats bringing Caen stone from Normandy could berth, for transference to barge for the building of the castle and cathedral.

The following may be noticed. Nos. 27–29, the NAGS HEAD, facing the bulk of Hardwick House (see Agricultural Hall Plain), is a pair of C17 timber-framed houses, now clad in brick and knocked into one in 1900. Two of its mullioned and transomed windows remain at the first floor. A derelict group stands at the corner of Rose Lane including a house of c. 1800 with a nice C19 Ionic shop front. No. 45 is C17, the first floor jettied. The yard entrance at the l. led into a yard (Murrell's Yard) which was the site of an important C15 house but which declined into slums in the C19 and was cleared away in the 1930s; in 1851 fifty-seven people lived there. Opposite, Nos. 56–60 were restored in 1985. The front is a red-brick skin of c. 1700, altered for C19 shop fronts, attached to a C16 range parallel to the street. The

c17 entry to the yard is on the l. Three storeys. Good cross-casements still in the second floor above a moulded cornice. The parapet has a row of eight little curved gables and a central shaped gable, all rebuilt in the c19. Through the entrance to the Three Tuns Court is at once an early c17 range, quite short. It stands on a c15 brick UNDERCROFT with two bays of diagonal ribs and two associated spurs to the w. Inside, at the front, are c16 bridging beams to the ground floor. From the yard one can see the rear wing to No. 66, with a stepped gable. Its front range to the street has a late c16 continuous mullioned window at the first floor, of seven lights, and another of four lights. At the back of No. 68 a house with a six-light mullioned and transomed window is probably late c16.

Our attention next is back on the e side, with the NORWICH LADS' CLUB, 1936 and 1950, by *Buckingham & Berry*, the first part quaintly neo-Tudor, the addition coyly Festival of Britain. No. 79 has a very fancy early c18 façade: five bays, three storeys, sash windows, but in the centre bay from bottom to top is a Doric pedimented doorway, a good Venetian window and a Diocletian window. This front is an addition to a c17 house, converted in the 1980s to an office and flats. No. 85 is a four-bay version of the same thing built over a yard, the entry to which has been so enlarged as to deprive the house of its ground floor. Nos. 87–89 are early c19 single-bay houses with doorcases. No. 91 has remains from the c15 including an undercroft. The house has a red-brick front of two storeys in three bays of c.1810, but a blocked c16 window in the n wall and a double wave-moulded cruciform bridging beam in the e room. The UNDERCROFT has the usual barrel vault, unusually with transverse ribs. Five side chambers. On the w side Nos. 82–84 are c17, of flint with brick dressings, set at r. angles to the road so one immediately sees only a bald rendered gable-end. Nos. 86–90 presents a long range over Raven Yard, has a similar ground floor but above is a jettied late c16 timber frame. Back to the e side and No. 97, HOWARD HOUSE, now derelict, was a house built for Henry Howard who had laid out a pleasure garden here in 1664. Gardens in fact extended e from here to the river until the 1830s. Inside there is a fine if small staircase through two storeys, with openwork panels instead of balusters. They have strap and leaf motifs dating probably to c.1630–40. The s façade of c.1690 has four bays in two storeys entered through doors r. and l., one of which is now a French window. Raised window and door surrounds and a sundial dated 1840. Hipped roof. Built into the monolithic brick walls of FLEUR DE LYS HOUSE (a brewery of 1970) a little farther s is a small early c14 stone arch excavated in 1946, belonging probably to the Austin Friars whose house stood here.

For Nos. 115–123, DRAGON HALL, see *Merchants' Houses*, p. 271. Nos. 125–127 is an electrical showroom, which has required extensive rebuilding in 1983–4 of a c16 house. Timber-framed upper storey with herringbone nogging. No. 129 has suffered the same indignities. In the s wall are quoins of Caen

stone, probably c13. For Nos. 167–169, WENSUM LODGE (Music House), see *Merchants' Houses*, p. 274. Opposite Wensum Lodge, No. 168, the former SHIP INN, now a house. c17, two storeys and three bays. Moulded timber jambs to the central doorway. Entry to the yard at the l. has a reused carved bressumer containing the name 'Princes Inn' and Early Renaissance decoration. Nos. 170–172 next door also c17, with a stepped n gable. No. 174 has two mullioned and transomed first-floor windows and the date 1632 at the back. This time a stepped s gable. Nos. 178 and 182 were restored in 1964–6 by the City Architect, *David Percival*. c17 and c18 respectively. Much farther s lies a range belonging to Read's Flour Mill but built as the ALBION MILLS for spinning yarn (the conversion in 1932). The date of the building is 1836–7, and it had the same dignity as the slightly later Jarrold's in Whitefriars, though it is smaller. It is five storeys, eight by three bays, and the first floor has the characteristic blank tympana above the windows. The raised corrugated roof spoils it, and, it must be admitted, so does its site in the decayed s end of industrial King Street.

ROUEN ROAD returns us to the city. Norwich is twinned with Rouen. This whole area of Norwich was badly damaged in the Second World War, but bulldozers in the 1960s proved more destructive than bombs, and Rouen Road was created after 1962 where no road previously existed, in order to save widening King Street. There is some dismal low-rise municipal housing of 1967–8 towards the s end, and, an unusual thing in Norwich, a tower block of council flats, NORMANDIE TOWER, 1965 (City Architect *David Percival*). It has nothing but its curiosity value. Right at the n end, at the junction with Golden Ball Street, is PROSPECT HOUSE, the main office and printing works of Eastern Counties Newspapers, 1970 by *Yates, Cook & Derbyshire*. Very plastic arrangement of concrete panels over a steel frame. A screen of flint walling in front is presumably there to demonstrate vernacular roots. The intriguing SCULPTURE of lacquered bronze balls squashed by slabs of concrete is by *Bernard Meadows*, 1969. What does it signify? Medieval Golden Ball Street crushed by the concrete jungle?

Opposite, on the corner with CATTLE MARKET STREET, is No. 23 Cattle Market Street, ST PETER'S HOUSE, a well proportioned office block. It looks like two pavilions of different heights when viewed from the street but the left-hand one is in fact the gable of a long building running back at r. angles. Crisp design with good brick detailing. By *Elsom Pack & Roberts* (job architect *Keith Blowers*), 1975. Further along is CRYSTAL HOUSE (the name is new), built in 1863 as a showroom for Holmes & Sons, engineers and agricultural machinery specialists, taken over by Panks Engineers in 1902 (who occupied this building 1906–83). It has a remarkable cast-iron and glass front rising through two storeys and fully glazed in five big panels to each floor, separated by thin columns. A similar building stood in Davey Place.

Opposite Crystal House is one of the entrances to Castle Mall

(see below). Skirting around the covered mall and the raised park above, Farmer's Avenue brings one to Orford Street and the Bell Hotel and so to Red Lion Street.

3b. SW: between Red Lion Street, Ber Street and Timberhill

RED LION STREET itself was widened in 1899 to allow for trams and the whole of the SE side was rebuilt after 1900 by the two leading local architects of the day, *George Skipper* and *Edward Boardman*. Tall Dutch-inspired shops and houses punctuated with bits of Baroque. The best is perhaps *Boardman's VETERINARY SURGERY* of 1901-2 for J. Pollock. Red brick banded with artificial stone, a carriage entrance to the l. of the office entry and over the whole a huge Dutch gable. The former *BARCLAYS BANK* is by *Skipper*, 1905, built as the Norfolk and Norwich Savings Bank to designs intended for the Magdalen Street branch. Only one window-bay wide. The two upper floors enriched with bowed mullioned windows and decorative swags. Much use of faience. A square staircase tower runs up the r. side, emerging over the parapet.

On the other side of Red Lion Street is ORFORD PLACE. Nos. 7-9 (Burlington Buildings) is an office block of 1904 by *J. Owen Bond*, associated with the Red Lion Street redevelopment (see above). Five stone-faced bays in three storeys and attic and with a corner turret under a domed roof. A free Renaissance style was adopted, now only to be appreciated in the upper storeys. Carved figures over the first-floor windows and a heavy second-floor cornice on Ionic columns. Rather a good staircase in an open well, with pendants to the newel posts and an iron balustrade at the first floor. One upper room has a plaster ceiling.

ST STEPHEN'S STREET is the continuation. This has always been a major route into the city from the w, and suffered for it: it was constantly widened after the Thetford Turnpike opened in 1767, and its C14 gate was one of the first to be demolished after 1791. In April and June 1942 virtually every building was either flattened or so damaged in air raids that little could be done except to demolish, a proposal that had long been contemplated for further road widening. It was decided in 1945 that there was nothing worth saving (although there were at least two restorable C15 pubs, the Crown and Angel and the Boar's Head) and the new road emerged between 1953 and 1963. The exception, at the Red Lion Street end (i.e. to the NE), was *MARKS & SPENCER's* department store, built for *Arthur Bunting & Co.*, who had a world-wide mail order business in drapery and furnishings. *A. F. Scott* built them a classical 'Adam' Revival building in 1912. The building, like a lot of *Scott's* of reinforced concrete, has a stone skin or curtain wall. Eight by ten bays, separated above the ground floor by Ionic columns. Precise spare detailing. The parapet had to be rebuilt after war damage.

Opposite is WESTLEGATE. At the top end on the l., w of St John

Timberhill, No. 20, a timber-framed cottage, once a pub, then a bank (converted 1964). Only one bay, brick and flint to the ground floor and timber-framed above. A five-light casement to the upper floor. The date is late C16, only just holding its own against the C20 alterations. Next to it is the city's first tower block, popularly the GLASS TOWER, of 1960-1, by *Chaplin & Burgoine*. The tower is recessed from the street and has curtain walling, almost entirely glazed. Along the street is a two-storeyed range of shops angled to respect the line of the road and also curtain-walled. The whole composition is rather striking and is a better attempt to fit a modernist building into a tight townscape setting than was apparent in work of immediately after the war.

This is immediately clear for here we emerge into the triangular N end of ALL SAINTS GREEN, which forms part of the dull new Norwich which emerged after bombing in World War II. Most of the new buildings were complete by 1951, including BONDS department store, a curvy brick-faced design on the corner of Ber Street, by *J. Owen Bond*, begun 1946. Where Westlegate joins is a C17 house in early C19 dress, No. 10, then two C18 red-brick houses, Nos. 12 and 14. Behind them tower various NORWICH UNION OFFICES, 1960-1 (see Surrey Street), and the ALL SAINTS WING of their offices, a gigantic edifice of 1974 dwarfing the earlier buildings in front. It totally ignores the scale of its surroundings. But further s there remain some Georgian properties. Nos. 33-35 are late C18, red brick, three storeys in six bays, with a pair of central doors with consoles and fanlights. Nos. 37-39 are C17, raised up a storey and given sash windows in the C19 and capped with a hipped roof. No. 41 is a big late C18 five-bay house of two and a half storeys entered through a central door with a Doric doorcase. Another doorcase next door at the five-bay No. 43, more elongated, with panelled pilasters and a fanlight, but of the same time. Late C18 also No. 45.

Beyond Surrey Street *Thomas Ivory* enters the picture. He was a speculative builder as well as an architect and craftsman. On the l. side ST CATHERINE'S CLOSE of 1780 is one of his, completed by his son *William Ivory*, with its very pretty curved Adamish porch (rebuilt) and the ground-floor windows with blank tympana, an up-to-date London feature. Five bays in two storeys; hipped roof. Two full-height canted bays at the back. Now the B.B.C. headquarters with extensions of 1975 to the SW and of 1988-9 to the rear. On the other side of the street (the W) WAREHOUSES of the Norwich Co-operative Society, with shaped gables, c. 1900. No. 54 (Ivory House), is a double-⁹⁰ pile house of 1771-2 built for himself on his own land by *Thomas Ivory*, and immediately let out for £60 per annum. Five bays and three storeys with a parapet. Doorway with rusticated pilasters and a semicircular top enclosing a nine-vaned fanlight. The ground-floor windows have, in harmony with this, blank tympana, from the same London sources as those at St Catherine's Close. Despite restoration in 1971-2 and conversion to

offices by the *City Council*, the plan is still apparent: barrel-vaulted central passage leading to a rear staircase, the staircase with turned balusters. Some large-framed panelling in upstairs rooms, odd because it looks mid-century. Is it reused?

Retrace slightly and turn l. into SURREY STREET, to begin at the city end. Surrey Street is a Georgian street of distinction, though one may for a moment forget about it, knocked down by the smashing NORWICH UNION building which, without any doubt, is one of the country's most convinced Edwardian office buildings. It is by *G. J. Skipper*, here showing himself every bit as competent and inventive as any London architect. The date of the building is 1903-4. It is faced with Clipsham stone, buff to yellow, and only five bays wide, but much happens around the five bays, for instance one-storeyed wings coming forward and ending in heavily rusticated niches with canopies and the statues of Bishop Talbot of Oxford (c. 1659-1730) - a surprise, until one realizes that he established the Amicable Life Insurance Office - and Sir Samuel Bignold (1791-1875), founder of the Norwich Union. These statues by *Chavalliaud*. There are also deep recesses between bays one and five and the centre, which has giant Ionic columns above the ground floor and a pediment. Rustication is heavy everywhere in surrounds and at quoins. Inside, in the fanlight of the doorway, some stained glass including two oval panels signed by *Henry Gyles* of York and dated 1697. Coat of arms and inscription about *Vigani*, 'Veronensis Chymicorum princeps'. He became professor of chemistry at Cambridge in 1703. The main hall of the building is low and has a large skylight. Various marble facings and columns which were surplus to requirements at Westminster Cathedral. Figures of Solace and Protection in niches, by *A. Stanley Young*. Staircase ceiling painted by *George Murray*.

To the r. is an eight-storeyed building of 1960-1 for the Norwich Union. This is by *T. P. Bennet & Sons* and lacks the punch of its predecessor. It is restless but undramatic, and the idiom of 1960 was used without the conviction Skipper wielded in his day. Opposite, No. 9, the NORWICH UNION FIRE OFFICE, one of the largest Georgian houses in Norwich, yet completely plain. It is by *Robert Mylne*, 1764, for T. Patterson. Five bays and two and a half storeys with quadrant wings. Rustication round the central door. Alterations by *Soane* in 1790 for John Patterson, including the chimneypieces. Good sturdy cast-iron railings and gates of heavy Grecian form were added in 1883. Further on, No. 15, also detached, also five bays and two and a half storeys, but with two one-storeyed wings in line with the façade. Door surround with bulgy Doric columns and a pediment. The house is by *Matthew Brettingham*, but the date is unknown, probably early 1760s. It has cast-iron rails too, of a century later (Nos. 25-27 were by *Thomas Ivory*, c. 1770, demolished). Nos. 29-35 of 1761-2 are a very urban terrace in *Thomas Ivory's* style, three and a half storeys high on a basement. Red brick. The pairs of deep porches must be later.

Commercial and domestic buildings begin to intermingle as we meet All Saints Green. On the l. NORFOLK TOWER. It has two parts, a three-storey block with a mansard storey fronting the street to continue the scale of the other frontages (at least in theory) and a ten-storey tower behind, all of reinforced concrete. 1971-2, by *Furze & Hayden* (job architect *J. Cubitt*). SURREY HOUSE following was built c. 1800, but adapted as a speculation by *Arthur Browne* in 1815 and immediately offered to let. Two and a half storeys in three bays and an Ionic portico out front. Vermiculated quoins. At the end of the street is a late C18 house with a pretty Adamish porch and a two-bay pediment which forms part of NOTRE DAME CONVENT SCHOOL (founded 1864). The doorway and side windows have Ionic pilasters. Opposite, CARLTON TERRACE of 1881 (Nos. 47-81), repaired and brought up to uniform standard by *Edward Skipper & Associates* (job architect *Michael Calvert*) in 1979 for the Broadland Housing Association. Two colours of brick and decorative tympana. At the extreme s end Finkelgate links with Ber Street, and in the triangle between these two and Queen's Road is ALDERSON PLACE. A good set of two- and three-storey FLATS in manageable pale brick blocks by *David Percival*, the City Architect, 1959-60.

BER STREET is a strikingly wide street on a ridge falling to the SE. It led to the Ber Street Gate and was a major route out of the city from the C12, parallel to King Street. The area between these two roads was built up by the 1840s. There is little to watch for, except at the s end where there are some minor Georgian houses. Facing Finkelgate ELLIOT HOUSE. An office block of 1975 by *Edward Skipper & Associates* (job architect *D. Cooper*). Apparently of three storeys, but with a fourth in the glazed roof. Each of the upper two principal floors is cantilevered out like a medieval jettied building, but the strong horizontal emphasis thus created is pulled up too short by the prominent lift-shaft embedded in the middle of the street elevation. Then, to the r., a good group. No. 156, BLACKS HALL, early C17, with the characteristic flint and brick ground floor but timber-framed above with a moulded jetty bressumer and mullioned and transomed windows and plain mullioned ones too. No. 158, BER HOUSE, a late C18 double house of seven bays and two and a half storeys with the doorways in the first and last bays under pediments. There is some C17 timber framing inside at the top at the back, and the proportions of the elevation - lower ground floor - look earlier than the C18. Then No. 160, again with a moulded C17 upper bressumer to the timber part. At the end the pub BERSTRETE GATES, itself uninteresting but with a concrete mural-plaque by *J. Moray-Smith*, 1937, showing the city gates of the same name (cf. Coachmaker's, St Stephen's Road). Just beyond is a fragment of the city walls. In the other direction, i.e. back towards town, are No. 139, a C17 timber-framed house with a first-floor jetty, No. 125, formerly the JOLLY BUTCHERS, early C18 but altered, and Nos. 121-123, late C18, of three storeys and four

bays with rusticated quoins. Just opposite stands a stump of the church of St Bartholomew.

Once back at All Saints Green continue N along **TIMBERHILL**, where in the Middle Ages timber was traded. The street has from the 1970s been subject to extensive restoration and infill, a process accelerated by the construction of the Castle Mall in the early 1990s (*see* below). Nos. 41–43 has the date 1707 on a plaque but is tremendously altered inside for its restaurant function. Five bays in three storeys. The attic has a row of five little gables. No. 33 probably is late C17, No. 31 is of C16 origins and has a jettied first floor, and No. 25 has a late C17 rear part with mullioned and transomed windows. Opposite is the Timberhill entrance to Castle Mall. No. 17 is C18 but still has a jettied first floor. Nos. 2 and 4 (the Gardeners Arms and the Murderers – one pub but with two names) have late C19 public-house fronts but inside are some early C17 bridging beams obscured by the addition of many other reclaimed timbers in the Brewer's Tudor manner.

ORFORD STREET is a creation of 1792, widened out of the old Rochester Lane when the Cattle Market was reorganized (at the same time Bell Avenue was driven across to Market Avenue, but Bell Avenue as a street has now disappeared under Castle Mall). Orford Street becomes **ORFORD HILL**. The **BELL HOTEL** stands on an island site. The SW face is four bays wide and two and a half storeys high. Basically a C17 coaching inn but very much rebuilt. The segmentally-arched carriage entrance with its strong jamb mouldings ran right through the building. Tripartite sashes and a crenellated parapet. Refurbished 1991–2. Opposite, No. 8 is a three-bay early C19 gault-brick house with a big stag on top against the sky. It was put up by a gunmaker about 1890. No. 7, next door on the corner with Timberhill, has a C17 core with some early C17 panelling in the ground-floor front room but the exterior was redone in the mid C19. Its significance now lies beneath the pavement, for there is a brick C15 **UNDERCROFT** reached internally by a flight of timber stairs and externally from Orford Hill, the only instance of this arrangement so far discovered in Norwich. The four and a bit bays have chamfered quadripartite ribs.

Orford Street takes us to **CASTLE MEADOW**, which starts at the S at the Bell Hotel and sweeps round the castle to the W and N. The street-widening in 1926–7 clipped the castle mound and attracted severe criticism. Other than Castle Mall nothing is individually exciting, and those buildings tracing ancestry in the C18 suffer from C20 modifications, particularly new shop fronts. **CASTLE HOUSE**, on the junction with Davey Place, is a monumental block of 1874 by *Edward Boardman* for Fletcher's Printing Works, but the delicate brick detailing was swept aside in the 1958 remodelling by *Eric Davie*. No. 14 is an early C19 house of three bays and boasts a doorcase with pilasters and an open pediment. Similar, but marginally earlier, is No. 20, of five bays with a pretty curly fanlight. At the corner with Opie Street **CASTLE CHAMBERS**, a nicely detailed office block of

1877 by *Boardman* in pale brick and terracotta. At the N side No. 26 (**OPIE HOUSE**) is C18, three bays, three storeys. Doorcase and canted bay is C19. Now offices. From here one may continue into Prince of Wales Road and return to Thorpe Station, or remain to examine the Castle Mall.

3c. Castle Mall

Until recently there were two streets between Cattle Market and the Castle running across the former S bailey, Bell Avenue and Castle Hill, but these have disappeared under **CASTLE MALL**,¹²⁹ an extensive development running as far S as Timberhill and incorporating as it does so Farmer's Avenue. The city identified a need for a central shopping complex in 1980, but the site was tricky, right underneath the castle. It had one advantage in that this space since 1960 was nothing more than a car park. Even so, the problem of creating a million square feet of shopping complex in the very heart of the city without detracting from the castle was at first thought to be insurmountable, but the building, opened in 1993, succeeds. It is by *Michael Innes of Lambert, Scott & Innes*. A building is the wrong word, for it is really several buildings, and the solution was to sink the main part underground, lit from an amazing glasshouse roof 100 yds long. One cannot see this gallery from the street, for it is hidden from Castle Meadow by a raised park (by *Livingstone Eyre Architects*) and reached from five separate entrances, of which the most notable is that in Back of the Inns. Rather self-consciously named **WHITE LION GATE**, it has two square towers flanking a high glazed section, none of the three parts in strict line with each other. The S tower is the taller, with a clerestory level half-way up and a second clerestory under a short pyramid roof with projecting eaves. This part of the complex reaches back to Castle Meadow where a second **FRONT** is presented (the Castle Hotel demolished to make way), not as good: a rectangular red-brick block with a roof of black-glazed pantiles, the walls with shallow cut-back panels. Facing it is a third **ENTRANCE** beneath the landscaped park, with a projecting circular glass pagoda. The Timberhill **ENTRANCE** is recessed from the street behind an open court uncharacteristically ignoring the scale of the medieval street: a collection of gabled roofs, a raised glass entrance portico and a tower. There is a circular multi-level shopping area inside stretching back to a fourth **ENTRANCE** on Farmer's Avenue. This is a rectangular gabled block in red brick, dressed up with hanging glass canopies in the middle of which is a further, recessed, canopy.

The **INTERIOR** of the main gallery is of two to three storeys, and one forgets that it is subterranean, such is the effect of the wash of light from the north-facing glass roof, curved to the E and W. The glass covers only a third of the roof, the remainder being of slatted concrete panels supported on the one side by concrete ribs. It is quite like a Victorian glasshouse, and has a

further similarity in that it is difficult to distinguish between architecture and engineering (consulting engineers *Ove Arup & Partners*) because the weight of the concrete roof is taken on the glazed side by thirteen emphatic thrust members canting up at a 45-degree angle. The shop fronts on the two decks are recessed under projecting canopies, and the upper platform itself is cut away at one end to open the whole space from floor to ceiling. As one walks round the EXTERIOR one appreciates the park-like setting. One appreciates also the nice detail of ventilation ducts disguised as garden temples. The Market Avenue entrance to the car park is graced by an arch from Duke's Palace Bridge, of 1822, removed from Duke Street in 1972.

4. W of the Castle, from the Market Place

MARKET PLACE. Few cities in England can boast a market place like that of Norwich. It is exactly as a child pictures it, large, full of booths, and with the stately parish church on one side, the old-fashioned Guildhall on the other, and the proud modern city hall on a third. Moreover the city hall as well as St Peter Mancroft lie elevated above it, and nothing could be prouder than the towers of both and the row of upper windows of the church. Finally Davey Place has been cut through so unerringly that it connects in a straight line the market place of the city with the keep of the kings. In the Middle Ages, though, this spacious market place did not exist. There was of course no city hall, and between St Peter and the S side of the Guildhall there were houses and lanes. This was still so into the 1930s. The market was moved by the Normans from Tombland to this site, with a French borough, but the site by the C13 was too small to deal with the volume of trade and merchants extended their activities into the surrounding streets (horses in Rampant Horse Street, timber in Timberhill, hay, cattle and sheep in Haymarket, etc.). In 1681 Thomas Baskerville wrote that the Market Place was 'the chief market place of the city, and this being the only place where all things are brought to be sold for the food for this great city', and so it is today.

Baskerville would have seen the giant Market Cross of 1501-3 with its later Renaissance pediments and busts (see Norwich Introduction, p. 182). The most picturesque part is the funny SE corner with two high-looking houses on an island site in front of St Peter Mancroft, one with a jetty at first and second floors and a pair of gable dormers but a Greek Doric shop-front, the other with a bow window to the N and one to the E. This part was added in the late C18. Together they form the SIR GARNET WOLSELEY public house, amalgamated in 1974 (named after the man who became commander-in-chief of the army in 1895, and in 1882 failed to relieve Gordon at Khartoum). The timber frame is early C16, but most of the façade towards The Walk is of 1626. Altered and refurbished in 1975.

For the W side, the City Hall, see Public Buildings, p. 262. MEMORIAL GARDEN, in front of the City Hall. By *C. H. James & S. R. Pierce*, 1938. A stepped stone terrace. The low columnar lamp-posts are particularly rewarding. WAR MEMORIAL by *Lutyens*, 1927, moved here from the Guildhall. On the N side, GUILDHALL HILL is of course dominated by the Guildhall (see Public Buildings, p. 264). At the bottom Nos. 6-9, an imposing house with an internal courtyard when built c. 1700, occupying the complete end of the pre-1930s space and commanding the N side (the Guildhall was until then flush with the rows of demolished houses and did not interfere with its prospect). Sadly rather split up and the façade divided into shops and offices. For the ground floor one can now do nothing. A three-storey, nine-bay façade under a hipped roof. The centre window has a pediment. A central passage leads to the courtyard with an end range, now a wine bar (in basement) and offices. Reeded surround to the central doorcase. Red brick, sash windows. All this a little later in the C18.

Also in Guildhall Hill Nos. 2-4, the ADVICE ARCADE, but built as the Norwich and Norfolk Subscription Library, 1835-7 by *John Thomas Patience*, after a competition. The façade we see is actually a replica of 1898-9 following a fire. Its entrance has a Greek Doric portico with four columns and pediment, which is Patience's, reused. Behind it is a single bay with an upper sash window and paired pilasters r. and l. Returning to the street are two eleven-bay wings in three storeys, giving the whole a strange inside-out appearance. The library closed in 1976; the wings were already in the C19 altered to form shops. Conversion work for the present use by the *City Architect's Department*, 1987. At the corner of Lower Goat Lane is a timber-framed house (No. 1) with two jetties towards the Market Place. The two C19 shop fronts have doors with Roman Doric columns and a continuous Doric frieze. The building was part of the early C16 Woolstaplers' Hostel, and some material of this date may remain in the walls, but the oldest surviving part is the jettied C17 rear.

The E side, GENTLEMAN'S WALK, received the same tidying up in 1960 as did Magdalen Street, and was pedestrianized in 1988. It has in the corner of Exchange Street and London Street JARROLD's Baroque shop by *Skipper*, 1903-5. The extension further down Exchange Street is of 1963, demolishing the former Corn Exchange, of 1859-61 by *T. D. Barry*. For BURTON's Gothic premises see Perambulation 5a, p. 321. Then NEXT, by *Edward Boardman*, 1872. Formerly Barnard's and formerly with minor ironwork designed for them by *Thomas Jekyll*. It is four-storeyed, in five bays, the windows diminishing in height on each floor, and quite strong enough for its site; SAMUEL's of 1959 is by *E. E. Somake*. No. 16, LLOYDS BANK, a monumental stone-faced composition by *H. Munro Cautley* (the same as is famous for his *Suffolk and Norfolk Churches*), 1927-8. Originally it had four bays with small side bays r. and l., but in the early 1930s the Davey Place site fell vacant and

Cautley extended into it, including the prominent diagonally-placed main entrance. It appears now with six bays divided by pilasters and with additional small bays r. and l. for the doorways. These have heads in the keystones and scrolls, and above are cartouches with putti. Arched first-floor windows with scrolly keystones and festoons. Cornice at the top. Then the ROYAL ARCADE by *Skipper*, 1899, behind a perfectly innocent front of 1846 by *Joseph Stannard* belonging to the former Royal Hotel. The arcade though is very naughty once its back is turned. At the front only the ground floor suggests its real interest. The interior has rows of identical bowed glass shop fronts and arched timber braces to the roof, but the back in BACK OF THE INNS, with the attached shop on the l. (built as a pub but converted in 1963), is a spectacular display of English Arts and Crafts, when, in spirit though not in form, it came nearest to Continental Art Nouveau: coloured tiles with flower and tree motifs, tracery of a fat, curly Gothicky kind, lettering that could not be made more telling. This faience decoration is actually by *W. J. Neatby* (made by *Doulton*). The ornamental floor patterns of the interior, the large lamps and the s end are from the restoration of 1986–91 by *Peter Luscombe* of *Ley Colbeck & Partners*.

From here turn l. to DAVEY PLACE. Cut through in 1812 to link the cattle market with the provision market. After 1876 the street was the last stretch of the improved route from Thorpe Station. A remarkably successful pedestrian shopping centre running from the Market Place to Castle Meadow, down and up again and in line connecting visually the portico of the City Hall with the keep of the castle (it had one good building, MESSRS TYCE & SONS where DAVEY HOUSE now stands, of 1960 by *A. F. Scott & Sons*. The old building was an iron- and glass-fronted shop like Crystal House in Cattle Market Street, probably of the 1870s).

To return to the Market Place, No. 25, beyond the Royal Arcade, is an ordinary early C19 house and C20 shop but has a C17 stair turret at the back. Next Nos. 27–30, nine bays and three storeys with a fourth in the two-storey central gable and raised oblong plaster panels between the windows. This again may be of c. 1700. At the first floor is a canted bay window to the r. The staircase has twisted balusters and square newels, good for c. 1700. Underneath the back of No. 27 is a C15 brick UNDERCROFT. Two bays survive of a probable four, with quadripartite chamfered ribs. Opposite, No. 31, on a corner site, is a C19 shop with Corinthian pilasters against the first floor and panelled pilasters to the upper two floors, but underneath is a C14 UNDERCROFT consisting now only of two side chambers with four-centred arches.

ST GILES STREET leads w from the NW corner of the Market Place, a fine straight street with an impressive E view of St Giles church. The buildings are mostly either Georgian, or have Georgian façades applied to earlier structures, which usually involved an increase in height as well. The street was a major

thoroughfare in late medieval times, as it is now, and from the C15 and C16 a number of undercrofts survive, although only one, that under Nos. 13–17, has an upper building contemporary with it. Many were built as houses, though most are now shops, the shop fronts virtually all C19 or C20.

At the corner of Upper Goat Lane an office building, No. 7, built for the Norfolk Daily Standard by *G. J. Skipper* in 1899–1900, and typical of that date. It has white and brown terracotta on a marble plinth (boarded over), a typical turret with a typical spike, a corner dome, short bulgy window mullions, etc. Nos. 13–17 in seven irregular first-floor bays lit through late C19 sashes. Jettied and timber-framed. The three shop fronts are C19 but the fabric is largely c. 1520. The brick UNDERCROFT comprises a two-bay rib-vaulted range at r. angles to the street with passages connecting with an early C16 barrel-vaulted chamber set to the w of the block, this also at r. angles to the street. The rib-vaulted part must be later C15. No. 19 is C17: two gable dormers and an C18 rear addition. The Georgian sequence starts very well with No. 28, the house of John Harvey, mayor in 1792: late C18, though the real façade of the house turns away from the street to the s. There it has a tripartite doorway, a Venetian window with pilasters, and a lunette window in the attic floor. Staircase with turned balusters and carved tread-ends.

Nos. 29–39 opposite are a minor terrace, but Nos. 31–33 has a double entry with three recessed Doric columns and a C16 rear block, flint below, timber-framed above. No. 35 has a nice staircase, with three twisted balusters to each step and carved tread-ends. It also has a good overmantel and two good doorcases on the first floor (of c. 1740) and stands on a vaulted C15 UNDERCROFT. Two full bays of irregular sexpartite vaults, again at r. angles to the street, chamfered brick ribs. The C19 shop front with a side entry leads to two ground-floor rooms, knocked into one. At the front is a relief plaster ceiling with repeating square motifs with ogeed points and little acanthus leaves inside. Rear room with one and a half walls of large-framed panelling, all c. 1740. Nos. 41–43, TELEPHONE HOUSE, is by *Skipper*, the Norwich Union in miniature, i.e. not detached, yet with projecting first and last bays and a projecting centre, and very Baroque indeed. It is dated 1906 and is very monumental, too big really for the street, for one cannot see it full-square as one needs to. Faced with Portland stone. Marble columns to the staircase hall. There is a huge and depressing six-storey rear extension running down to Pottergate by the *Property Services Agency*, opened in 1968. No. 45 is of five bays and two and a half storeys, with Doric columns and an open pediment around the doorway. No. 47, the MASONIC HALL, is by *Albert Havers* in Skipperish mode, 1907, faced with Bath stone. Five bays wide. The doorway and ground-floor windows have alternately blocked surrounds, the upper floor with detached columns. It was built as the Norwich Masonic Association and contains the Masonic Temple and

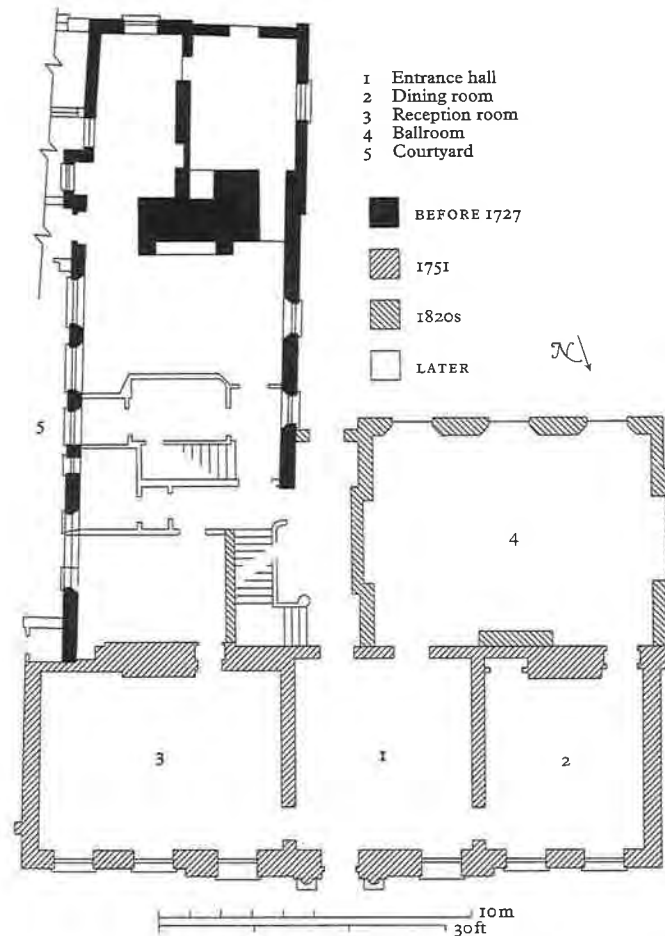
Banqueting Hall, 1927 by *S. J. Wearing*. No. 49, c. 1800, two and a half storeys, five bays, rusticated quoins and fluted Doric columns to the doorcase. On the corner with Willow Lane No. 55, an early C19 brick house of three bays.

To resume on the s side, No. 36 is early C18, embellished in the C19, five bays, pedimented doorcase raised five steps from the pavement. No. 38 is also early C18 but was altered and enlarged late in the C19, from which date is the doorcase with Corinthian pilasters and a broken curvy pediment with swags. Nos. 42-44 consists of a street range of c. 1680, refaced C19, and an C18 rear block. The front has two storeys in seven window bays. Then Nos. 46-48 are the Y.M.C.A. (since 1886), the one five bays wide, the other seven. Two and a half storeys, three-bay pediment over No. 48, which has also four of its ground-floor windows with blank tympana. Doorway with Roman Doric columns and decorated metopes. The date must be in the 1790s, but beneath both are C15 brick UNDERCROFTS, that to No. 46 showing only in the wall piers, but the other with two bays of quadripartite ribs. Nos. 50-52 of eight bays and two and a half storeys. Plastered, with quoins and moulded window-frames. The date on the rainwater head is 1727.

Then the church is reached and WILLOW LANE diverts to the NW to skirt the churchyard. For the former Jesuit Chapel see Churches, p. 253. No. 9 is a five-bay C18 house (now offices), Nos. 11-13 is of C17 provenance - see the moulded middle doorway jambs - raised up to three storeys and altered but leaving four two-light cross-casements at the first floor. Behind No. 15 is the C17 BORROW HOUSE, where George Borrow lived 1816-24. Two storeys in three bays. On the opposite (sw) side a sequence of plain early C19 three-storey houses with their backs to St Giles churchyard. No. 16 has a C19 Gothic oriel window in this direction, and its neighbour No. 18 has a C17 stepped gable also towards the churchyard.

Facing Willow Lane on COW HILL, Nos. 15-17, HOLKHAM HOUSE, by *Matthew or Robert Brettingham*, a surprising little composition which the architect built for his brother. Grey brick like Holkham Hall, in which Matthew Brettingham was concerned. Recessed centre, the wings with open pediments, the centre with a straight top but Palladian half-pediments 1. and r. Of the mid C18. (First-floor middle room with overmantel containing a painting and plaster ceiling - DoE.) In the other direction, i.e. up the hill, first a development of *Design and Build* houses by *Chaplin & Farrant*, 1994. At the front a high block with five upper gables mimicking the late C17 range of six gables next door at Nos. 2-3, a long range of three storeys.

91 Turn l. at UPPER ST GILES STREET to examine No. 68, CHURCHMAN'S HOUSE, facing us at an angle across the street. One of the finest houses in Norwich, restored by the City Council 1988-91 (*Vic Nierop Reading*, job architect) for use as the Registration Office. L-shaped and with a yard to the E. Corbridge's map of 1727 shows the back range of this house, which belonged to Alderman Thomas Churchman (died 1742).



Norwich, Churchman's House. Plan of ground floor

His son, Sir Thomas (mayor 1761), in 1751 added the front double-pile range we see today, demolishing part of his father's building as he did so. Seven bays, two storeys, three-bay projection with quoins and a pediment with a Diocletian window. Doorway with unfluted columns, decorated metopes, and a pediment. The window over it is segment-headed and has curves rising up to it. There are three ground-floor rooms to the street elevation, in the centre the entrance hall, rising through both storeys as a single cube, with a wrought-iron balcony to the s. The hall had been floored in 1930. To the E is a room with amazingly luxurious mid-C18 decoration, both of the walls and the ceiling. On the walls five paintings in

elaborate plaster Rococo framings, two at least attributed to *Pellegrini*, a Venus and Cupid and a Faun. On the ceiling stucco with an oval landscape centre, very lively and pretty, if not as good as the Langley Hall ceiling. It is very similar in handling to the Gateley Hall overmantel and also to some of the plasterwork at Browston Hall, Belton, Suffolk (cf.). The fireplace with excellent small-scale marble sculpture very like that in the library at Langley Hall. The suggestion has been made that this, and another, are by *Sir Henry Cheere*, the sculptor of Alderman Churchman's memorial in St Giles church. The w room has the other fireplace, of Portland stone and with high relief carving of bunches of grapes to the jambs and on the frieze a central scene of two cherubs in a wooded landscape flanked l. by two boys in contemporary costume watering a horse, and r. by two men fishing from a boat. Upstairs, in the E room (probably Sir Thomas Churchman's bedroom) is a Gothick chimneypiece, interesting for 1751. It is not from a pattern in Batty Langley's *Gothic Architecture Improved* of 1742, but there is a cast-iron fireplace in the sw room which is, but it is C19. The w room of the street range has a complete set of large-framed panelling entirely of 1991, as is the marble fireplace with its painted timber mantelshelf and cornice. In the 1820s the rear pile of the 1751 addition was remodelled, if not demolished and rebuilt, as a ballroom and staircase hall (stairs with cast-iron balusters) and what remained of Alderman Churchman's house at the back was done out inside.

From here the continuation of Upper St Giles Street is suddenly cut off at the end by the Grapes Hill stretch of the Inner Link Road, but with this pruning the remains have flourished, scenically if not architecturally. First, on the s, No. 74, a C16 timber-framed house which has had its upper jetty rebuilt in 1933 by *Ernest Buckingham*. Two storeys, three wide bays and three gable dormers. Doorway with Tuscan columns in front of rustication, the columns carrying a pediment. No. 76 has a fine C19 shop front r. of a pedimented doorway, a real asset to the street, but the core is probably C17. Two or three pleasantly colourful houses and shops further on and at the end No. 94 which has been attributed to *Thomas Rawlins*, the stonemason and occasional architect working in Norwich 1743–81. Of five bays and two and a half storeys. Doorway with Ionic columns set in front of pilasters and a pediment. The N side begins with No. 75, C18 but with a nice curved-glass late C19 shop display window. The exposed timber studs to this and the early C18 (reworked C19) Nos. 77–79 are C20. Nothing more of note until No. 97, a rendered early C18 house of two storeys in three bays. C19 shop front. This may be older inside.

Back to Churchman's House, r. along Cleveland Road, up a narrow alley on the l. to CHAPELFIELD GARDENS. A large triangular green space which went with the college of St Mary-in-the-Fields until its dissolution in 1544. It became (unofficially) a park in 1852, but was relaid in 1877 by the Corporation. On the N side CHAPEL FIELD NORTH, and

here all is C19, beginning with the early C19 No. 4. Three bays and three storeys, painted white, with a gratifying first-floor veranda of cast iron; Greek Doric columns *in antis* flank the central doorway. The other houses facing the park are enjoyable in less dramatic terms, except for the exuberant Tudor-Jacobean No. 12 and the adjoining ST MARY'S CROFT, with a gateway between them; 1881. The w side is formed now by part of the dual-carriageway Inner Link Road. For NORVIC HOUSE, see p. 338.

Crossing the park, in the middle the GURNEY CLOCK, presented to the City by Barclays Bank (before 1896 the Gurney group of banks) in 1987, but begun in 1974 by *Martin Burgess*. His movement is based round a pair of Harrison regulators within a triangular steel case fitted with observation windows. The case itself by *Roy Foster*, stained-glass panels by *James Knight*, sculpture by *Michael Barber*. Until 1949 there stood in Chapel Field one of the most gorgeous Victorian cast-iron monstrosities in England, the PAGODA, designed by *Jekyll* for the Philadelphia Exhibition of 1876, and not looking in the least like a pagoda, nor indeed like anything else. The present polygonal BANDSTAND is of 1880.

On the E side is CHAPEL FIELD EAST. At the S end stands the factory of Rowntree Mackintosh & Sons occupying a whole block just inside the city walls. The first factory by *Edward Boardman*, 1899, was an elaboration of his 1894 extensions to the Norvic shoe factory (see Perambulation 1a, p. 285) and its construction required the demolition of all the buildings in the former Chapelfield Grove. It was bombed in 1942 and replaced by the present duller buildings by *A. J. Mathewson*, 1955–6, incorporating an initial reconstruction of 1951. N of this No. 15, late C18: a broad doorway with Doric columns against a rusticated background below an open pediment.

One leaves the park at the NE corner into LITTLE BETHEL STREET. At the N end a terrace of houses built in 1807 wraps round the corner with BETHEL STREET, where is some commendable Georgian development. Round this corner is immediately the COACH AND HORSES. C16. Brick and flint ground floor, timber-framed and jettied first floor. No. 61. Probably early C17 when the house rose only two storeys, the third added c. 1750 and the w ground-floor room panelled. Five bays. About 1810 is the brick rear block which contains some good plasterwork. Windows with hoodmoulds. Georgian doorway with Ionic columns and rusticated lintel. Further on, and opposite, No. 64, a Georgian, or Georgianized, building. Two storeys, five bays, pedimented doorway, rusticated quoins.

Facing Little Bethel Street are Nos. 42–48. Late C19 commercial premises of interest for the C15 UNDERCROFT under the w part, barrel-vaulted and with one chamber s and N, and for the little late C17 building behind: two mullioned and transomed windows to first floor. Nos. 38–40, Georgian again and of much higher pretensions: five bays, two and a half storeys, brick quoins of intermittent rustication, doorway with carved frame,

two unfluted Ionic columns, a pulvinated frieze, and a pediment. Sashes of C18 style. Staircase with two twisted balusters to the step. In a ground-floor room an overmantel of c. 1740. Behind here incidentally is the former SKATING RINK of 1875-6, now used as a warehouse, which has a generous arch-braced timber roof. On the s side of the street No. 33 has a doorway with Roman Doric columns and decorated metopes. Then the bulk of BETHEL HOSPITAL. The original building is of 1712-13, the mason *E. Freeman*, the carpenter and probably the architect *Richard Starling*. It faces s and has two wings extending r. and l. to the garden. Two storeys with a dormer attic. The main middle block has seven bays of irregular sashes, and the side wings rather blank inner façades. Alterations and additions 1807 and later. The bleak Bethel Street front is part of a remodelling by *Boardman*, 1899. Only the boardroom and some cells survive from 1724, the latter pointing to its use until 1974 in the words of the will of Mary Chapman, the founder, '... not for natural born idiots or fools, but for the convenient reception and habitation of lunatics'. So it is the earliest purpose-built asylum in the country, St Andrew's Hospital at Thorpe being the oldest still in use.

Little Bethel Street returns us to Chapelfield and so into THEATRE STREET and the THEATRE ROYAL. The monolithic faience-clad theatre of 1935 by *W. H. Barton* replaced a series of buildings going back to the Ivories. Steel-framed. *David Percival*, the City Architect, in turn replaced Barton's façade with dull brown brick in 1970 and remodelled the interior. Immediately E NOVERRE HOUSE, enthusiastically greeted in 1955 as the new kind of building Norwich needed, combining flats, offices and shops. Today one might walk by. By *A. T. Wright*, five storeys, brick-faced. The *clou* of course is the Assembly Rooms, see p. 269. At the E end the JOB CENTRE, three storeys, and a very much deadened version of the original design by *Ronald Toone & Partners* of 1980. From this point one can reflect upon the skyline of the new Norwich created after the Second World War, looking much like any new shopping district in any unenterprising town of the size of Norwich. It is a pity. In RAMPANT HORSE STREET, on the corner with Red Lion Street, DEBENHAMS STORE, a rather too bland four-storey exterior for its position. Built as Curl's store. Steel-framed, 1954-6 by *Eric Scott of A. F. Scott & Sons*.

The new wide BRIGG STREET was completed in 1955, and takes us to HAYMARKET. Really the imperceptible continuation of the Market Place, if one considers St Peter Mancroft as an island building in an open space. Nos. 3-4, NEXT, on the E side, has a plain five-bay Late Georgian front with a late C20 shop front. At the back however is a medieval range, at r. angles to the street, given in the C19 a doorway with a two-centred head, and an oriel window. Inside are rooms with moulded C16 beams, fireplaces with surrounds, and overmantels not *in situ* and including some typical linenfold panels of c. 1535-50 with profile heads in roundels (cf. Bishop's Palace, p. 219). In the s

wall of the upper floor of the medieval part remains of mullioned windows. The roof here has or had arch-braced tie-beams. Under the same medieval range is a brick UNDERCROFT, two bays of diagonal and transverse ribs, blocked side chambers. Opposite, Nos. 19-21, a late C18 warehouse range of three storeys and eight bays, the centre four projecting. C20 shop fronts. Six raking dormers in the roof. The C & A DEPARTMENT STORE set far back on the W side is of 1968-70. In front of it in the open space known as HAY HILL, a MONUMENT to Sir Thomas Browne, 1905 by *Henry Pegram*. The little square was pleasantly grassed until 1970 and was laid to concrete and Portland stone in 1990, a regrettable thing. The low bronze FOUNTAIN by *Nick Deans*, 1990.

WHITE LION STREET winds off to the E. Nos. 2-4 is a C17 jettied house converted to a public house in the C20 and given an appropriate ground-floor frontage. Two big C18 gable dormers looking like a full third storey.

5. N Central Norwich, from the Market Place (See map p. 280)

5a. Between Redwell Street and Charing Cross N to the river

Leave Market Place by LONDON STREET next to Jarrold's. Until the mid C19 London Street was a narrow medieval lane. The railway changed that by creating a demand for easy access from the market to Thorpe: it was widened to 15 ft in 1856 and to 35 ft in 1876 and in the process lost most of its ancient buildings. The improvement scheme of 1876 was carried out under the direction of *Edward Boardman* at an initial cost of £27,000. In 1967 it became pedestrianized, the first such venture in England, based on a study of examples in Essen and Cologne. The earliest new building was at the Gentleman's Walk end, BURTON'S, of 1876 and by *Boardman* himself, built as a piano warehouse. Gothic, but now without its multiple-dormered attic storey. The polychrome bricks and tiles painted over. For Jarrold's shops opposite, see Perambulation 4, p. 313. Jarrold's has absorbed No. 7, which was built by *George Skipper* as his own offices in 1896. The ground floor now obliterated, but the first and second floors are gathered up by two wide brick arches, and crammed with detail. The lower part has two canted bay windows separated and framed by polygonal buttresses and pierced by two tiers of round-arched windows, the upper tier smaller. Decorative terracotta used throughout, culminating in six relief panels over the windows depicting scenes of the builder's and architect's trade. Large tripartite windows above. Then Nos. 9-11, seven first-floor sashes, the three to the l. of c. 1750, and three large C17 gabled dormers. Next is a high brown-brick building with a projecting first floor supported on stilts. Garland's store burnt down in 1970 and this design, unveiled in 1971 to an unsympathetic public, was built in 1973 by *Lambert, Scott & Innes*. Garland's itself was closed 1984 and the building split up. We can now see its castle-like sheer walls and

protruding windows as a respectable attempt to introduce a modernist element. Opposite is the MIDLAND BANK, which had a seven-bay, three-and-a-half-storey façade until refaced in boldly projecting forms by *Thomas F. Trower & Son* in 1971. At the junction with Castle Street is STEAD & SIMPSON, 1880, again by *Boardman*. This time the style is Venetian Gothic, with materials of marble and Cosseyware as well as brick. Differing sizes to the arched window openings define the importance of each of the four floors. The arcaded ground-floor windows replaced by plate-glass ones in 1930, by *Boardman & Son*.

Further E is the very exuberant former Waterstone's bookshop built in 1907 as the London and Provincial Bank by *Skipper*, very convincingly breaking with the late Victorian past. Façade of Portland stone, rusticated in the ground floor, with giant Corinthian columns to the two storeys above. Plenty of swags and other devices, and a complicated doorway. The banking hall has a plaster ceiling. Beyond this on the S side a sequence of shops of 1856-60 with later remodelling and infill. No. 32 has a curved-glass shop front. BOOTS is a bit of minor Georgian of 1930 by *Percy Bartlett*. On the other side the houses and shops escaped the road-widening, first No. 29 squeezed on to a narrow corner and fitted with a pleasant shop front of c. 1830. Nos. 31-35 is a long eleven-bay range in three storeys, both upper floors jettied. While this is probably C17, there is a C16 wall-post and a brace inside. Details C19 and C20. Progressing E is a series of late C18 brick buildings, variously embellished since, such as the early C19 shop front to No. 43. And so to the splendid NATIONAL WESTMINSTER BANK modelling itself on a Wren city church. But it is of 1924 by *F.C.R. Palmer* and *W.F.C. Holden*, and will be noticed on account of the three-bay portico under a pediment and the somewhat Wrenian turret and cupola at the sharp corner of London Street and Bedford Street. One would assign a much earlier date for it. No. 57 is an office by *Edward Boardman*, for the Eastern Daily Press, 1900. Stone on a granite plinth. Five round-headed arcade bays to ground floor, three projecting window bays through both upper storeys fitted with cross-casements. Casements also to the recessed parts. Restored in 1960. Crossing to the S side again, Nos. 60-62, of the mid C19, with a C20 shop front. Good plaster ceiling of c. 1910 inside (unfortunately concealed by suspended ceilings); underneath is a C16 cellar.

BEDFORD STREET starts at the bank. On the N side No. 25, HOVELLS, on the corner with Bridewell Alley. The shop front on the corner continues into the Bridewell Alley frontages. The heart of the building is a late C16 timber-framed house with a jetty and formerly with an UNDERCROFT, of which only hints remain of two chambers. However, following a fire in 1978 part of the façade was demolished and a great deal is a rebuilding. The top floor added in the C18. No. 23, on the opposite corner, is C17, as can be appreciated in the jettied range towards Bedford Street. The false timber studding is lamentable.

BRIDEWELL ALLEY is a narrow and picturesque shopping street of long standing, a fact which has resulted in numerous rebuildings and refacings. Predominantly early C19 buildings with barely discernible C17 evidence, altered in the C20 to one degree or another. Continuing Bedford Street, Nos. 19-21 (OLD POST OFFICE YARD). A derelict set of shops converted to offices and a restaurant by the *City Council* (job architect *James Chapman*) in 1973-4. It is a C15 merchant's house, with a rear courtyard and an undercroft below the N end of the E range. The court is entered from a square carriage arch. The UNDERCROFT is of four cells, brick, with quadrilateral double-chamfered ribs and a central octagonal stone pier. The pier has a moulded base and capital. There was once an entrance from the E side (i.e. away from the courtyard). The roof structure above this retains elements of scissor-bracing, which must also be C15, although virtually all rebuilt in the 1970s. The opposite wing facing the courtyard is brick, early C18. The street elevation (S) has a continuous jettied first floor with seven restored sashes.

Opposite is No. 16, with a C17 timber frame but a C16 flint and brick S wall. On the N side once more, and No. 15. C15 UNDERCROFT under the rear wing, with a pointed barrel-vault and applied diagonal ribs. An C18 staircase at the N end rises to the C16 house and shop. Timber-framed, with a masonry rear wall and a jettied first floor at the front. The shop front still recognizably C16. Raised into three storeys in the C18. Sash windows and casements but inside are the remains of original windows on the front and rear walls. No. 13 has a C19 façade over a C17 core. No. 5 is a very dull late C19 warehouse, with a loading door at the second floor. The shop front etc. is C20, but there is a late C15 UNDERCROFT, of brick and flint in the side walls. It has two bays with chamfered quadripartite ribs, and four side chambers. This end of the street gloomy under the giant featureless warehouses opposite.

EXCHANGE STREET was constructed to ease traffic in 1828 by linking the market to Bedford Street and in 1832 with St Andrew's Street. Only three buildings to be noted apart from Jarrold's (for which see Perambulation 4, p. 313). Opposite Bedford Street on the junction with Lobster Lane, CHAMBERLAIN'S BUILDING, now offices. 1872. The Victorians knew how to turn a corner: stone-faced with balustrades to first floor and cornice. Pediment over the entrance in the angle. Three bays were removed to fit in NORFOLK HOUSE, set back and detached, quite a good post-war design. Red brick, by *Alec Wright*, 1950-1. On the E side the narrow No. 27 by *John Brown*, 1833. Three storeys, the two upper ones with giant Corinthian engaged columns rising to a cornice. At the N end a row of shops with c. 1835 façades.

LOBSTER LANE brings us to ST JOHN MADDERMARKE, the street as well as the church. On the corner is the IRON-MONGER'S ARMS, facing St John's church, a C17 three-storey house with a first-floor jetty. At the bottom of the hill on the r.

Nos. 21-23, C17, two storeys and a jetty and three gable dormers. Opposite No. 20, and next to it No. 7 St John's Alley, both timber-framed and quite picturesque. They have C16 jetties but both raised in the C18. Nos. 22 and 24 timber-framed also, C17, altered. In front a parish WATER PUMP, a cylindrical cast-iron C19 tube with a crown on top.

ST JOHN'S ALLEY runs back up to the church. MADDERMARKEET THEATRE was converted in 1921 from the Strangers' Chapel of c.1800 at the instigation of Walter Nugent Monck. Set back from the alley, with a close-studded gable. An oriel window above a carved frieze over a doorway. Under the church tower and into POTTERGATE. Parallel to St Giles Street S and St Benedict's Street N of it. The three are, however, on different levels descending N towards the river, which is effective for the churches. No. 7, at the corner of St John Maddermarket, has two C17 brick doorways with two-centred heads, but this with the external stair turret at the back is about all of that time, for it was restored by *George Skipper* in 1916. His is the timbered E gable and the windows. To continue with the N side Nos. 17-19 has been refaced in the C18 and altered since, but the core is apparently C16. Seven bays and two storeys with a dormer attic. C18 brick quoins in the three-bay centre. Castellated parapet, no doubt castellated later. Doorway with heavy Doric columns and a pediment. The three-bay No. 19 continues the same theme beyond the carriage entrance. On the S side, first No. 8 sporting a sudden C18 Venetian window, over the entrance to BAGLEY'S COURT. This is a pretty collection of buildings restored in 1980-2. Facing us BAGLEY'S HOUSE, converted to shops, but the three-storey C18 disposition in five bays clear despite additions. The back wall however is C16, of flint and brick. SELD HOUSE continues Pottergate, flats and shops set back, of 1964 and one of the few buildings done by the *City Architect's Department* under *David Percival* one would wish away. It does nothing for the street. Then No. 16 (the former Bluebell pub) at the corner of Lower Goat Lane, with jetties on two floors and both elevations. The Pottergate elevation is early, the other mid-C17. To Lower Goat Lane is a projecting first-floor five-light cross-casement.

A sally up LOWER GOAT LANE, which was pedestrianized in 1970. Opposite the former pub Nos. 22-24, C17 and jettied to the first floor, but quite narrow. C19 and C20 shop fronts. Of interest the C15 UNDERCROFT, brick and barrel-vaulted, parallel to the street. Two subsidiary chambers, a garderobe chute and remains of internal winder staircase at NW corner. Nos. 14-16 (ANDYS RECORDS) is C16, formerly a large house jettied to two floors, very much altered for its C20 function. On the E side Nos. 5-7 and No. 13 are altered shops with first-floor jetties dating from the C16 and C17 respectively.

Back to Pottergate and at once the POTTERGATE TAVERN, facing the Green, a pleasant two-storey pub of the 1930s; a streamlined modern period piece. Who was the architect?

For the remainder of Pottergate see Perambulation 5b, below.

One's route now lies down St Gregory's Alley and r. into the short CHARING CROSS. The name was originally Shearer's Cross, for here was a sheep market. For Strangers' Hall, see Public Buildings, p. 272. No. 2 at the Maddermarket corner has a C15 brick UNDERCROFT consisting of two ribbed cells and a further round chamber to the S. The building is timber-framed above the ground floor, with a jetty to the long six-bay façade, later than the undercroft.

ST ANDREW'S STREET. The street was widened in 1884 and extended up to Redwell Street in 1899-1900, events which swept much away. Improvements in the 1970s did likewise (e.g. Nos. 6-12 and the Billiard Club opposite which met in what was the Duke of Norfolk's Chapel - the Duke's C17 Palace was a quadrangular building open to the street, demolished in 1711). On the N side the new TELEPHONE EXCHANGE, 1980-2, by the *G.P.O. Internal Works Department*. Very simple, of dark brick under a hipped pantile roof, and with nine projecting window bays at the first floor. Further E, Nos. 23-27, a C17 house, now shops and offices following the 1989 restoration by *Judith Langmead-Smith* of *Dennis Black Associates*, with three gable dormers. Then ST ANDREW'S HOUSE. It is a pity this was altered in 1986 (roof etc.) because it was a naive but interesting provincial representation of the Festival of Britain style, so far as that style existed. 1954 by *Ernest Buckingham*. No. 37 is a late C18 house of four bays and two and a half storeys.

Now for the S side. Just E of the old TELEPHONE EXCHANGE (begun 1939 but not opened until 1942 because of the war, four storeys, nine bays), the TELEPHONE MUSEUM lying back. A fragment of a half-timbered and jettied C15 house exposed in 1970 when the building to its l. was demolished. The upper floor has brick nogging, the archway below arched braces and a moulded lintel. The house was three bays wide according to Ninham's painting of 1848, and had a crown-post roof, of which one truss survives. C15 UNDERCROFT, of brick, barrel-vaulted and parallel to the street.

Now to consider briefly the part of St George's Street S of the river. It is one of the oldest thoroughfares in Norwich, widened in the road improvement schemes of the mid C19. Up to about Nos. 70-80 there were evidently well-to-do houses in the C18. Where No. 89 now is, John Crome had his house. At the corner with St Andrew's Street is a C19 pub, THE FESTIVAL HOUSE, extensively redone inside in 1992 (and for a while renamed the Grocer's Ghost). The cellar is a C15 UNDERCROFT, brick and flint, in four bays, each with quadripartite rib vaults. The pub now incorporates a small C17 jettied and timber-framed building to the N, from the cellar of which the entrance to the undercroft is made. A little further N, overshadowed by the bulk of St Andrew's Hall, the RED LION, converted from two C17 houses. The timber studs are C20 but there is a genuine frame behind, on a flint and brick ground floor. The Board School, now DUKE STREET CENTRE, was built in 1888.

Return to St Andrew's Street. ST ANDREW'S PLAIN opens to the E. The Blackfriars is well sited on the N side. Opposite, against the wall by Princes Street, *A. E. Collins* in 1902 erected the splendid circular PUBLIC TOILETS of knapped flint set off by orange tiles. For Garsett House, see Perambulation 2, Princes Street, p. 294. For Suckling House (Cinema City) and St Andrew's Hall, see Public Buildings.

ST ANDREW'S HILL. A narrow alley connecting St Andrew's Street with Bedford Street. On the W side is an agreeable group. At the far end Nos. 2-4, basically C17 but re-formed in the C19 and C20. No. 6 is an C18 red-brick house now with a shop, but to its r. is a Perp doorway with carved spandrels leading to the yard. Above it, not *in situ*, is a traceried overlight, i.e. a length of tracery. No. 8, of the early C18, has a doorway with a fluted surround, and two original sashes lighting the first floor. No. 12 is another C18 house, facing N and rubbing shoulders with the Bridewell (see Public Buildings). Three bays and three storeys, with a more elaborate doorcase of engaged Doric columns under a pediment containing the arms of the Grocers' Company.

St Andrew's Hill takes one back to London Street.

5b. NW: between Pottergate to the S, the river to the N and the city walls to the W

One starts at Pottergate at St Gregory's Alley and proceeds W. On the S side No. 54, early C19, five bays and three storeys. Nos. 56-58, a century earlier, brick, four bays and two storeys, moulded first-floor platband. A carriageway between the two was remade during renovations in 1984. Opposite, Nos. 61-63 is of six bays and three storeys with a central double doorway with rusticated pilasters. The top storey added in the late C18 to a C17 structure, to which only a few timbers testify inside. COLMAN HOUSE of the early C17 is recessed from the street. It was faced with brick early in the C18, in five bays, but was extended in the late C18 by a further bay to the r., and raised into three storeys. Rusticated quoins at the corners and to the central doorcase; the middle first-floor window has rough pilasters. (Good C17 stone fireplace in first floor - DoE.) It was the Eye Infirmary 1854-1913, then a shoe factory, and was converted to flats in 1984. No. 65, back on the street-line, is probably C17 too, two storeys, three bays, converted to flats. There is a C15 UNDERCROFT, brick, with quadripartite and transverse ribs, and under the pavement a groin-vaulted bay. Nos. 69-71 started as an early C16 house with a flint ground floor supporting a timber-framed upper floor, formerly jettied. Raised to three storeys in the C19 and altered.

Then a series of minor but attractive C17 and C18 buildings on both sides, variously altered. No. 95 on the corner of Ten Bell Lane, C17, altered C18, two tall gable dormers and a stepped N gable. On the opposite corner MICAUBER'S TAVERN. A minor C19 pub front, but inside a virtuoso display of C20

Brewer's Tudor, i.e. all the timbers imported for effect, not an indication of antiquity. Further W the street breaks up, and set back on the l. No. 98. A two-storey, three-bay C18 house with a pedimented doorcase on attached Ionic columns. Nos. 100-104 once carried the date 1687. Plenty of extensions, but basically of two storeys and attic in six bays with a carriageway to the r. Two pairs of gable dormers and a single one compose the attic. Opposite is a development of COUNCIL FLATS. 1970, by *David Percival*, the City Architect (job architect *A. C. Whitwood*), replacing demolished terraces. There are thirteen, incorporating two older houses. A good example of conservation principles coming to the fore in the early 1970s.

TEN BELL LANE cuts N, and has another development of flats, TEN BELL COURT, 1971-6 by *Edward Skipper & Associates* (job architects *D. Cooper* and *A. Teather*). Red brick and chunky, without any detailing to the street front. Before we consider St Benedict's Street a short detour down ST SWITHIN'S ALLEY opposite Ten Bell Lane. THE THATCHED COTTAGE is C17, of flint and brick and, unusually, thatched. Two storeys and three bays. Restored in 1976.

ST BENEDICT'S STREET. A principal thoroughfare in medieval times leading from St Benedict's Gate (last fragment bombed in 1942) to Charing Cross, quieter now because of a cunning one-way system at the W end which defeats all but native motorists. The architecture is quiet too, and of the C11 development nothing of course remains. There was a general face-lift in 1960 on the pattern of that to Magdalen Street by *Edward Skipper & Associates* and *Sheila Gooch*. At the W end generally only indifferent C19 buildings. No. 86 has a timber-framed early C17 rear wing and a late C17 front wing: two storeys, but the ground floor was rebuilt in the late C20, three sashes above. The street peters out after the ruin of the tower of St Benedict's (see p. 232). The other direction, i.e. E into town, is more fruitful. On the N side Nos. 45-47 and No. 49. Both early C16 in origin, of which date perhaps the timber framing to the first floors of each (the actual cladding is C19). No. 49 also has a moulded doorway to the l. and, inside, a crown-post roof. The rear range early C17. On the corner with St Margaret's Street the former BARCLAYS BANK, an intrusion of pre-cast concrete slabs of 1972 by *Feilden & Mawson*. At the E end of the N side nothing much calls for attention apart from the churches.

The PLOUGH INN opposite has a flint rear wing of the C16, with an eleven-light mullioned window. The rendered two-storey brick street façade shows little of the C17 in its three bays of sashes and simple C19 pub front. Pargeted decoration above, with lettering of c. 1900. Nos. 26 and 28 both C17, restored in the 1980s, the latter with a jetty underbuilt by the C19 shop front and a long rear wing. Nos. 18-20 has a mainly C19 and C20 three-bay, three-storey front, but with an C18 jetty. There is early C16 flintwork also, and, at the back, No. 20A represents the remains of a C16 house at r. angles to the street. No. 14 is at the front clearly C19 and C20; at the back stands a rendered

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reclining on his elbow above and behind her. He holds a baton and is in military costume. Stiff figures. They lie on a black slab which is not the lid of the tomb-chest but is carried by four skulls on the tomb-chest. A carved figure in a shroud can be seen inside. Columns l. and r. carrying a superstructure. Children kneel by their heads and feet, others against the tomb-chest. Many inscriptions, large and small; for instance SPARISCO with a flame rising out of an urn (symbolizing eternal life), and SCIOLTA with a dove released from a cage (release of the soul). Also, where the son kneels: 'Frater, Mater nostra non mortua est sed dormit'. – In the s aisle Dr Thomas Crowe †1751 by *Robert Page*, with arms in front of an obelisk and three fine cherub heads below. John Custance †1752 by *Thomas Rawlins*, also in a very nice Rococo. Custance was a prominent merchant and mayor in 1726 and 1750. – In the N aisle his son Hambleton Custance †1757, also by *Rawlins*. This has a weeping putto in front of an obelisk. – On the w wall Richard Dennison †1767 and wife Margaret †1768, again by *Rawlins*. Turning neo-classical. – (Also canopy of the lost brass of John Gilbert †1467; children from brass of John Holly †1527.)

ST AUGUSTINE, St Augustine's Street. A large church, at the N end of the old town in a churchyard maintained as a garden since 1984 by the city. Stately w tower of brick with clasping buttresses. This was built in 1683–7 and is in fact a refacing of a flint tower, as can be appreciated inside; the traceried sound-holes must come from the hidden structure. The battlements are by *R. M. Phipson* during his extensive restoration in the early 1880s. The aisle windows are Dec and simple, but all replaced by Phipson, as were the buttresses and the chancel roof. The rest is later Perp, including the arcades of aisles (two bays) and chapels (two bays). Octagonal plastered brick piers and four-centred arches. Four two-light clerestory windows. Wall-posts and longitudinal arched braces frame them and support the arched braces for the cambered tie-beams of the roof. Bequests for this new roof made in 1525 and 1531 when it was 'about to be built'. s porch is Phipson's. – FONT. Octagonal, C15. – SCREEN. Only one C15 painted panel remains, of St Apollonia (framed, in N aisle w). – WEST GALLERY. High up, with dumb-bell balusters reused from an C18 altar. – STAINED GLASS. s aisle window by *Morris & Co.*, †1917. – MONUMENTS. Several minor tablets; of architectural interest the plain inscription plate to Matthew Brettingham, the builder of Holkham, who was buried here in 1769. – Thomas Claburn †1858, Classical, severe, with a shield with shuttles (he owned a weaving factory). By *J. Stanley*.

ST BARTHOLOMEW, Ber Street. Just the remains of a C15 tower.

ST BENEDICT, St Benedict's Street. Bombed in 1942. Only the Norman round tower remains, with a Perp polygonal bell-stage. The site was excavated in 1972 in advance of new housing, and revealed C11 evidence.

BLACKFRIARS. See St Andrew's Hall (Public Buildings), p. 265.

ST CLEMENT, Colegate. One of the first built N of the river, perhaps c.1040, but no fabric of this date is evident. Slender Perp w tower. Against the parapet, in flushwork, shields in lozenges. The E bell-opening masked by an open-pedimented clock face. Bits of quoins on the lower part of the tower may indicate the width of an earlier nave. Nave and chancel c.1430, except for the Dec E window. Aisleless interior, porchless exterior. Wall-arches in the chancel. The C15 chancel roof has arched braces and longitudinal arched braces on angel-busts; money left for it in 1448. There was a 'complete reparation' of the interior in 1846 by *John Brown*. – FONT. Octagonal. Late Perp. Panels with fleurons on the stem, flowers and leaves on the bowl. – MONUMENTS. Brass to Margaret Pettwode †1514, 39 in. long (nave floor). – A number of good, largish C18 tablets, mainly to the Ives and Harvey families. The earlier ones, Jeremiah Ives †1741, John Harvey †1742, have putti or putti heads; those to Thomas Harvey †1772 and Jeremiah Ives †1787 are elegantly Neoclassical.

ST EDMUND, Fishergate, just N of the river. Formerly a factory store, now a Christian Centre. All Perp. Wide w tower with a three-light w window, traceried w sound-hole and cusped two-light bell-openings. The diagonal buttresses have some brick and end below the belfry stage. s aisle, and s chapel, the latter built in 1463. Arcades with four-centred arches. Curious rhythm: two bays, then a small window-like opening in the wall, then a third bay (with foliated little capitals), then another such opening, then the two-bay chapel. The pier to this chapel is octagonal, on a high base, but the remaining openings have Late Perp mouldings of c.1460–70. High w gallery of c.1990 reached by two ladder staircases. FURNISHINGS (removed) were by *Edward Boardman*, 1882. Gothic.

ST ETHELDREDA, King Street. Redundant since 1961 and used as a sculptors' workshop, the fruits of which pleasantly dot the churchyard. Round C12 tower with an octagonal top with brick trim. A hefty restoration in 1883 by *Edward Boardman* obscured much of the early detail in the tower and elsewhere, e.g. all new windows, tiled roof. Aisleless nave and chancel of the same width, the flintwork looking very Victorian. The windows of Dec-Perp type. Four-light Dec E window. The s porch has a battered nodding ogee niche in a gable. s doorway Norman, but very much renewed. One capital which is in a good state of preservation is reminiscent of those on show in the ambulatory of the cathedral. On the s and N walls lengths of a Norman zigzag course. – FONT. Removed. It had shields on the bowl and small heads against the underside. – MONUMENTS. William Johnson †1611. With groups of kneeling figures in relief facing each other. Framed by shaped tapering pilasters. Obelisks on top (chancel N wall). – John Paul †1726. Tablet with books in the 'predella'. – BRASS. To a priest c.1485.

ST GEORGE, Colegate. Several dates are recorded: nave and tower of c.1459 (new bell), aisles and chapels 1505 (N) and

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Appendix 9.0

probably an authentic design, similar to the N chapel E window. Odd W end of this aisle, of brick and with blocked windows. It must have something to do with the removal of a porch. Four-bay arcades (on the S side the first two missing). The piers have a characteristic Later Perp section: four shafts and in the diagonals a wave and a long shallow hollow. Four-centred arches. W gallery and changing rooms at W end c. 1982 by *City Architect's Department* (job architect *A. C. Whitwood*). Arches at E ends of the aisles into chapels and a further two-bay arcade in the chancel into the N chapel, just like the nave.

FURNISHINGS. Most removed and dispersed. – **FONT.** Octagonal, C14, simple, with quatrefoils. – **DOORS.** The W door is elaborately traceried and has winged angels. It was illustrated by Cotman. – Traceried also the door to the sacristy. – **SWORD and MACE RESTS** (vestry). – (**SCULPTURE.** The four supporter figures that were over the W door are probably Jacobean and come from the chapel of Oxnead, the Paston mansion; now in the Museum.) – **STAINED GLASS.** E window by *Heaton, Butler & Bayne*, 1884. – Fragments of original glass in the N aisle E window. – **MONUMENTS.** Apparently still *in situ*. Brasses to Henry Scottowe †1515 and wife; in shrouds, 26 in. figures (N chapel). – Henry Fawcett †1619. Four-centred arch; the monument is incomplete. – Between chancel and N chapel is a defaced Purbeck marble tomb-chest, probably of William Ramsey (mayor 1502 and 1508) †1516, who founded the N chapel. – In S chapel a brass to Robert Thorp †1501 and inscription: 'pray for the soul of Robert Thorp, founder of this chapel and ile'. – Edmund Hooke †1784. Large and good, with a bust and books l. and r., in front of an obelisk. Putto-heads at the foot. – More enjoyable Georgian tablets.

ST MICHAEL-AT-PLEA, Queen Street. Redundant and used as a craft centre. Restored 1887. All Perp and probably of one campaign. W tower lowered (no bell-openings) but with thick crocketed pinnacles. Big round clock face of 1827 on S side. N and S transepts and S chancel chapel. Two-storeyed S porch leads directly into the tower and is ashlar-faced, restored and very clean and bright. Niches with crocketed nodding ogee heads l. and r. of the entrance, St Michael and the Dragon in its spandrels and a niche between the upper windows. This upper niche replaced a sundial in 1887. Between the floors a band of flint flushwork with crowned Ms. Base frieze of shields to N aisle and N transept. Nave roof arch-braced with embattled wall-plate, longitudinal arched braces, and winged angels along the ridge. – **FONT.** Octagonal, simple, with demi-figures of angels against the underside. – **FONT COVER.** C17. With four columns, an openwork obelisk in the middle, and a tall top with an obelisk and a dove. – **SCREEN.** 1907. – **COMMUNION RAIL.** C18. With vertically symmetrical paired balusters. More of them were reused in 1887 in the **WEST GALLERY**, which leads to the room over the porch. This room has **PANELLING**

removed from the box pews. – **SOUTH DOOR.** Excellently traceried Perp piece with a border of quatrefoils. – **SWORD and MACE RESTS.** Wrought iron; C18. – **PAINTINGS.** W end of nave, large panels of Moses and Aaron. An important collection of C14 and C15 panel paintings has been moved to the cathedral. – **STAINED GLASS.** E window with a jumble of later C15 bits. – **MONUMENTS.** Jacques de Hem †1603. Inscription in black-letter and, to its r., a panel of the same size with kneeling figures incised, a pediment over the whole with shovel, pick, skull, and crossed bones. The odd thing is that the monument is folded round an obtuse angle at the W wall.

ST MICHAEL-AT-THORN, Ber Street. Only bits of walls remained after a bomb fell on the church in the Second World War. Even these now gone.

ST PETER HUNGATE, Elm Hill. A museum of church history since 1933, permanently from 1936, but of course built as a church. Unbuttressed W tower paid for by Thomas Ingham, a mercer, in 1431. In that year the chancel was furnished. Two-storeyed S porch in which Nicholas Ingham was buried in 1497. According to Blomefield John and Margaret Paston rebuilt the church (i.e. the nave) after 1458. The date 1460 is on a buttress by the N door, and a relief of a decaying tree. Chancel roof collapsed in 1604 and the chancel rebuilt, but the condition of the building by 1906 was so bad that either restoration or demolition were considered. The tower belfry disappeared then and the low pyramid roof put on. Restored again in 1931. Three-light tower W window and just small lights to the ringing chamber. Big polygonal stair-turret between tower and porch serving both. The porch has bosses in the roof. Nave and transepts with tall four-light windows. In the nave they are in wall-arcading. The most interesting thing about the church is the roof of c. 1460, with hammerbeams and arched braces. They are set diagonally in the crossing so as to intersect. Good central boss of Christ in Judgement. Against the tower the marks of an earlier roof.

FURNISHINGS. As a museum, most of the furnishings are not originally from here. – **FONT.** Octagonal, simple, with quatrefoils on the bowl. – **FONT COVER.** Dated 1605, with an openwork steeple. – **NORTH and SOUTH DOORS.** Traceried, c. 1460. – **STAINED GLASS.** Much in the E window, also whole figures of Norwich glass from the late C15 and early C16. A figure of a priest is dated 1522. A mosaic of bits in the chancel S windows, fragments in the chancel N and tower W window.

ST PETER MANCROFT, Market Place. Begun in 1430, on the site of an earlier church (probably founded by Earl Ralph shortly after the Conquest) for which there was a donation to the tower in 1391. A large donation towards the building of the chancel is recorded in 1441; the church was consecrated in 1455 and restored in 1897. St Peter Mancroft is the market church, as they say in Germany, of Norwich and the Norfolk parish church *par excellence*. It lies in a splendid position, a little above

45 the market place and facing it broadwise. The houses crowding it on the s and e side were removed in 1882. It has a mighty w tower and is 180 ft long and ashlar-faced, all symptoms of prosperity and ambition. The tower, however, it must be reluctantly admitted, is more rich than aesthetically successful. Every motif has been lavished on it, and in the end this very prodigality has defeated its object. Yet the details must be enumerated. First the tower gains by the processional way through it, i.e. the n and s arches in addition to the w entrance and w doorway inside. The space between these four arches has a tierceron-star-vault with a big circle in the middle. The buttresses are mighty but ill-defined, polygonal below but with spurs as if of set-back buttresses. There is a base frieze of flushwork and a frieze of shields above that. The arches have shields in cusped fields up a moulding of jambs and arch. The w window is of five lights with a frieze of niches below. There are niches and shields also higher up by the window. The buttresses have niches in four tiers with big pedestals. The lower stage of the wall is flushwork-panelled, the upper stages have three tiers of stone panelling with bases for many statues. Bell-openings of three lights, niches to the l. and r., more panelling over. Short polygonal turrets and a small lead-covered spire or spike with dainty flying buttresses, too playful to make a stand on this tower. It was added in 1895 by *A. E. Street*, the son of *G. E. Street*, who took over the restoration of the belfry after his father's death in 1881. It raises the total height of the steeple to 146 ft.

The aisles and transepts have four-light windows with two-centred arches. Base friezes of flushwork panelling and of shields, buttresses with niches. n porch of two storeys. Stoups and shields l. and r. of the entrance. Niches above and l. and r. Lierne-vault inside and a finely shafted doorway. The porch was restored in 1904 by *Bucknell & Comper*. The s porch is a little simpler. It has the usual tierceron-vault inside, but with two plus two pairs of tiercerons. Doorway with two mouldings studded with fleurons. In the transept end walls simply rusticated doorways with four-centred heads, probably of c. 1650 (*see below*). Chancel aisles of two bays, chancel projecting by one bay with a passage from n to s under it. The e wall was damaged in 1648 when the Bethel Street powder magazine blew up, and was repaired by *Martin Morley*. The present e window was inserted in 1445 and is of seven lights and flanked by polygonal turrets. To the e of the chancel and accessible from it by two small e doorways stands a three-storeyed vestry and treasury. But the finest motif of the church, as seen from the market place, is the clerestory with its seventeen windows. It was being glazed in 1431.

The INTERIOR is dominated by the tall arches of the eight-bay arcade, the immensely tall tower arch, and the tall transept arches. There is no chancel arch. The arcade piers are of quatrefoil section with small hollows in the diagonals, and the arch mouldings have sunk waves, c14 rather than c15 motifs.

The w bay is squeezed in by the tower buttresses, another proof that the tower invaded the nave. Immense tower arch. Beautiful hammerbeam roof. The hammerbeams rest on long wall-posts between the clerestory windows, and these in their turn rest on busts. Flat niches in the stonework beneath. The hammerbeams are not visible. They are concealed by a ribbed coving like that of a rood screen (cf. Ringland and also Framlingham, Suffolk). Many bosses. The roof was jacked up clear of the clerestory while in 1962-4 the clerestory walls, which are very thin, were repaired, by *Brandt Potter & Partners*. Further repairs to the clerestory in 1979, by the same architects. Aisle roofs with pierced spandrels to the braces, more elaborate to the n. The tall square transepts, or rather transeptal chapels, have lierne-vaults of wood.

FURNISHINGS. Many of the c18 fittings were replaced during *R. M. Phipson's* 1851-6 restoration, e.g. PULPIT and LECTERN, 1852. - FONT. Shafted stem, the reliefs of the Saints round the stem hacked off and the paintings of the Seven Sacraments on the bowl defaced. It was given by John Cawston in 1463. - FONT CANOPY. A canopy, not a cover, cf. Trunch and also Durham Cathedral. Four square supports with canopied niches and crockets rise to an octagonal cornice with brattishing, on which are attached further dropped pinnacles. Above this all is Victorian: big octagonal superstructure with crocketed cap. A pelican on top. - REREDOS. 1886 by *Seddon* (made by *Harry Hems*), but remodelled and enlarged (including lower figures) by *Comper* in 1929-33; neo-Gothic and neutral. - A few STALLS with simple MISERICORDS. - PULLEY WHEELS and boss for the Lenten Veil (the curtain which covered the rood during Lent). - ORGAN GALLERY and LOBBY. Of c. 1707. Fine woodwork, as in a City church in London. With unfluted columns and an open pediment. One of *Phipson's* casualties, it was returned to the church in 1911 (s chapel) but the *Renatus Harris* organ is no more. The present ORGAN at w end is of 1984. - BENCH. One plain one (s chapel). - WEST DOOR. Traceried. - Three sets of SWORD and MACE RESTS, c19. - (SCULPTURE. One small c15 alabaster panel with female Saints, now in St Peter Hungate Museum.) - PAINTINGS. Resurrection of Christ, possibly from the workshop of *Jan Provost* of Bruges, c. 1520. Based on *Dürer's* Small Passion of 1511 and the Engraved Passion, 1512. - Liberation of St Peter by *Charles Catton*, 1768 (n aisle). - Barnabas by the Cross and Moses on Pisgah, by *William Blake Richmond*. - STAINED GLASS. The e window is a bible of East Anglian c15 glass, though not complete. Forty-two panels with stories of Christ, the Virgin, St Peter, St John Evangelist, St Francis, etc. When the powder magazine exploded in 1648 (*see above*) the window was blown out and the glass collected to be returned in 1652. *John Dixon* reassembled the pieces in 1837 and *Clayton & Bell* put in the centre seven panels in 1881. - In s aisle six windows by *John Dixon* in c15 style. - In the s chapel e window good glass of 1921, in the style of Eric Gill, but by *H. Hendrie*. w

window by *Andrew Anderson*, 1968. — TAPESTRY (N aisle w). Resurrection, Flemish, dated 1573.

MONUMENTS. Brass to Sir Peter Rede †1568, but in armour of the late C15. Palimpsest of a better late C15 Flemish brass. The figure is 33 in. long. The inscription records that Peter Rede served the Emperor Charles V at the conquest of Barbaria and the siege of Tunis (chancel floor). — Richard Aylmer †1512. With groups of children. — Judge Francis Windham †1592. Big tomb-chest with unfluted columns and shields in strapwork surrounds. On it the demi-figure of the deceased, frontal, and over it a canopy and a curvy top. An uncommon composition (N chapel). — Sir Thomas Browne †1682, attributed to *Jasper Latham* (GF). Ionic columns below a broken segmental pediment with at the sides masculine scrolls breaking into vigorous vegetable growth. — Lady Browne †1685, attributed to *C. G. Cibber* (GF). — Augustine Curtis and Augustine Curtis Jun. †1731 and 1732, carvers. By *James Barrett* (N aisle w). A column in front of an obelisk. Cherubs' heads to the l. and r. half concealed by drapery. — Rev. C.J. Chapman †1826 by *Arthur Browne*, executed by *William Allen*. — Many more good tablets.

ST PETER PARMENTERGATE, King Street. Redundant since 1981. A number of benefactions in connection with the rebuilding date from 1486. In 1499 money was left to glaze s windows provided the leading was complete in eight years, burial in s porch 1504, money for glazing E window if chancel complete by 1510. It was not, but by 1512 the money was in hand. The w tower had a burial in it in 1434. w doorway with two seated figures in the spandrels, one with a model of the church, the other with a rosary. A row of shields above it and the three-light w window above that. Traceried sound-holes, three-light bell-openings and a double crenellated parapet. The E sound-hole opens into the nave, evidence that the tower preceded the nave. Aisleless nave lit through four-light windows, the lights uncusped. The chancel windows also of four lights. An E vestry of two storeys attached to the chancel (cf. St Peter Mancroft) was newly built in 1512. Two-storeyed s porch. Blocked N doorway. The simple nave roof has two tiers of purlins and crenellated tie-beams on pierced arched braces. In the chancel the roof and the wooden fittings are of 1861, the date of a general restoration. — FONT. A rural and charming C15 piece. Octagonal, with two wild men and two wild women against the stem and four lions and four demi-figures of angels against the bowl. — SCREEN. The N half of the dado is original. In the spandrels nicely carved leaf, animals and figures (including St Michael and the Dragon). — SWORD and MACE REST. — PAINTING, now above the s door. St Peter and the Cock. By *Joseph Brown*, 1740. — REREDOS. 1890, gaudily painted. — STAINED GLASS. E window, 1861. Sharp colours; not bad, by *Alexander Gibbs*. w window by *J. & J. King*, 1875, Suffer Little Children. In N aisle a window by *W. R. Weyer*, the father of the man it commemorates, 1921 and frightful. — MONUMENT.

Richard Berney and wife Elizabeth, *née* Hobart (of Hales Hall), 1623. She left the wish to be buried in the chancel and for a 'decent memorial tomb to be placed there', a wish carried out by her father, Edward Hobart. She got a four-poster against the wall supported on Doric columns. Recumbent effigies. Big top-structure with strapwork, angels on the corners and the arms of Berney and Hobart.

ST PETER SOUTHGATE, King Street. The church was demolished in 1887, and only a shapeless part of the tower remains, up some steps to the s of a play-yard.

ST SAVIOUR, Magdalen Street. Redundant and now a badminton club. Of modest size, with a short w tower. It was taken down a stage and rebuilt in 1853 by *Richard Stannard* (the brother of Joseph, the City Surveyor, who died in 1850) and the bell-openings reset. Aisleless Perp nave restored the year before. s porch rebuilt 1728, but the C15 arch is original, with mutilated spandrel carving. Dec chancel with reticulated tracery restored in 1923. Plastered segmental nave roof with tie-beams; chancel roof 1923. — FONT. Moved to St George, Colegate. — TWO SWORD RESTS. — MONUMENTS. Many minor ones, starting with one to Edward Nutting †1616.

ST SIMON AND ST JUDE, Wensum Street, at the junction with Elm Hill. A chequered recent history. Closed in 1892 and allowed to fall into ruin, but renovated in 1913 for use as a Sunday School. When the incumbent, Rev. W.F. Crewe, died in 1920 it again reverted to ruin and proposals to demolish it were resisted in the 1920s by the Norwich Society. Repaired 1940 and since 1952 used as a Boy Scout Hall. Unbuttressed w tower, half-collapsed in 1911. Wide aisleless Perp nave with tall three-light early Perp windows. Chancel, early C14, with three-light windows with cusped intersecting tracery. The tracery is of C19 Portland stone and clearly altered. The gable above raised. Encased in the chancel arch are earlier tripartite responds. Inside one gets a fright, for concrete piers support an inserted floor cutting across the windows. This is of 1952. It is designed, however, to be removed should the need arise, and was essential for the survival of the building as a whole. The same applies to the chancel. Roofs are Perp, with arched braces to the principals. — WEST DOOR. Perp, with some tracery remaining. — MONUMENTS. s of chancel arch to Thomas Pettus (mayor 1590) †1597 and wife Christian. Kneeling figures face each other across a prayer-desk, their children behind. Panelled square pilasters r. and l. up to a cornice with a central cartouche and obelisks. — Sir John Pettus (mayor 1608), N of chancel arch †1614. His effigy reclines in armour, his head propped up on his r. hand in an uncomfortable manner. Kneeling figures of his two sons and four daughters in a panel above. Yet higher, in a recess, his son Sir Augustine Pettus †1613 and his wife Abigail. Cartouche over the lot.

ST STEPHEN, Rampant Horse Street. N tower with porch; the ground floor (see the entrance) is mid-C14, as is also the s doorway. The ground floor is vaulted in two bays with a big

Appendix 10.0





Appendix 11.0

Tower Study
produced with zmap information for trees



REVISION SCHEDULE

VERSION	DATE	DESCRIPTION
05	29-11-2019	Fifth Issue

NOTES

This study is of course only as accurate as the context model used which in this case is a zMapping base augmented by Cityscape Digital. Please note this study was produced with a ZVI tile issued to Cityscape on 22.11.19. In this exercise we are examining only the Visual Impact of the Proposed Tower, with the assumption that the rest of the plot remained unbuilt.

Tower Study
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Appendix 12.0

Animation from the Zmap model prepared by Cityscape Digital

Elm Hill

<https://vimeo.com/375448409>

Password is **Norwich**

Appendix 13.0

Animation from the Zmap model prepared by Cityscape Digital

Tombland (East Side)

<https://vimeo.com/375462128>

Tombland (West Side)

<https://vimeo.com/375462907>

Password is **Norwich**

Appendix 14.0



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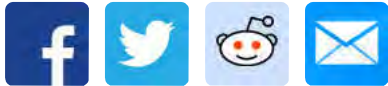
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How one of Norwich's hidden gems is enjoying a new lease of life

PUBLISHED: 16:33 29 June 2016 | **UPDATED:** 16:33 29 June 2016 | [Stacia Briggs](#)

Ketts Heights, a hidden gem in Thorpe Hamlet, that affords an enviable view of Norwich. Friends of Ketts Heights are gradually restoring the previously neglected woodland walk to be enjoyed by the public. Photo: Steve Adams

A rebel's 'castle', a medieval chapel, romantic terraces, the remains of a piggery, a gaswork manager's garden and one of the most beautiful views in Norwich - Kett's Heights boasts a treasure trove of delights and a new preservation group keen to shout about it.



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Ketts Heights reflects centuries of use and re-use, from medieval chapel, to Tudor viewpoint, Victorian terraced gardens and wartime allotments. Photo: Steve Adams

It was a commanding view for the commander of a rebel army in 1549 and it remains one of the city's most impressive vistas.

For years, it was quite literally one of Norwich's best hidden secrets, a veritable fairytale tangle of ivy and brambles that prevented all but the most hardy of visitors from reaching its famous sweeping view of the city which in truth was, until recently, itself hidden by overgrown trees and vegetation.

A short walk from the Riverside Road roundabout, almost opposite a Chinese takeaway, there is a gate that leads to a steep path and onwards to one of the city's most historic sites.

Recently taken under the firm hand of the newly-formed **Friends of Kett's Heights**, the beauty spot is slowly being brought back to its former glory – paths once overgrown and littered are now clear, terraces are bursting forth with flowers, rails are being painted, signs erected and events planned. Like its own wildflower meadows, Kett's Heights is beginning to bloom again.



Volunteers are now restoring the historic Norwich site. Photo: Steve Adams

John Trevelyan is chairman of the organisation and says that it is a pleasure to work in an area so steeped with history, imagining Kett's viewpoint over the city and those who have lived and worked on or close to the heights, including the former manager of the famous gas tower nearby.

“As you work, you find yourself thinking about the people who have been here before – whenever I look at the terraced garden I think about what the original planting here was like,” he said, “I wish there were records we could look at to find out.”

In the late 11th century, Herbert Losinga, the first bishop of Norwich, embarked on an ambitious building programme – at its heart was the city’s Anglican Cathedral. At the same time he had a priory built on a clearing made in the wooded hills above the river at the top of what is now Gas Hill which was dedicated to the French saint Leonard.

An existing Saxon church dedicated to St Michael had been among the buildings demolished to make room for the cathedral and to make amends, Losinga built another chapel close to St Leonard’s and named it after St Michael.



Medieval remains hint at the sites rich history. Photo: Steve Adams

In its dramatic position, it jutted out over the highest part of the city with a stunning view over the river, the castle and the growing cathedral. For centuries, it was a place where monks held daily services but at the

Dissolution of the Monasteries it was given to the Dukes of Norfolk. The third duke's son, the Earl of Surrey, built a fine house called Mount Surrey on the site and St Michael's fell into disuse.

When Robert Kett's army camped on Mousehold Heath, they ransacked the Earl's house and Kett was installed in what was left of the chapel as his headquarters, a vantage point where he could see precisely what was happening beneath him in the city he'd been denied access to. His forces eventually fought a battle at the Bishop's Bridge before looting the city, bombarding Cow Tower from the heights using captured artillery. It was only when Kett left the heights to fight on level ground at Dussindale that he was defeated.

During the 19th century, city dweller used the heights for leisure and the ruins were known as Kett's Castle. During the 1830s, when the gasworks were built, housing began to spring up around the site and the manager of the works created the slopes of the heights into terraced gardens complete with steps and salvaged material.

Locals grew produce on allotments on the hillside, orchards were planted and a greenhouse erected. At the outbreak of war in 1939, the need to produce food was key and the ruins of an old stable block were converted into a piggery while a concrete-lined pond was used as a source of water for the livestock.

After the war, the site became neglected, overgrown and largely forgotten – it was only when an anonymous benefactor gifted the site to Norwich City Council in 1970 that it came back into the collective consciousness and local residents volunteered to clear the site which was renamed Jubilee Heights. Norwich Wildlife Group took the lead in the 1980s when it reverted to its original name and in 1988 a beacon was erected at the highest point to mark the anniversary of the defeat of the Spanish Armada.

The Friends of Kett's Heights, which formed at the end of last year, now boasts more than 70 members and carries out practical work on site to help create a welcoming space for the community and visitors where events can take place and where wildlife and plants can continue to flourish.

Work in partnership with Norwich City Council began in January, clearing sacks of rubbish from the site. Further work has involved cutting back undergrowth to clear both views and paths, repairing walls, cutting down dead trees, maintaining trees and collecting wood for the lighting of the beacon.

The Friends were joined by a group from the Community Payback scheme in February who assisted with tasks on the four acre site such as path clearance, ivy stripping and tidying and recent work has included painting railings, removing graffiti, planting, clearing the pond, levelling ground and creating a hedge.

Walking round the heights, and taking in the breathtaking and panoramic views of Norwich and in particular the cathedral, the surrounding close, north city and the riverside area, it is immediately clear how much love there is for this precious green space a stone's throw from the city centre.

Trees have been freed from choking undergrowth, terraces and steps are clear, meadows are filled with wildflowers – speedwell, buttercups, daisies, yarrow, forget-me-nots, ragged robin, Queen Anne's Lace – and the sweeping walnut tree at the base of the central green is being cut back in preparation for some very special guests: Norwich-based theatre group The Common Lot will be presenting a free outdoor performance of 1549: The Story of Kett's Rebellion on July 9 at 2.30pm and 7.30pm.

“We're really looking forward to The Common Lot's appearance and hopeful for good weather so that we can light the beacon for the first time in a very long time after the evening performance!” said John.

“We're also holding regular tours on the first Sunday of each month so that people can find out a little bit about the site, the history and the work going on here and we have plans for other, more specific tours, and will also be taking part in the Heritage Open Days in September where we will lead tours from St Matthew's Church on Telegraph Lane.

“There are plans to have more information on-site for visitors about the history of Kett's Heights from medieval times to the present day, we're looking to have a new sign placed on Kett's Hill and a noticeboard so that people can find out what's happening here. We're also keen to work with local schools and encourage more children to visit.”

John explained that a £500 Community Grant from Norwich City Council is being used for a public consultation on the **Friends' proposed vision** and for practical work.

“We are very grateful to our members for all their hard work, whether it means running the website or clearing paths, raising money or leading tours – it all makes a big difference and we are very proud of how much we’ve been able to achieve in a relatively short time,” he added.

Friends treasurer Mike Button is often joined by faithful friend Harvey when he comes to work at Kett’s Heights.

“I always knew the heights were here but I didn’t get involved until I saw a flier asking local people if they were interested in being part of a project to improve the area,” he said.

“Harvey loves coming here for a walk and in a fairly short space of time it’s become somewhere that is a real pleasure to walk around because so much has been achieved. We have a lot of plans and hope to be able to do a lot more. We often hear people saying ‘I’ve lived in Norwich all my life and never knew this was here!’ Hopefully soon everyone will know about Kett’s Heights and what a special place it is.”

Find out more or become a member at www.kettsheights.co.uk

Related articles

Call to trim trees blocking views of Norwich skyline at one of city’s hidden gems

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Appendix 15.0



Report to the Secretary of State for Housing, Communities and Local Government

by Paul Griffiths BSc(Hons) BArch IHBC

an Inspector appointed by the Secretary of State

Date: 10 December 2018

The Town and Country Planning Act 1990

The Town and Country Planning (Control of Advertisements) (England)
Regulations 2007

Appeals by

Starbones Ltd

Against the decisions of

The Council of the London Borough of Hounslow

Inquiry Opened on 12 June 2018

Land at Chiswick Roundabout, Junction of Gunnersbury Avenue and Great West Road, London W4

File Refs: APP/F5540/W/17/3180962 & APP/F5540/Z/17/3173208

- 12.43 As the building rises, it would morph into a multi-formed composition of different curved volumes, with a highly sophisticated glazing module, articulated by fins of different colour. I appreciate that this form has been arrived at largely as a means of addressing more distant views, a matter I will come on to, but close-up, it would give the building a dynamism that would make the approach by road along the M4, in either direction, a very exciting experience⁶⁶³. The advertisements, cleverly designed as an integral part of the building, would add to that. Visibility of the building in the local area would be similarly rewarding, and there can be no doubt that the Chiswick Curve would **bring a real 'lift' to it**, and set a high standard for what might follow in the Great West Corridor.
- 12.44 The height of the building would be well above what the Council sees as appropriate. However, the location of the site, adjacent to the massive structure of the M4 flyover, demands a strong response, and in a local context, I do not find that height inappropriate. It is relevant to note that in considering proposals on the Citroen site, which is not identified as a site for a tall building, **or a landmark, in the Council's emerging policy for the Golden Mile, the Mayor** favours buildings significantly higher than what the Council believes can **provide a 'marker' on the appeal site**, and head the hierarchy of high-rise buildings coming forward.
- 12.45 I have referred already to the sophistication in the glazing module, and the fins. As a reaction to more distant views, the idea of pixelating the facade, or the use of pointillism, is something I deal with below, but this lively treatment, replete with visual interest, would give the building a human scale, and make it a very attractive proposition close-up. The use of the fins to make the building more solid at the base, becoming more transparent, as it rises, would be more apparent at distance, but it is a skilfully composed device too.
- 12.46 The importance of context as the generator is obvious from a study of the **architect's** work. The skill, subtlety, and lightness of touch evident in projects, and completed works, that I was able to see for myself, at Clapham Library in particular, is present in the proposal, in abundance. On my analysis, the Chiswick Curve is a quite brilliant response to the difficult problems presented by the immediate context of the site. However, it is the impact of the scheme on the wider context that raises more concerns for those opposed to it. [5.75-5.81, 5.84-5.94, 9.3-9.26, 10.4-10.6, 10.8, and 10.11-10.13]

The Impact of the Proposals on the Setting and thereby the Significance of Designated Heritage Assets

- 12.47 In terms of the impact of the proposal on the wider context, consideration revolves around the impact it would have on the setting, and thereby the significance of a range of designated heritage assets. The sequence in which I deal with these does not denote the importance I attach to them. There is a clear pattern to the way the nature of the impact can best be articulated and that is best explained through the vehicle of the first group of designated heritage assets I turn to.

The Strand-on-the-Green Conservation Area (and the listed buildings within it)

⁶⁶³ This is amply demonstrated by the relevant 'Moving Study'

- 12.48 There is little I can usefully add to what the parties have said about the significance, status, and importance of the Strand-on-the Green Conservation Area, and the listed buildings it contains.
- 12.49 That said, the proposal would have no direct impact on the conservation area itself, or any of the listed buildings within it, and neither would it have any impact on many views out of the conservation area⁶⁶⁴. For example, the building would not impinge very much at all on the delightful riverside walk along the northern (Middlesex) bank of the Thames, which passes many listed buildings, and neither would it be readily visible from many of the streets and spaces within the conservation area.
- 12.50 The parties (correctly) focused on the impact the presence of the Chiswick Curve would have on the view of the conservation area, and the listed buildings fronting the river, including the Grade II * listed Zoffany House, from the path along the southern (Surrey) side of the Thames. From what I saw walking along the path, in either direction, despite the visual presence of other (taller) buildings beyond, the riverside frontage, and the listed buildings it contains, retains primacy in the view across the river. That primacy in these views is an important element of the contribution setting makes to the significance of the Strand-on-the-Green Conservation Area, and of the many listed buildings fronting the river.
- 12.51 The various visual representations demonstrate that the Chiswick Curve would introduce a new, tall, striking element into those views⁶⁶⁵. The architect fairly acknowledged that it **would 'lift the eye' from the frontage**. In doing so, it would compete with and distract from the frontage, thereby undermining its primacy in the view. That would have a harmful impact on the contribution setting makes to the significance of the Strand-on-the-Green Conservation Area, and of the many listed buildings fronting the river.
- 12.52 There are elements of the design that would act as a brake on the degree of competition and distraction the Chiswick Curve would bring. The interconnecting, largely glazed, forms would reduce the apparent bulk and mass of the building⁶⁶⁶, and use of pointillism in the glazed grid would act as a control that would bring the scale of the building closer to that of the buildings on the river frontage. The suggestion provoked some adverse reaction, but the referential use of colour in the fins that would adorn the facades of the building would provide a pleasing element of assimilation too. At the separation distance involved, the possibility that one of the advertisements might be visible from the footpath on the Surrey side of the Thames would have little or no adverse impact.
- 12.53 As I have set out, the proposal cannot be considered in the abstract. There is going to be another stratum of urban form visible above the important frontage to the river, and this is going to undermine the primacy of that frontage in views from the Surrey side. The architect addressed this point with the aid of two visuals⁶⁶⁷. The first shows what this stratum would look like with

⁶⁶⁴ Though CDA.11 View 9 Page 105 shows one such view

⁶⁶⁵ CDA.11 Views 12 and 12A and LBH/2/B4.2 Viewpoint 9

⁶⁶⁶ **Which is why I regard the appellant's visual representations as more accurate**

⁶⁶⁷ APP/1/E Page 123

the Brentford FC scheme, the scheme on the Citroen site, and the Citadel. There would be no sense of any planned approach to hierarchy and the same would be true if there was a different 60m tall building on the appeal site, and the height of the development on the Citroen site was reduced to something nearer the Brentford FC scheme.

- 12.54 By contrast, the second visual shows that the height and sophistication in the design of the Chiswick Curve would bring a proper sense that it is the main element in the composition of that new layer of urban form; the head of the hierarchy; and the marker at the end of the Great West Corridor.
- 12.55 **The Council and the Mayor's policy approach means that there is going to be another stratum of urban development visible above, and in competition with, the important river frontage of the Strand-on-the-Green Conservation Area and the listed buildings that populate it, in views from the Surrey side. To my mind, if one accepts the inevitability of the harmful impact that would bring to the setting and thereby the significance of the conservation area and the listed buildings along the river frontage, as one must, then it would be far better for that stratum to be properly articulated, and designed, and for there to be a clear hierarchy, and a 'marker' on the appeal site.**
- 12.56 **In my view, whatever the Council's** emerging policy says, this means that the **'marker' the Council wants to see on the appeal site, needs to be significantly higher than the other elements in the composition. In my judgment, the architect's visual representations referred to above show very clearly why that is so, as does consideration of the relevant diagram⁶⁶⁸ in the Council's Capacity Study, and the appellant's depiction of the Citadel in this view⁶⁶⁹.**
- 12.57 In terms of the diagram in the Capacity Study, while I acknowledge that the buildings shown are in part illustrative, the lack of any discernible difference in status by reason of height makes the stratum look like a random collection of unrelated buildings. There would be no clear indication that the appeal site is **an important 'marker'. I note the Council's point that the building on the appeal site could be designed to set itself apart, but without the added status that additional height would bring, I very much doubt that approach would achieve the desired effect.**
- 12.58 All that said, for the reasons set out, the Chiswick Curve would cause some harm to the setting and thereby the significance of the Strand-on-the-Green Conservation Area, and the listed buildings on the river frontage. [5.29-5.37, 6.58-6.62, 9.135-9.150, and 10.3]

The Kew Green Conservation Area (and the listed buildings within it)

- 12.59 Again, the significance, and importance of the Kew Green Conservation Area, and the listed buildings it contains, needs little further elucidation. The green is a charming space, bounded by a pleasing variety of buildings, a lot of which are listed buildings, and an important reminder of the **capital's development.**
- 12.60 The proposal would have no direct impact on the conservation area, or the listed buildings within it. The proposal would not be visible in some views

⁶⁶⁸ CDD.06 Page 80 View V7

⁶⁶⁹ APP/3/C Pages A111 and A112

within the conservation area either. However, the proposal would impinge upon views to the north (roughly), across the green, from points to the south of the **green, around St Anne's Church, the frontage of Cambridge Cottage,** and from the main entrance to Kew Gardens. It is those views that the parties concentrated upon.

- 12.61 In a similar way to the Strand-on-the Green Conservation Area, what one takes from these views is that despite the visual presence of tall buildings north of the Thames, the sense of space, and the historic buildings, in the main, that enclose it, **and sit within it (St Anne's Church),** are the main elements in the view.
- 12.62 One is conscious of what lies beyond that enclosing frontage, and the green itself, but it is very much subservient. The extent to which that border and the green predominate over what lies beyond in these views is an important element of the contribution setting makes to the significance of the Kew Green Conservation Area, and the many listed buildings that bound it, and in the **case of St Anne's Church, sit within it.**
- 12.63 The visual representations show that the Chiswick Curve would emerge from behind that frontage in a conspicuous way⁶⁷⁰. Again, **it would 'lift the eye' and** in doing so, would reduce the extent to which the buildings providing the visual boundary to the green predominate over what lies beyond. There would **be a degree of visual competition with St Anne's Church too. All that would** have a harmful impact on the contribution setting makes to the significance of the Kew Green Conservation Area, and of the many listed buildings that provide the visual boundary, and sit within the confines of the green.
- 12.64 There are elements of the design that would assuage the impact. The apparent bulk and mass of the building would be reduced by the largely-glazed forms, and the pointillated glazed grid would bring the scale of the building closer to that of the buildings fronting the green, and make it subservient in scale to **St Anne's Church**. The proposal cannot be seen in isolation either. Council and Mayoral policy dictate that development in and adjacent to the Great West Corridor is going to be visible from Kew Green, including development on the appeal site, whether that is the Citadel, or something else 60m in height⁶⁷¹. In common with my analysis of the impact on the Strand-on-the-Green Conservation Area and the listed buildings within it above, it would be better, in my view, if this presence has the proper hierarchical discipline that the Chiswick Curve would bring⁶⁷².
- 12.65 All that said, the Chiswick Curve would cause some harm to the setting and thereby the significance of the Kew Green Conservation Area, and the listed buildings that front it, and that lie within the confines of the Green. [5.24-5.28, 6.54-6.57, 7.151, 8.1, 9.151-9.158, and 10.5]

Gunnersbury Park (and the designated heritage assets within it)

⁶⁷⁰ CDA.11 Views 21, 21A and 34, CDA.15 Views 39, 40, 41, and 42 and LBH/2/B4.2 Viewpoints 10 and 11

⁶⁷¹ LBH/2/B4.2 Viewpoint 11 Page 13 shows the Citadel

⁶⁷² CDD.06 Page 80 View V10 illustrates the point as does CDA.14 View 40 Page 53

- 12.66 There is nothing I can usefully add to the careful analysis of significance of the Gunnersbury Park Conservation Area that has been provided. The conservation area is wide in its compass and has three main elements. The first is the Gunnersbury or (New) Kensington Cemetery, to the south-east of the conservation area that bounds the M4 to the south, with the North Circular Road to the east.
- 12.67 The element of the conservation area to the east of the North Circular Road is **made up of a 'Garden Suburb' estate of housing that dates from the 1920s.** The remainder of the conservation area is the park itself, a Grade II* Registered Park and Garden that contains four Grade II* listed buildings, the Large Mansion, the Temple, the Orangery, and the East Stables.
- 12.68 Once again, there would be no direct impact on any of the designated heritage assets involved. The issue raised is about views of the proposal from various parts of the conservation area, and views of the proposal in concert with some of the listed buildings within it.
- 12.69 Dealing with the cemetery first, it has a formal layout with axes and vistas, and is of particular importance to the Polish community⁶⁷³. It is clearly a place of quiet contemplation and reflection and manages that despite the aural presence of very busy roads nearby, and the visual presence of existing tall buildings along the Great West Corridor. **To my mind, that is because one's** experience of the cemetery is generally contained, and views out of it contribute little or nothing to its significance.
- 12.70 Given the proximity of the appeal site to the cemetery, the proposal would be a prominent presence. However, it would not render the formal layout of the cemetery illegible, and would defer to it, being respectfully offset from one of the primary vistas. Moreover, the treatment of the glazed facades, along with the fins, would act as a strong control on the scale of the building. On my analysis, despite the visibility of one of the advertisements, this sensitivity in design means that ability to see the Chiswick Curve from the cemetery would not take away from the ability to appreciate it as a place of quiet contemplation and reflection⁶⁷⁴.
- 12.71 With those points in mind, and in the context of the **cemetery's proximity to** major roads, and existing development along the Great West Corridor, I do not consider that the proposal would have any harmful impact on the setting, or the significance, of the cemetery as part of the conservation area, overall.
- 12.72 On top of that, it must be appreciated that the Citadel, if implemented, would also be a prominent presence⁶⁷⁵. However, its design lacks sensitivity, or subtlety, or any obvious attempt to control its apparent scale. Indeed, aspects of its design, notably the glazing, seem to me to be conscious attempts to accentuate its scale. In my view, despite being significantly lower in height, it would be an intrusive, harmful presence in views out of the cemetery.

⁶⁷³ Given the presence of the Katyn Memorial and the tomb of General Bor-Komorowski

⁶⁷⁴ LBH/2/B4.2 Viewpoint 4 and CDA.11 View 4 Page 93

⁶⁷⁵ APP/3/C Page A109

- 12.73 It may well be that the Citadel never comes forward. **However, the Council's** intentions for the appeal site are clear and any 60m tall building that acted as **a 'marker', in accordance with the Council's policy approach**, would itself be a prominent presence. Careful design could ensure that its presence is as sensitive as that of the proposal at issue, but the point is that there is a strong likelihood of a tall building coming forward on the appeal site.
- 12.74 Moreover, it **may well be that the Council's policy approach** results in more tall buildings along the Great West Corridor, impinging on views out of the cemetery. As I have set out above, it is important to set out a legible hierarchy for that developing context. The height and design of the Chiswick Curve would allow that to be achieved.
- 12.75 My point is demonstrated by considering the relevant diagram in the Council's Capacity Study⁶⁷⁶. Again, I accept that the buildings shown are illustrative, and that the building on the appeal site could be handled differently in terms of external appearance. However, the lack of height robs the composition of any coherence – it appears as a random collection of buildings of similar height. The importance of the appeal site could only properly be marked if the building it contains is higher, and therefore obviously of greater status than the others.
- 12.76 The layout of the '**Garden Suburb**' also exhibits a strong pattern, underlined by the pleasing uniformity in the design of the frontage to the dwellings. The proposal would be visible in views from within that layout, in particular in the vista along Princes Avenue⁶⁷⁷.
- 12.77 However, as set out, the scale of the building would be controlled by careful design, and at the separation distance involved, it would not, in my view, be a jarring presence. From within this part of the conservation area, the layout of the estate, and the uniformity of the frontages, would remain predominant notwithstanding any ability to see the proposal. One must keep in mind too, that the Citadel, or an alternative 60m high building, as favoured by Council policy, would also be visible from the estate.
- 12.78 On that overall basis, I do not consider that the visual presence of the Chiswick Curve, some distance away, would be intrusive. It would not have any harmful impact on the setting, or the significance, of the '**Garden Suburb**' as part of the conservation area, overall.
- 12.79 The park itself is extensive with more formal areas around the Large Mansion, its attendant buildings, and stretches of water, but wide open spaces elsewhere. When within the park, one is generally, but not always, conscious of the urban areas beyond. In particular, in views to the south, existing tall buildings along the Great West Corridor are often apparent.
- 12.80 In terms of views to the south across the informal, wide open, spaces that make up much of the park⁶⁷⁸, the Chiswick Curve would fall into that existing pattern, despite its height, and would have no harmful impact. Indeed, given that new tall buildings are likely to come forward along the Great West

⁶⁷⁶ CDD.06 Page 81 View V3

⁶⁷⁷ LBH/2/B4.2 Viewpoint 5 and CDA.11 View 5 Page 95

⁶⁷⁸ LBH/2/B4.2 Viewpoint 1 and CDA.11 View 1 Page 83

Corridor, in accordance with prevailing policy objectives, the hierarchy that would be set up, as a result of the height and position of the proposal, at the eastern extreme of the tall buildings, marking an important point, would add some beneficial legibility and discipline to what emerges. Certainly it would be a much more pleasing presence in these views than the Citadel. Moreover, as set out above, in that its height would add legibility to the composition that will come forward, it would be far better than any 60m building that might result **from the Council's policy.**

- 12.81 For the same reasons, the proposal would have no adverse impact on the openness, setting and visual amenity of the MOL.
- 12.82 Given their more formal nature, around the Grade II* listed Large Mansion, its attendant buildings, also listed Grade II*, and attendant ponds, an integral feature of the Grade II* Registered Park and Garden, are rather more sensitive to change however.
- 12.83 Unlike the Citadel, or another 60m high building on the appeal site⁶⁷⁹, the Chiswick Curve would be present in views to the south, filtered through the trees, from the terrace at the front of the Large Mansion. Moreover, it would be readily visible above the trees, from upper floor windows of the building⁶⁸⁰, and from the lawn between the Large Mansion and the Orangery⁶⁸¹. These views, from the terrace in particular, articulate the relationship between the main house and its Grade II* listed Orangery, and the Horseshoe Pond.
- 12.84 In that it explains the relationship between these features, the view from the terrace, which is currently unaffected by tall buildings outside the park, is an important element of the contribution setting makes to the significance of the Large Mansion, the Orangery, and the Registered Park and Garden, as part of the wider conservation area.
- 12.85 The Chiswick Curve would be a new element into this view. Although it would appear as something quite distant⁶⁸², that is not part of the park, it would attract the eye, and undermine the existing degree of clarity that exists in appreciating the important relationship between the Large Mansion, the Orangery, and the Horseshoe Pond. For this reason, to my mind, the visual presence of the proposal would detract from the setting and thereby the significance of the Large Mansion, the Orangery, and the Registered Park and Garden, as part of the wider conservation area.
- 12.86 While the view across the Round Pond from in front of the Grade II* listed Temple is important in terms of the relationship between different elements in the park too, unlike that from the terrace in front of the Large Mansion, there are existing buildings along the Great West Corridor visible in it. The Chiswick Curve would be an additional element in this view but, in the context of what

⁶⁷⁹ I base this conclusion on an analysis of View 3, Page 89 of CDA.11

⁶⁸⁰ Depicted in LBH/2/B4.2 Viewpoint 3 – this visual representation does suggest that the Citadel, or another 60m high building on the appeal site would also be visible above the trees in this view

⁶⁸¹ CDA.11 View 33

⁶⁸² The appeal site is about 840m from the terrace of the Large Mansion, according to HE

is already visible, it would not appear incongruous⁶⁸³. The policy approach to the Great West Corridor means that other buildings will come forward that will be visible in this view too and in that emerging context, the hierarchical discipline the additional height of the Chiswick Curve would bring, that I have set out in some detail above, will be a clear benefit over the Citadel, or any other 60m building that might come forward on the appeal site.

- 12.87 To sum up, the visual presence of the Chiswick Curve, in views from the terrace at the front of the Large Mansion in particular, would cause harm to the setting, and thereby the significance, of the Large Mansion, the Orangery, and the Registered Park and Garden, as parts of the Gunnersbury Park Conservation Area. [5.38-5.42, 6.51-6.53, 9.159-9.162, 10.5, and 10.9]

Other Conservation Areas

- 12.88 The proposal would be visible from a number of other conservation areas too. Their significance has been helpfully set out by the Council.
- 12.89 Given the proximity of the Wellesley Road Conservation Area to the appeal site, the Chiswick Curve would be prominent in views towards it, from within the western part of the conservation area in particular⁶⁸⁴. However, in this part of the conservation area, one can hardly fail to be aware of the Chiswick Roundabout, the elevated section of the M4, and attendant visual and other impacts. Notwithstanding that, the disciplined terraces, and the regular layout, are readily appreciated. The Chiswick Curve and its advertisement screens would appear as something beyond the conservation area too and its visibility from within the conservation area would not undermine an appreciation of its significance in any way. While it would affect the setting of the conservation area, in my view, it would not harm the contribution that setting makes to its significance.
- 12.90 The proposal would be readily visible from points within the Thorney Hedge Conservation Area too⁶⁸⁵. One is already conscious of larger buildings, in the Chiswick Business Park to the east, and industrial buildings and the hotel to the west, when within the conservation area. None of that, from what I saw, **takes away from the observer's ability to appreciate the significance** of the attractive terraced layout of the housing, and the features of the individual dwellings. Again, while the visibility of the Chiswick Curve would affect the setting of the conservation area, it would not undermine the contribution that setting makes to its significance.
- 12.91 Views towards the appeal site from within the Kew Bridge Conservation Area, from Kew Bridge itself, and the junction at the north end of the bridge in particular, are going to take in a lot of new development, notably the Brentford FC scheme. In that context, the Chiswick Curve will not appear incongruous as a marker of an important site adjacent to the Chiswick Roundabout and the elevated section of the M4⁶⁸⁶. I take a similar view to its presence in some views within the Kew Bridge Steam Museum which contains a number of listed

⁶⁸³ LBH/2/B4.2 Viewpoint 2 and CDA.11 View 2 Page 87

⁶⁸⁴ CDA.11 View 7 Page 99 and View 8 Page 103

⁶⁸⁵ LBH/2/B4.2 Viewpoint 6

⁶⁸⁶ CDA.11 View 10 Page 111 and View 13 Page 125

buildings including the Standpipe Tower⁶⁸⁷. No harm would be caused to the setting or the significance of the conservation area, or any of these listed buildings as a result of the proposal.

- 12.92 The Grove Park Conservation Area lies along the river, on the same side as, and to the south-east of the Strand-on-the-Green Conservation Area. The Council highlights the harmful impact it says the proposal will have in views from Chiswick Bridge⁶⁸⁸. The Chiswick Curve would be prominent in this view across the conservation area but high-rise buildings are already present in these views, and more will be coming forward as a result of the prevailing policy background. A 60m high building on the appeal site would be readily visible as part of that, as would the Citadel, if implemented⁶⁸⁹. As I have explained above, the additional height of the Chiswick Curve would give some legibility and hierarchical discipline to what comes forward. In that context, while it would certainly affect the setting of the conservation area, it would not harm its significance.
- 12.93 The proposal would be visible from parts of the Chiswick House Conservation Area but not from Chiswick House or its grounds, which provide the primary elements of special interest⁶⁹⁰. With that in mind, and given the degree of separation involved, the ability to see the proposal in views along Staveley Road, would have no harmful impact on the setting or the significance of the conservation area.
- 12.94 To sum up, in terms of these conservation areas, the proposal would have no harmful impact on their setting, or their significance. [5.61-5.66, 9.163, and 10.8]

The Royal Botanic Gardens Kew

- 12.95 Last but by no means least, I turn to Kew Gardens. The significance of RBGK as a whole, and of the multiplicity of heritage assets it contains, has been properly set out, in some detail, by the parties. There are a few points that I need to make by means of introduction, nevertheless.
- 12.96 It is subject to a raft of designations. Kew Gardens was inscribed as a WHS by UNESCO in 2003, having already been identified as a Grade I Registered Park and Garden in 1987, and a conservation area in 1969. It is obviously a designated heritage asset of the very highest significance, for the purposes of the revised Framework. Kew Gardens is also home to many listed buildings, one of which (Kew Palace) is also a Scheduled Ancient Monument (SAM)⁶⁹¹. Many of those are designated heritage assets of the highest significance too.
- 12.97 In addressing the impact of the proposal on Kew Gardens, and elements of it, not all of these designated heritage assets were covered. The parties concentrated on a number of specific heritage assets to demonstrate their points and I intend to follow a similar path. At the head of that was the status of Kew Gardens as a WHS, and linked to that, because similar issues are

⁶⁸⁷ LBH/2/B4.2 Viewpoint 7, CDA.11 View 11 Page 115, and CDA.15 View 47 Page 71

⁶⁸⁸ LBH/2/B4.2 Viewpoint 8 and CDA.11 View 29 Page 181

⁶⁸⁹ LBH/2/B4.2 Viewpoint 8 (Citadel)

⁶⁹⁰ CDA.15 Views 43-45

⁶⁹¹ A full schedule can be found at HE/1/C Appendix 2.14

raised, a Registered Park and Garden, and conservation area. Below that, but no less important, a number of individual listed buildings were considered: Kew Palace (a Grade I listed building and SAM); the Orangery (Grade I); the Temple of Aeolus (Grade II); Cambridge Cottage (Grade II); the Palm House (Grade I); the Temperate House (Grade I); and the Pagoda (Grade I).

- 12.98 It is helpful at the outset to consider the five attributes of Kew Gardens **WHS's** OUV as set out by UNESCO⁶⁹²: a rich and diverse historic cultural landscape providing a palimpsest of landscape design; an iconic architectural legacy; globally important preserved and living plant collections; a horticultural heritage of keynote species and collections; and key contributions to developments in plant science and plant taxonomy. It is accepted that it is mainly the first two attributes that have the capacity to be affected by the proposal – the rich and diverse historic cultural landscape providing a palimpsest of landscape design, and the iconic architectural legacy.
- 12.99 **It is important, at this stage, to carefully consider one's approach.** There is no dispute that the proposal would be visible from various parts of Kew Gardens, often in conjunction with, or from, listed buildings. There can be no doubt therefore that the Chiswick Curve would have an effect on the setting of Kew Gardens as a whole, but also the settings of various designated heritage assets within it.
- 12.100 The buildings **that provide Kew Gardens' iconic architectural legacy are an** important constituent of the palimpsest of landscape design. It seems to me then that any harm caused to the setting of any of these listed buildings, would thereby harm the significance of that building, but also that of the designed landscape. Given that the buildings and the designed landscape are important aspects of OUV, the OUV of the WHS, and its significance would be harmed, as would the significance of the Registered Park and Garden, and the conservation area. General views of the proposal and cumulative issues need to be considered too and it is to those that I turn first.
- 12.101 HE says that the setting of Kew Gardens cannot be separated from the first three attributes of OUV. The experience of the designed and historic cultural landscape of Kew Gardens, the iconic architectural legacy, and the living plant collections, is revealed and enhanced by the ability to appreciate these qualities in a well preserved environment that still resonates with the sense of an Arcadian escape from the world of intense city living⁶⁹³.
- 12.102 The appeal site is not within the buffer zone of the WHS⁶⁹⁴. Also, it is fair to observe that the ability to see elements of the city beyond, like the tower blocks of the Haverfield Estate, or the so-called '**Kew Eye**', and others, from within Kew Gardens, provides a reminder of what the observer is escaping **from. Nevertheless, HE's statement neatly encapsulates the way in which the** setting of Kew Gardens contributes to its significance.

⁶⁹² CDF.16 and CDF.17 refer

⁶⁹³ HE/1/A Paragraph 6.2.17

⁶⁹⁴ CDF.10 Figure 5 Page 34

- 12.103 The Chiswick Curve would not figure prominently, or at all, in the series of important sight lines and views set out in the Management Plan⁶⁹⁵. However, it would be visible from Kew Palace, and the Pagoda. Moreover, it would be readily visible from various places, particularly in the northern and eastern zones of Kew Gardens⁶⁹⁶. If one accepts, and I do, that the experience of the designed and historic cultural landscape of Kew Gardens, the iconic architectural legacy, and the living plant collections, is revealed and enhanced by the ability to appreciate these qualities in a well preserved environment that still resonates with the sense of an Arcadian escape from the world of intense city living, then the visibility of the Chiswick Curve, as part of the city beyond, would have something of a harmful impact on the setting of Kew Gardens, and as a result, the OUV of the WHS, and its significance and the significance of the Registered Park and Garden and the conservation area.
- 12.104 The quality of its design might act as something of a salve but it could not take that harmful impact away.
- 12.105 Policy 1d of the Management Plan says that development which would impact adversely on the WHS, its OUV, or its setting, should not be permitted but the analysis cannot be as simple as that.
- 12.106 As I have dwelt on above, the policies of the Council, and the Mayor, adopted and emerging, strongly favour the development of the Great West Corridor as an Opportunity Area, with tall buildings as an integral part of that approach. Given the heights the Council favours, 60m on the appeal site for example, or the height of the Citadel, those tall buildings are also going to be visible from within Kew Gardens. The view of the Mayor in relation to the proposal for the Citroen Garage (which has a height of around 73m AOD) shows what he is prepared to accept in the balance between benefits and harm to Kew Gardens.
- 12.107 In that overall context, the idea that Kew Gardens can be completely **'protected' from further visual intrusions of the city beyond is a battle that has** been fought and lost. Granted, the Chiswick Curve would be higher and therefore more visible, but as I have set out above, in considering the impact on other designated heritage assets, there are aspects of its design, notably the interconnecting forms, the glazing, and the fins, that would act as controls on its scale. Moreover, in that it would set out a properly legible hierarchy for the new stratum of development along and around the Great West Corridor that is going to come forward, the additional height is not a significant drawback, in my view.
- 12.108 There was a good deal of debate about the cumulative impact of the proposal **too. There is some force in the appellant's point that the situation at the date** of inscription sets the baseline for consideration of cumulative impacts. However, it is made plain that elements such as the Haverfield Towers were seen, at the point of inscription, as significant detractors. If one accepts that **part of Kew Gardens' significance as a designated heritage asset is its status** as an escape from the city, then any intrusion by that city must be harmful. In

⁶⁹⁵ CDF.10 Figure 12 Page 95

⁶⁹⁶ CDF.10 Figure 11 Page 46

that sense, it is not irrational, in my view, to look back beyond the point of inscription even if that process has some out-turns that appear strange⁶⁹⁷.

- 12.109 That said, what this cumulative point issue goes to is the degree of harm that would be caused by the proposal, in revised Framework terms. I return to this matter in some detail below.
- 12.110 As set out, Kew Palace is a Grade I listed building and a SAM. It is one of the most important parts of the iconic architectural legacy of the gardens and it is a fundamental constituent of the designed landscape. The frontage of the building is particularly striking, in terms of its symmetry, and the vibrancy of its colour. It is unfortunate that the **'Kew Eye' and the Haverfield Towers** appear prominent in some important axial views of the frontage. The Chiswick Curve would be very much on the periphery of those more distant axial views and what the parties have highlighted as potentially damaging are two particular views. The first is from points near to the frontage of Kew Palace⁶⁹⁸, and the second is the view out from north-east facing, upper floor windows⁶⁹⁹.
- 12.111 When one is near the frontage, its striking appearance makes it very difficult to focus on anything else. One of the benefits of being closer to the frontage is that one cannot see tall buildings to the north of the Thames beyond. In that light, the emergence of the Chiswick Curve from behind the trees to the right of the approach would not make for a happy juxtaposition. Its appearance would detract, to a degree, from the setting of Kew Palace, and its significance. Neither the Citadel nor any other 60m tall building on the appeal site would appear in these views.
- 12.112 Views from the north-east facing upper windows of Kew Palace already take in elements of the city beyond. However, the proposal would protrude much further above the tree line. It appears to me that this prominent presence would take something away from the setting and the significance of Kew Palace. However, it seems to me more than likely that the Citadel or another 60m tall building would also appear in these views, along with other developments along and around the Great West Corridor. In that context the benefits of the design of the building, and the hierarchy it would set up, that I have rehearsed at length above, would come into play.
- 12.113 In summary, the proposal would cause a degree of harm to the setting, and thereby the significance of Kew Palace, and as a consequence, the OUV of the WHS, and its significance, and the significance of the Registered Park and Garden, and the conservation area.
- 12.114 The Orangery is a Grade I listed building by the architect, William Chambers. **Like Kew Palace, it is a very important part of Kew Garden's iconic** architectural legacy, and it has a central place in the designed landscape. Befitting its classical language and symmetry, axial views are central to an understanding of the building in its landscape setting.

⁶⁹⁷ Such as that the Standpipe Tower, at the Kew Bridge Steam Museum, a listed building, is a detractor

⁶⁹⁸ CDA.11 View 32 and LBH/2/B4.2 Viewpoint 12

⁶⁹⁹ CDA.11 View 31 and LBH/2/B4.2 Viewpoint 13

- 12.115 Although they take in some of the unfortunate additions that have been made to the rear of the building, views towards the Orangery from and around the Broad Walk, across the Great Lawn, or what remains of its original conception, are essential to an understanding of the place of the Orangery in the designed landscape. As such, they are integral to the contribution setting makes to its significance.
- 12.116 The Chiswick Curve would be present in these views, sometimes in juxtaposition, sometimes emerging above the roof of the Orangery⁷⁰⁰, depending on the viewing position. It would distract from, and compete with, the Orangery as the focus of the view. This would be harmful to the setting and thereby the significance of the Orangery.
- 12.117 However, the policy approach to the Great West Corridor, and the area nearby, needs to be considered here. In terms of the latter, the visual representations show that the Brentford FC scheme, and the proposals for the Citroen site, will impinge on the Orangery in these views across the Great Lawn. Moreover, the Citadel or another 60m building on the appeal site is likely to as well. Against the background of this new stratum of development coming forward, the design subtleties of the building, and the hierarchical discipline it would set up, that I have covered above, would come to pass.
- 12.118 Nevertheless, the proposal would cause a degree of harm to the setting, and thereby the significance of the Orangery, and as a consequence, the OUV of the WHS, and its significance, and the significance of the Registered Park and Garden, and the conservation area.
- 12.119 The Temple of Aeolus is a Grade II listed building, an open, circular, classical composition, located atop a mound. It was clearly conceived as a building to look out over the gardens from, and as a building to be seen from the gardens. To the north of the Temple, separated by the Order Beds, lies Cambridge Cottage, a notable 18th Century townhouse with Royal connections and a Grade II listed building. It is part of the Kew Gardens complex but also fronts on to Kew Green. For reasons that will become clear, the impact on these two designated heritage assets can be dealt with together.
- 12.120 Views to the north from the Temple of Aeolus have the Order Beds and the rear of Cambridge Cottage in the foreground. The Chiswick Curve would be present in these views⁷⁰¹. It would also be visible above Cambridge Cottage from the Order Beds, from the Rockery, and from the Grass Garden⁷⁰², and from the front of Cambridge Cottage, over Kew Green⁷⁰³.
- 12.121 As far as the Temple of Aeolus is concerned, the view over the Order Beds already takes in the city beyond, and tall buildings are already prominent fixtures in that view. The Chiswick Curve would be an even more prominent feature. However, it is evident that the Citadel, or another 60m tall building on the appeal site, and other development in and around the Great West Corridor coming forward, will also be visible. In that it is a building sited so as to

⁷⁰⁰ CDA.11 View 16, CDA.15 View 36 and LBH/2/B4.2 Viewpoint 14

⁷⁰¹ CDA.11 View 35 and LBH/2/B4.2 Viewpoint 18

⁷⁰² LBH/2/B4.2 Viewpoints 19, 20 and 21

⁷⁰³ LBH/2/B4.2 Viewpoint 11

facilitate views outwards, I do not believe that the presence of the city, and tall buildings, beyond, are harmful to its setting or significance.

- 12.122 Cambridge Cottage is a different proposition. While relatively modest in height and design, the rear of the building provides a sense of enclosure to the Order Beds, the Rockery, and the Grass Garden. In views of the rear from those areas, and from the Temple of Aeolus, the Chiswick Curve would tower above it, and from some points, emerge above the roof.
- 12.123 In views from the Temple of Aeolus, the Citadel or another 60m tall building on the appeal site would have a similar effect so the design benefits of the proposal, and the hierarchy it would set up, would assist. However, it seems to me, from an analysis of **the Council's viewpoints, that they would not be visible** from the Order Beds, the Rockery, and the Grass Garden. From these locations, notwithstanding the subtleties in the design of the Chiswick Curve, the juxtaposition of forms would appear jarring and undermine the sense of enclosure Cambridge Cottage provides. That would harm its setting, and its significance, and by extension, the OUV of the WHS, and its significance, because Cambridge Cottage adds something to the iconic architectural legacy, and the significance of the Registered Park and Garden, and the conservation area. The impact of the proposal in views from the front of Cambridge Cottage, over Kew Green, would have a harmful impact on its setting, and thereby its significance too.
- 12.124 The Palm House is a Grade I listed glasshouse, and a central facet of the iconic architectural legacy of Kew Gardens, and a lynchpin of the designed landscape. There would be views of the Chiswick Curve, filtered through trees, from the rear of the Palm House, the front, near the main entrance, and from points around the formal pond its frontage addresses⁷⁰⁴.
- 12.125 In the approach towards the rear of the Palm House from the south-west and west, there are no existing manifestations of the city beyond. I recognise that this approach towards the Palm House, from the Temperate House, has been used to gauge the height of the building⁷⁰⁵, but even glimpses of the Chiswick Curve through the trees, on this approach, would appear anachronistic and harmful to the setting, and the significance of the Palm House. It appears to me that neither the Citadel, nor any other 60m building on the appeal site would appear in these views, and neither would other development in and around the Great West Corridor.
- 12.126 In other views of, and from the Palm House and the area around it, tall buildings in the city beyond, notably the Haverfield Towers, the BSI Building, and Vantage West, are unwelcome intrusions, particularly in the winter. The Chiswick Curve would add to the intrusion, and harm the setting, and the significance of the Palm House. Again, there might be some further intrusion in the pipeline as a result of the Brentford FC scheme, and the development on the Citroen site, if it is implemented in the form favoured by the Mayor. However, it appears to me from a study of the visuals that neither the Citadel

⁷⁰⁴ CDA.11 Views 17-20, and LBH/2/B4.2 Viewpoints 16 and 17

⁷⁰⁵ And I see nothing intrinsically wrong with the attempt by the Design Team to defer to the Palm House in these views notwithstanding the points taken about that approach

nor another 60m building on the site would be readily visible in these particular views.

- 12.127 Taking those points together, I consider that the proposal would have a harmful impact on the setting and thereby the significance of the Palm House, which would, in turn, cause harm to the OUV of the WHS, and its significance, and the significance of the Registered Park and Garden, and the conservation area.
- 12.128 The Pagoda is a Grade I listed building, designed by William Chambers, and recently re-opened to the public. It is a central part of the iconic architectural legacy of the gardens, and a fundamental constituent of the designed landscape. I was able to climb to the top in the course of my accompanied site visit. The view from the top, and from windows on the way up, is very wide in its compass and I was told that in good visibility, it can stretch very far indeed.
- 12.129 It is obvious that the Pagoda was designed to provide views out, well beyond the confines of the gardens. It is possible to see a lot of the city, and points west of London, from it. The ability to see the Chiswick Curve from the Pagoda would fit comfortably with that purpose. That ability would have no harmful impact on the setting or the significance of the Pagoda, and as a consequence, no harmful impact on the OUV of the WHS, or its significance, or the significance of the Registered Park and Garden, or the conservation area.
- 12.130 It is also necessary to address the issue of trees within Kew Gardens. Analysis of the various visual representations demonstrates that many views of the proposal would be filtered, or partly screened, by trees, and many potential views of the Chiswick Curve would be blocked entirely by trees. Obviously, it must be appreciated that the capacity of some trees to filter, partly screen, or block views will change with the seasons. Further, trees have a limited lifespan, they can be destroyed or damaged by high winds, amongst other things, and there are many reasons, including disease, why they sometimes need to be modified, or removed completely. It would be wrong, therefore, to rely on the presence of a tree, or trees, to justify an impact and I have not.
- 12.131 Notwithstanding that, the appellant makes a sound point about the ability of RBGK to manage, or plant trees. It is clear that the gardens are closely, and well, managed and if the march of development north of the Thames is something RBGK is concerned about, then they do have the ability in their planting and/or management plans, to do something about it.
- 12.132 To sum up in relation to Kew Gardens, the proposal would cause a degree of harm to the setting, and thereby the significance of Kew Palace, a Grade I listed building and SAM, the Orangery, a Grade I listed building, Cambridge Cottage, a Grade II listed building, and the Palm House, a Grade I listed building. These buildings are an integral part of the iconic architectural legacy of the gardens, and fundamental elements of the designed landscape. Alongside general visibility of the proposal, the harm caused to their settings, and significance feeds into harm to the OUV of the WHS, and its significance, the significance of the Registered Park and Garden, and the conservation area. **To a degree, the proposal would compromise a viewer's ability to appreciate its OUV, integrity, authenticity, and significance.** [5.43-5.60, 6.43-6.50, 7.30-7.154, 8.1, 9.54-9.134, and 10.5]

Conclusion on this Matter

- 12.133 Summing up, in the case of the setting and significance of a number of conservation areas, I have found no harmful impact. However, the proposal would cause harm to the setting and thereby the significance of the Strand-on-the Green Conservation Area, and the listed buildings within it, fronting the river, and the Kew Green Conservation Area, and the listed buildings in the northern frontage of **the green, as well as St Anne's Church**.
- 12.134 Moreover, the visual presence of the Chiswick Curve, in views from the terrace at the front of the Large Mansion in particular, would cause harm to the setting, and thereby the significance, of the Large Mansion, the Orangery, and the Registered Park and Garden, as parts of the Gunnersbury Park Conservation Area. Finally, the proposal would cause a degree of harm to the setting, and thereby the significance of Kew Palace, the Orangery, Cambridge Cottage, and the Palm House, and as a result of that, alongside general visibility from within the gardens, the OUV of the WHS, and its significance, the significance of the Registered Park and Garden, and the conservation area.
- 12.135 Many of these designated heritage assets affected are of the highest order of significance. Paragraph 193 of the revised Framework, and s.66 of the Act, mean that this finding must attract great weight, or considerable importance and weight, in any balancing exercise. It is the nature of that balancing exercise to which I now turn.

The Degree of Harm Caused

- 12.136 Given the approach of the revised Framework, the nature of the balancing exercise depends on whether that harm to significance is assessed as substantial, as suggested by the Council and HE in relation to the Strand-on-the Green and Kew Green Conservation Areas, and RBGK suggest in relation to cumulative harm to Kew Gardens, or less than substantial. This is a difficult and often contentious area and I specifically asked that the advocates address the question of calibrating less than substantial and substantial harm in closing, and I am very grateful for the assistance given.
- 12.137 I note what HE says about the judgment of the Court of Appeal in *Barnwell Manor* but whatever one now makes of that judgment, in the light of the same **Court's conclusions in *Mordue***, as the appellant points out, it is of no assistance at all in assessing where the threshold between substantial and less than substantial harm lies. The High Court in *Bedford* addressed that question head on concluding that: *one was looking for an impact which would have such a serious impact on the significance of the asset that its significance was either vitiated altogether or very much reduced*. To put it another way, substantial harm would be caused if: *very much if not all of the significance of the asset was drained away*.
- 12.138 Questions have been raised about the relationship between this conclusion and the way the matter is addressed in the PPG, and whether there is tension between the two. If there is tension, then I agree with the appellant that the conclusion of the Court is overriding. However, the PPG makes it plain that substantial harm is a high test and that seems to me to sit very comfortably with the conclusion in *Bedford*.

- 12.139 The Council and HE place reliance on the example given in the PPG which says: *in determining whether works to a listed building constitute substantial harm, an important consideration would be whether the adverse impact seriously affects a key element of its special architectural or historic interest.* Put simply, the Council and HE argue that the proposal would seriously affect the special interest of the Strand-on-the Green and Kew Green Conservation Areas and draw parallels with the advice in the PPG on that basis. However, I cannot agree with that approach.
- 12.140 The special architectural and historic interest of a listed building is embodied in the building itself, not its setting. Similarly, the special interest of a conservation area is contained in that area. This is borne out by s.69(1) of the Act which says: *Every local planning authority - (a) shall from time to time determine which parts of their area are areas of special architectural or historic interest the character or appearance of which it is desirable to preserve or enhance, and (2) shall designate those areas as conservation areas.*
- 12.141 It seems to me that if one conceives of a parallel example to that given in the PPG in relation to listed buildings, then it would involve a physical change to the conservation area, such as the removal of an important building. Indeed, that example of where substantial harm might be caused to (the significance of) a conservation area is set out in the PPG⁷⁰⁶.
- 12.142 If one accepts that the special architectural or historic interest (as opposed to significance) of a listed building cannot be affected by development in its setting, then it must also be the case that the special interest (as opposed to significance) of a conservation area, which is a similarly intrinsic quality, would be unaffected by development in its setting. The example in the PPG cited by HE and the Council has no useful application here.
- 12.143 This leads on to a question that, as the parties point out, I have dealt with previously⁷⁰⁷. In reporting on the **Razor's Farm appeal**, having regard to the conclusions in *Bedford*, I said: *The PPG sets out that substantial harm is a high test and goes on to note that in terms of assessing proposals affecting listed buildings, the key question is whether the adverse impact seriously affects a key element of its special architectural and historic interest. If that is so, it is difficult to envisage how an impact on setting, rather than a physical impact on special architectural and historic interest could ever cause substantial harm.*
- 12.144 The SoS disagreed largely on the basis that the significance of a heritage asset **derives not only from the asset's physical presence, but also from its setting.** That conclusion of the SoS tallies with the suggestion in the PPG, where it deals with wind (and solar) energy, that: *depending on their scale, design and prominence a wind turbine within the setting of a heritage asset may cause substantial harm to the significance of the asset.*
- 12.145 As a principle, I see no reason why the same advice could not be applied to a tall building like the proposal at issue. However, having regard to the conclusions in *Bedford*, notwithstanding questions of scale, design and prominence, substantial harm could only be caused if the heritage asset

⁷⁰⁶ Paragraph 018 Reference ID: 18a-018-20140306

⁷⁰⁷ In my report on the proposal at Razor's Farm APP/3/D Appendix 6 IR Paragraph 10.16

concerned derived most of its significance from its setting. It is difficult to see how very much if not all of the significance of the asset could be drained away otherwise. One can think of examples such as fortifications, eye-catchers or follies, or lighthouses, perhaps, where a good deal of the **asset's significance** would be contained in its setting. On that basis, the PPG is not wrong, in general terms.

- 12.146 However, no-one could reasonably argue that any of the designated heritage assets at issue in this case derive most of their significance from their setting. In all cases, by far the greatest part of their significance, and in the case of the WHS, its OUV, is held in their confines and/or fabric. What this means is that in the light of the conclusions in *Bedford*, the harm that I have identified can only reasonably be assessed as less than substantial.
- 12.147 As I have referred to above, points were made about cumulative impacts on Kew Gardens, and whether one should look at impacts since the date of inscription, or further back. In my view the point is largely academic because as the Statement of OUV sets out, much of the significance of Kew Gardens is tied up in the gardens and the buildings. Kew Gardens derives some significance from its setting but that is a small part of its significance, overall. In that context, even if RBGK is right, and one should look back further than the date of inscription to assess cumulative impacts, the harm caused by the proposal, along with all the other intrusions into the visual envelope, would still be less than substantial, and nowhere near the level of harm required to be deemed substantial.
- 12.148 Put simply, I do not see how the harm to significance that would be visited by the Chiswick Curve, alongside all the other harmful interventions going back in time, would be such that the significance of Kew Gardens was vitiated altogether, or very much reduced. All the intrinsic significance of Kew Gardens would be untouched. In that context, I see no good reason why the WHS might be put on the List of World Heritage Sites in Danger as a result of the proposal.
- 12.149 Taking those points together, and having regard to the status of some of the designated heritage assets involved, paragraph 193 of the revised Framework, and s.66 of the Act, mean that this (less than substantial) harm to significance must attract great weight, or considerable importance and weight, in any balancing exercise.
- 12.150 Importantly though, the balancing exercise required is that set out in paragraph 196 of the revised Framework. Of relevance here, this says that where a development proposal will lead to less than substantial harm to the significance of a designated heritage asset, this harm should be weighed against the public benefits of the proposal. With that in mind, it is necessary to address those benefits. [5.10-5.23, 6.3-6.22, 7.155-7.171, and 9.164-9.179]

Benefits

- 12.151 The appellant points to a wide range of benefits that the proposal would bring forward. The first notable benefit of the scheme is the provision of 327 new homes, 116 of which would be affordable, which is in excess of the maximum viable level of affordable housing.

- 12.152 The Council sought to downplay this by pointing to the fact that they have well in excess of a five year supply of deliverable housing sites. They may well have in relation to their current OAN, as enshrined in the HLP, but that OAN is going to rise significantly as a result of the DRLP. Moreover, it is not correct to look at the Council area alone, given that London is one Housing Market Area, and a Housing Market Area with extreme pressures, especially in terms of affordability. In that context, the housing the scheme would bring forward, and the affordable housing especially, is a benefit that must attract significant weight in the planning balance.
- 12.153 The proposal would bring forward a significant amount of high-quality workspace too. The Council, through their emerging policy, favour an office solution for the site and indeed, suggest that the Citadel would be a better prospect on the basis of the jobs it would bring to the area. However, they make the point that there is no guarantee that the new workspace in the proposal would bring new jobs; it might just feed the relocation of existing jobs. To my mind, the same argument could well be made about the Council's favoured use for the site. There are doubts too about whether this kind of solution would be viable, given the negative points made in relation to the viability of the Citadel.
- 12.154 In my view, the mix of high-quality new housing and workspace the scheme would bring forward is a much better solution for the site. I reach that conclusion in the light of Section 11 of the revised Framework and the encouragement therein to make effective use of land, and especially brownfield land. The mix of uses in the proposal certainly does that.
- 12.155 Of course, that does not come without environmental impacts, but the proposal, by reason of its sophisticated design, would bring a massive uplift to the local area, on a key gateway site deemed suitable for a 'marker', providing an active frontage, accessible ground and first floor uses, and environmental improvements to the area immediately surrounding the building.
- 12.156 It would act as a beacon, setting very high standards for other buildings coming forward in the Great West Corridor Opportunity Area. Viewed from further afield, it would cause some harm to the setting and thereby the significance of a range of designated heritage assets. However, the same would be true of the Citadel, or the 60m tall building the Council favours for the site. As I have set out, in these more distant views, the Chiswick Curve would create a legible hierarchy for the new stratum of development that will come forward in the Opportunity Area. I accept that others have a less favourable view about the qualities of the proposal but in my view, the provision of a work of architecture, of the quality proposed, represents a significant benefit.
- 12.157 **Questions were also raised about the potential for 'value engineering' once** planning permission is granted and I was given examples of projects where this has been an issue. Issues around viability, and the potential for changes in the Building Regulations in relation to tall buildings, make this a possibility. However, the solution is a very simple one – if attempts are made to dilute the quality of the proposal, then the whole balance of considerations would be changed because some of the benefits of the design would be lost. It is therefore possible for the Council to resist such changes.

- 12.158 There are other benefits in the proposal too. Like its predecessor, the revised Framework sets great store on building a strong, competitive economy. Paragraph 80 says that significant weight should be placed on the need to support economic growth and productivity, taking into account both local business needs, and wider opportunities for development. There can be no doubt that a project of the scale of the Chiswick Curve would create significant economic activity, and employment, in the construction phase, and beyond.
- 12.159 In my view, these benefits are of great magnitude and must carry a good deal of weight in the planning balance. [5.111-5.116, 6.79, 8.15-8.30, 9.202-9.207 and 10.8]

Final Conclusion

- 12.160 As I have set out, the proposal would cause harm to the setting and thereby the significance of the Strand-on-the Green Conservation Area, and the listed buildings within it, fronting the river, and the Kew Green Conservation Area, and the listed buildings in the northern frontage of the green, as well as **St Anne's Church. Moreover, the visual presence of the Chiswick Curve, in views** from the terrace at the front of the Large Mansion in particular, would cause harm to the setting, and thereby the significance, of the Large Mansion, the Orangery, and the Registered Park and Garden, as parts of the Gunnersbury Park Conservation Area. Finally, the proposal would cause a degree of harm to the setting, and thereby the significance of Kew Palace, the Orangery, Cambridge Cottage, and the Palm House, and as a result of that, alongside general visibility from within the gardens, the OUV of the World Heritage Site, and its significance, the significance of the Registered Park and Garden, and the conservation area.
- 12.161 Paragraph 193 of the revised Framework, and s.66 of the Act, mean that this finding must attract great weight, or considerable importance and weight, in any balancing exercise. Moreover, it means that the proposal falls contrary to LP Policies 7.8 and 7.10. [4.10-4.11, and 4.47-4.54]
- 12.162 That cannot be the end of the matter though. If it was, then it is difficult to **conceive of the Council and the Mayor's ambitions for the Great West Corridor** coming to fruition because the proposals coming forward would have similar impacts on designated heritage assets. It is fair to observe too that these LP policies do not contain the facility to balance benefits against harm, in the way the revised Framework does.
- 12.163 Notwithstanding that great weight, or considerable importance and weight, must be attached to findings of harm to the significance of designated heritage assets, and especially those of the highest order, and the setting of listed buildings, and the strong presumption against any grant of planning permission in such circumstances, it is possible for other considerations to be even more weighty.
- 12.164 In London especially, decision-makers need to strike a balance between the protection of significance of designated heritage assets, and the OUV of WHSs, and the need to allow the surrounding land to change and evolve as it has for centuries. In this case, while I recognise that others, including the SoS may disagree, it is my view that the extensive public benefits the proposal would bring forward are more than sufficient to outweigh the less than substantial

harm that would be caused to the significance of the various designated heritage assets. As a consequence, the proposal accords with HLP Policy CC4. [4.28]

- 12.165 On top of that, it is my view that notwithstanding the harmful impact it would have on the significance of designated heritage assets, viewed in the round, the design of the proposal is of the highest architectural quality. I do not subscribe to the view that a proposal that causes harm to the setting and thereby the significance of a designated heritage asset cannot represent good design. The proposal would bring a massive uplift to the area immediately around it, in accordance with LP Policies 7.1 and 7.4, and HLP Policies CC1 and CC2 and notwithstanding some harmful impacts that I regard as tolerable, it would make very efficient use of a brownfield site, in accordance with DRLP Policy D6⁷⁰⁸. For the same reasons, there would be compliance with HLP Policies SC1, SC2, SC3, and SC4. There would be no harm caused to MOL as required by HLP Policy GB1 and the proposed advertisements would raise no significant issues in terms of amenity, or public safety, as required by HLP Policy CC5. On that overall basis, the proposal would accord with all the criteria set out in paragraph 127 of the revised Framework. [4.3-4.4, 4.23, 4.25, 4.29-4.31]
- 12.166 In terms of its wider impacts, by reason of its height, and more particularly its design, the proposal would bring a legible hierarchy to the new layer of urban development that will be coming forward in the Great West Corridor. In that **respect, it would perform much better than the Citadel, or the Council's** favoured approach to the site.
- 12.167 Put simply, the way this new layer of urban development will be perceived from, and in association with designated heritage assets, demands an approach that, like the proposal, has verve. **I am afraid the Council's** more compromising approach, enshrined in emerging policy, would result in a layer of development with little sense of differentiation. I note what is said about the **ability of using design to set a 'marker' in the supporting text to Policy CC3,** but this would be difficult to achieve when all tall buildings are expected to exhibit the highest standards of architectural design. [4.27, and 4.33-4.38]
- 12.168 For all these reasons, I am of the view that the proposal would accord with LP Policies 7.6 and 7.7 and HLP Policy CC3. Moreover, the mix of uses in the scheme, and the housing especially, would comply with LP Policy 2.16, LP paragraphs 3.13 and 3.14A, and the thrust of DRLP Policy SD1. The housing would assist in meeting the requirements of LP Policies 3.3, 3.4 and 3.5. The affordable housing element would accord with LP Policies 3.8, 3.9, 3.11, 3.12, and 3.13. [4.5-4.6, 4.12-4.20, 4.22-4.26]
- 12.169 As set out above, the individual homes would comply with HLP Policy SC5, and there would be no divergence from it in terms of access to suitable external space. [4.32]

⁷⁰⁸ And for this reason I have no issue with the failure of the appellant to disclose the project brief – given my conclusions about the balance between harm caused and public benefits, there would be no difficulty if the brief was to extract as much as possible from the site.

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- 12.170 Taking all those points together, I am content that the proposals comply with the development plan, read as a whole. Moreover, the scheme is in compliance with the revised Framework. There are no other material considerations of sufficient weight to warrant a conclusion other than that planning permission should be granted for the proposal covered by Appeal A, and advertisement consent be granted under the auspices of Appeal B. [5.123-5.128, 6.76-6.79, 7.163-7.182, 8.22-8.31, and 9.199-9.208]
- 12.171 There is one additional matter that requires coverage. Notwithstanding the views I have expressed, it is of course open to the SoS to disagree with my conclusions about the level of harm that would be caused to the significance of the affected designated heritage assets.
- 12.172 If the SoS agrees with the Council, HE, and RBGK, and reasons that there would be substantial harm caused, and paragraph 195 of the Framework is brought into play, rather than paragraph 196, then the correct course would be to dismiss the appeals. That is because the failure of the appellant to deal fully with alternatives means that it would not have been demonstrated that the substantial harm is necessary to achieve substantial public benefits that outweigh that harm, as required by paragraph 195. [5.125-5.128, 6.76-6.78, 7.163-7.171, and 9.209]

13 Recommendations

Appeal A

- 13.1 I recommend that the appeal is allowed, and planning permission granted subject to the conditions in Annex C.

Appeal B

- 13.2 I recommend that the appeal is allowed and advertisement consent granted subject to the conditions in Annex C.

Paul Griffiths

INSPECTOR

Appendix 16.0



Report to the First Secretary of State

The Planning Inspectorate
Temple Quay House
2 The Square
Temple Quay
Bristol BS1 6PN
☎ GTN 1371 8000

by **John L Gray** DipArch MSc Registered Architect
an Inspector appointed by the First Secretary of State

Date:

23 July 2003

LONDON BOROUGH OF SOUTHWARK

APPLICATION

by

TEIGHMORE LIMITED

Inquiry opened on 15 April 2003

Land adjoining London Bridge Station, at St Thomas Street and Joiner Street, London SE1

File Ref: APP/A5840/V/02/1095887

File Ref: APP/A5840/V/02/1095887**Land adjoining London Bridge Station, at St Thomas Street / Joiner Street, London SE1**

- The application was called in for decision by the First Secretary of State by a direction made under Section 77 of the 1990 Act on 24 July 2002.
- The application was made by Teighmore Limited to the Council of the London Borough of Southwark.
- The application (LBS reg. no. 0100476, GOL ref. LRP 219/A5840/0/48 Pt1) is dated 23 March 2001.
- The development proposed is 'demolition of existing Southwark Towers and construction of mixed use building totalling 127,493sqm gross providing 75,943sqm offices (Class B1), 15,207sqm hotel (Class C1), 14 apartments (Class C3), 2,106sqm retail and restaurant use (Class A1/A3), 1,029sqm health and fitness club (Class D2), together with associated servicing and car parking'.

Summary of Recommendation: that planning permission be granted subject to conditions.**1. Preamble**

- 1.1 The building subject of this application is known as London Bridge Tower. I use this name throughout my report. It has also become known as the Shards of Glass, which derives from its architectural design and predominant facing material.
- 1.2 The description above is from the planning application. The application was amended in November 2001 and again in January 2003. A minor amendment to the application site boundary was submitted in March 2003. Lastly, a drawing submitted during the inquiry amended the extent of the canopy over St Thomas Street. I am taking all of these amendments into account in drawing my conclusions and making my recommendation. A description of the proposals is at Section 5.
- 1.3 The reasons given for the calling in of the application were 'that the proposals may conflict with national policies on important matters; could have significant effects beyond their immediate locality; give rise to substantial regional or national controversy; and raise significant architectural and urban design issues'.
- 1.4 On the information available at the time of making the direction the following were the matters on which the Secretary of State particularly wished to be informed for the purpose of his consideration of the application:
- a) the appropriateness and impact on both the local and wider area of a very tall building in this location;
 - b) the impact of the proposals on Strategic Views of St Paul's Cathedral (as set out in RPG3A);
 - c) the extent to which the proposals comply with Government policy advice on the need for good design (PPG1);
 - d) the impact of the proposals on the Tower of London World Heritage Site and the setting of nearby listed buildings and conservation areas (PPG15);
 - e) the ability of the transport system to deal with the increase in demand and intensity of use created by this proposal, taking account of both the current and planned capacity of the public transport system (PPG13);
 - f) the extent to which the proposals comply with other national and regional planning policies;
 - g) the relationship of the proposals to the London Borough of Southwark's Unitary Development, and
 - h) any other relevant matters.

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- 1.5 I opened the inquiry on 15 April 2003 and closed it on 9 May 2003. It sat on fourteen days – 15-17, 22-25 and 28-30 April and 1, 6, 7 and 9 May. I made accompanied visits to Southwark Towers (the existing building on the application site), London Bridge Station and the immediately surrounding area on the morning of 7 May, followed by visits to the Strategic Viewpoints at Kenwood, Parliament Hill and Primrose Hill. I also made accompanied visits to the Tower of London, Tower Bridge, Southwark Cathedral, Parliament Square, Lambeth Bridge and parts of the City of London on 8 May. I made unaccompanied visits to conservation areas near to the application site and also to the surroundings of other tall buildings in London (Millbank, Centre Point and the BT Tower) on 2 and 5 June 2003, with accompanied visits on 3 and 4 June to the Beyeler Gallery near Basel and the Potsdamer Platz development in Berlin, both designed by Renzo Piano, the architect for London Bridge Tower.

16. CONCLUSIONS

Superscript numbers in these Conclusions refer to earlier paragraphs in this report. Footnotes continue to be identified alphabetically.

- 16.1 In order to avoid unnecessary repetition or duplication I shall deal with the matters on which the Secretary of State particularly wished to be informed in an order different to that set out in the letter of 24 July 2002. I shall deal first with (c), design quality, because my conclusions on that are bound to affect other matters. Then I shall deal with the main objections raised at the inquiry – (b), the impact on Strategic Views of St Paul's Cathedral, and (d), in which I shall look first at the impact on the Tower of London and then separately at the settings of nearby listed buildings and conservation areas. I shall include here consideration of the effect on both the Palace of Westminster, a World Heritage Site, and Lambeth Palace, hardly (in the words of the call-in letter) a 'nearby' listed building. Next I shall consider (e), transport implications.
- 16.2 Taking matters in this order will then enable a full conclusion on (a), the appropriateness of a very tall building in the proposed location. It will also, because many policy matters will have been dealt with under individual headings, enable more concise conclusions in relation to (f) and (g) – national, regional and local policy. Of the other matters raised at the inquiry, regeneration is most easily dealt with under (a) and the possibility of a permitted design being 'dumbed down' in (c), leaving only prematurity and precedent, and also the planning conditions and obligation, to be considered separately.

The extent to which the proposals comply with Government policy advice on the need for good design

- 16.3 No one disputes the need for very good design in a proposal of this magnitude. And virtually no one doubts that what has been proposed, save for particular aspects, is very good architecture – or at least has the potential to be so as process of detailed design evolves.
- 16.4 The qualifications to the conclusion, that the London Bridge Tower proposals constitute very good architecture (world class in the eyes of some) may be summarised as follows.
- However good a piece of architecture may be in isolation, it cannot truly be considered good design unless it also respects and sits comfortably in its context. This was the view taken by English Heritage^{9.8,9,57} and Historic Royal Palaces^{10.46,71,87} in relation to the Strategic Views of St Paul's Cathedral and the setting of the Tower of London. It was also expressed in broader terms by others, notably Tom Ball in his written representations.^{14.9}
 - However great the promise of world class architecture, the proposals fail to provide the building with an adequate setting and an appropriately improved public realm. This was the stance taken by CABE in particular,^{11.6,11} and also by Historic Royal Palaces.^{10.84}
 - Reservations were expressed about some aspects of the design – notably, whether the building could be as transparent as appeared to be claimed, the effect of blinds or lighting on the overall appearance of the building, including its transparency, and the design and impact of the canopy over St Thomas Street.^{9.6; 10.40,66}
 - Reservations were also expressed about the ability to prevent the design, if approved, subsequently becoming harmfully diluted or 'dumbed down'.^{9.72}

16.5 It is worth looking at some of the compliments before considering the criticisms. One would expect the Applicant, and also LB Southwark and the Mayor, as supporters of the scheme, to extol its virtues.^{6.1,118-130,219; 7.14,31,43; 8.24-28} English Heritage accepts that the design has the potential to realise a building of exceptional and exciting quality.^{9.5,8} Its objection is essentially that the site is an inappropriate one for a tall building. Historic Royal Palaces specifically chose not to assess the design, simply saying that, whatever the quality of the spire, the building as a whole could not be considered good design for the first two reasons given above.^{10.6,87} CABE, notwithstanding its specific objections, considers that the proposal holds out the promise of a world class building that would be an exciting addition to London's skyline.^{11.2-5} Others, both at the inquiry and in written representations, have praised the architectural quality of the proposals.^{13.4,10,21; 14.4-6}

Urban context

- 16.6 For the most part, the objections under this heading relate to the Strategic Views of St Paul's Cathedral, the setting of the Tower of London and the settings of other listed buildings and conservation areas. All are considered in following sections of these Conclusions. However, urban context is concerned with the whole pattern and scale of development, modern as well as historic.
- 16.7 London is a modern city as well as an historic one. It is described by some as a world city. The term has commercial connotations, especially when those who use it (such as the Applicant^{6.28}) apply it to just three cities – London, New York and Tokyo. Paris and Rome might also qualify for the epithet – but for cultural more than commercial reasons. London clearly is, and always has been, a primarily mercantile city. That much is evident from its historic fabric, notably along the River Thames, but perhaps more obviously from the modern development in and around the City and, more recently, at Canary Wharf. In my opinion, the architectural and urban quality of the proposed London Bridge Tower must be judged in the context of the mercantile city as well as the more local street scene.
- 16.8 Panoramic views over London, for example from Parliament Hill, Kenwood or the London Eye, show just how many tall buildings there already are. Large numbers of them stand on their own, giving the overall impression of a 'scattergun' or 'pepper-pot' approach to location, as a result doing little for London's skyline. There are also a number of clusters of tall buildings, offering a much more coherent skyline or silhouette – the City and Canary Wharf being the obvious examples.^A There is an existing cluster of three tall buildings at London Bridge, albeit an unplanned and visually unco-ordinated one, comprising Guy's Tower, New London Bridge House and Southwark Towers. Setting aside for the moment the heritage arguments, the replacement of Southwark Towers by a new and better designed tall building cannot be objected to in terms of the wider townscape because it would take its place as part of the existing cluster.
- 16.9 This cluster is equally important to the local context. The buildings are part of the townscape. Even so, the close urban grain of the area means that there are many points nearby from which they are simply not visible. When they are visible, it is their bulk or design, rather than simply their height, that draws attention. And there are views, such as in Borough High Street looking north, where tall buildings in the City (Tower 42 and Swiss Re) are both visible and occasionally axial. Again, therefore, the replacement of Southwark Towers by another tall building cannot be objected to in principle.

^A Document A1/2 – an indication of this can be found in the aerial photographs at A1/2/B5.

- 16.10 As I interpret the various objections, it is the height of the London Bridge Tower proposal that is seen to cause the particular problem. At 306m, it would be significantly taller than any other building in London. One Canada Square (Canary Wharf) is 240m high; Tower 42 in the City (formerly the Natwest Tower) is 183m; Swiss Re (under construction) and the Heron Tower (not yet on site) are 180m. The question that arises, therefore, is whether the proposed building, rising to 306m, would be simply too tall.
- 16.11 I think not – for several reasons. Firstly, the spire form is not merely unusual; the fact that the building would taper almost to a point would significantly reduce the bulk one would normally associate with a building this tall. Secondly, the sub-division of the facades into shards of glass would further break down or diminish any feeling of bulk. Thirdly, the highest floor level of the building is at 233.5m. Above that is the radiator, a partially open structure, not necessarily transparent but certainly much less solid in appearance than a traditional building envelope; the fact that the tops of the individual shards would not meet at a point would also contribute to a breaking down, or blurring, of the lines of the upper part of the building. Fourthly, the form of the tower would be very sculptural – yet its scale as a building occupied by human beings would still be evident. Fifthly, the canopies over the railway station, bus station and St Thomas Street would give a degree of visual separation of the tower from the street and concourse levels, which I believe would be helpful in maintaining the character and function of those levels.
- 16.12 In combination, I consider that these five characteristics would enable this particular proposal to stand comfortably in its immediate urban or townscape context. Comparisons with Guy's tower are unfair. It has a looming, bulky presence brought about by its rectilinear form, proportions and facing materials. The proposed London Bridge Tower, though well over twice as tall, would be very much more elegantly proportioned, have a much lighter appearance and, subject to what I say below, would appear transparent where Guy's tower appears opaque.
- 16.13 It is worth saying something about scale at this point. Some of the criticisms of the proposed design refer to its height and scale as being inappropriate. I believe they are wrong in referring to scale – they should refer solely to height, or perhaps to mass or bulk.^A Despite the floor-to-floor glazing units and the absence of horizontal structural members expressed externally, the proposed building would clearly be sub-divided into floors occupied for work, or residentially, by human beings. The building would thus have a human scale. If one looks at St Paul's Cathedral, the facades are expressed architecturally as having two storeys – yet those two storeys are the equivalent of about six storeys of the buildings around it. St Paul's is built at about three times human scale. Churches and public buildings achieve their prominence or dominance by being built at larger than human scale. Even in more distant views, for example from Parliament Hill or Kenwood, where the sculptural form of London Bridge Tower would be clear but its sub-division into floors would not, the characteristics of the building are more properly to be assessed in terms of height, mass and bulk – not scale. I shall have this in mind when considering the impact of the proposed building on the Strategic Views of St Paul's Cathedral.

Setting and public realm

- 16.14 The background is that the design of London Bridge Tower was originally conceived in relation to the approved Railtrack Masterplan.^{5,8} That scheme provided for a radically

^A English Heritage expresses it accurately – see para. 9.9.

- altered, enlarged and improved station concourse. It enabled a significant area for public circulation around the northern side of the proposed tower in relation to the railway and bus stations. The likelihood of the Railtrack Masterplan not being implemented prompted a revision of the London Bridge Tower scheme to relate to the existing railway and bus station layouts. The result is much less public space than originally proposed but still a 40% increase in the area available for the London Bridge station concourse.^A
- 16.15 As now proposed, only the core of London Bridge Tower (lifts, stairs, entrance lobbies) would come down to street and concourse levels. The 'enclosed' area at concourse level would be 54m along St Thomas Street by 34.5m deep (42m by 16.5m if one excludes the library, station ticket office and escalators) compared with the maximum dimensions above of 83m (including the back-pack) by 64m.^B
- 16.16 Tall buildings traditionally meet the ground with an envelope that is a continuation of, or often larger than, the tower above. That would not be so here. However, I see nothing inherently wrong with the design in the particular circumstances of London Bridge station. The existing Southwark Towers building is not clearly defined in relation to the station concourse. The public circulation around it is not good – with the utilitarian footbridge across St Thomas Street at concourse level and pedestrian movement subservient to vehicular servicing routes at street level.^{2.2.9} The proposal would do away with the footbridge, introduce two banks of escalators between street and concourse levels and provide a much larger station concourse.^{5.5} It would improve pedestrian circulation and reduce the conflict between pedestrian desire lines and vehicular routes.^C And it would not inhibit or prejudice the potential improvements that would flow from implementation of the Thameslink 2000 and Railtrack Masterplan schemes, whether in original or modified form, or the emerging redevelopment proposals for New London Bridge House.^{5.8; 6.156; 14.2}
- 16.17 CABE wishes to see three things – some high quality public open space, for the benefit of both London Bridge Tower and London Bridge Station, a high quality public realm generally and a long-term solution for buses providing a high quality environment for passengers and pedestrians. It does not wish to see planning permission granted unless there is certainty that these objectives will be achieved.^{11.11} It sees a comprehensive master plan as one option but concedes that the work of the Strategic Development Management Group (SDMG) convened by LB Southwark may result in a solution.^{11.12}
- 16.18 I do not doubt that the SDMG is the appropriate way forward. It should enable a comprehensive approach to resolving the recognised public realm problems through individual developments. I can do no better than paraphrase the case put by LB Southwark.^{7.20-22} The existing public realm is deplorable. The London Bridge Tower proposal would bring a clear enhancement. It is an obvious first step in the process. It would not prejudice further enhancement through other developments. Indeed, it ought to stimulate further improvements. A masterplan would likely be counter-productive in that its production would delay rather than encourage development and regeneration. And there is much more than a grain of truth in Renzo Piano's view that it is better to work incrementally 'otherwise you are paralysed by perfection and never start'.^{8.27}

^A Documents CD1/4 and CD1/7 are the original 2001 and amended 2003 application drawings; the letter at CD1/7 explains the changes.

^B Document CD1/7 – dwgs. LBT-AR-1200-E, 1202-E and 1206-E.

^C Document A1/2 – a comparison of the existing and proposed layouts is at E63; plans showing circulation at street and concourse levels are at E4-E7.

16.19 It should also be remembered that much of what we enjoy and admire about London happened incrementally, not in accordance with a masterplan. And one should beware of introducing public open space for its own sake – it should be in the right location to serve an identified purpose. In my opinion, it is sufficient that the London Bridge Tower proposals would considerably enhance the existing public realm without prejudicing the ability of future neighbouring developments to contribute further enhancement. I do not believe that a building such as London Bridge Tower automatically needs public open space around it and no public need was identified at the inquiry that ought to be, but has not been, provided by these proposals.

Design detail

16.20 I shall dwell on what I saw as the three main reservations expressed about the design. In general terms, what I say on these three matters may be taken as indicative of my views both on the design approach adopted by Renzo Piano Building Workshop (RPBW) and on an approach to design matters as yet not wholly resolved.

Transparency

16.21 The building has floors and it has a substantial central core. It cannot possibly be transparent in the sense of being able to see right through the building.^{9,6} Nevertheless, the use of extra clear glass would, on the evidence of my various site visits,^A achieve two things – it would give transparency at the corners of the building and it would enable the viewer to see or perceive the activity going on within the building. This is in contrast to most office buildings, where the reflective or opaque nature of the glazing makes the building impenetrable to the eye, makes it impossible for the external observer to see any activity at all within the building. I expect that certain weather conditions would cause even the proposed extra clear glazing to become reflective rather than transparent from some viewpoints – but that does not, in my opinion, detract significantly from the essential merit of the treatment in achieving a degree of transparency.

16.22 In the same way as the occupied floors cannot be truly transparent, neither can the radiator. Even though it would be an essentially open structure, it would be so high above the ground, or other buildings, that the angle of vision would prevent views through it.^{9,6} Even so, I consider that the absence of floor structures and the discontinuous nature of the shards around the radiator would have the effect of rendering this upper part of the building visibly less substantial than the occupied floors below. The intended feeling of the building diffusing into the sky should, to a large extent, be achieved.^{6,126}

Blinds and lighting

16.23 The proposed building may have a sculptural form but it is still a building to be used by human beings for a variety of purposes. I consider it would be wrong for the design to aspire to the same qualities as a piece of traditional sculpture – as if formed out of a single solid material. The blinds and lighting should act as a counterpoint to the overall form. I do not see harm to the design necessarily arising from the likelihood of some blinds being closed and some open, or some lights being on and others off. In my opinion, that would do no more than show the building for what it is – vibrant, occupied, serving different people for different purposes.

^A In London, the entrance foyer at 88 Wood Street uses glass with a similar specification.

16.24 Two things must be secured, however. Firstly, the blinds within the cavity glazing will be controlled by the building management system but the internal blinds will be manually operated. The colour of both should be controlled so that any patchwork effect has either a single colour or a limited palette. The style of the blinds in the office floors will be controlled as part and parcel of the design. That may not be so for the blinds or curtains in the aparthotel or apartments – but they too should be controlled. Secondly, it is important that, as proposed, the perimeter lighting in the office floors should be by uplighters, thus avoiding the harsh effect of individual ceiling light units when seen from street level.

Canopies

16.25 Different levels of light transmission would be required through the canopies over the railway station, bus station and St Thomas Street. None has been developed in detail, although the layout and the principles of the design are known.^A The concerns expressed at the inquiry were about the effect of the proposed canopy over St Thomas Street. I am sure that a satisfactory design can be achieved. Firstly, the height (about 14m to the soffit^B) and length (about 85m) of the canopy and the width of the street (up to about 20m and never less than 14m^C) mean that there is no threat of a glazed canopy creating the impression of a tunnel, or otherwise having a claustrophobic effect. Secondly, the glazed canopies and roofs that I saw at the Beyeler Gallery in Basel and the Potsdamer Platz in Berlin, all designed by RPBW, leave no doubt that a glazed canopy, open to the air but still a barrier to wind and rain and a diffuser of strong sunlight, can be neatly and elegantly designed as precisely that – a canopy rather than a roof. A planning condition would afford satisfactory control.

'Dumbing down'

16.26 I understand the fear that, once planning permission had been granted, pressure might be brought to bear to amend the design so that what was actually built became far removed from the design actually approved. If amendments were sought for financial reasons, because the approved design was too costly to be viable, then the result could indeed be a building that was a pale and unsuccessful shadow of what was approved. However, I firmly believe that it would be wrong to refuse planning permission purely on that basis. And the Applicant gave four reasons why the quality of architecture should be considered secure.^{6.134-139; 15.5}

16.27 Firstly, planning permission is granted on a particular set of proposals. In this case, four weeks of inquiry time was spent considering a particular design. My recommendation is based on that design – not on variants of it. The quality of the architecture is crucial to my recommendation. If planning permission is granted, it should be based on the specific scheme, the specific drawings, considered at the inquiry – and should have conditions attached to control the design details not yet fully resolved. Any material variation from that scheme would then require planning permission. It would be for the local planning authority to judge such variation on its merits – and it might be better not to have the building than to have a diluted version of the originally approved design.

^A Document A15 is the canopy plan; Document A1/2 has perspective views within the concourse at E14 and E15, an indication of the canopy form at E59 and details at E60, E61 and E62; Document A16 is a perspective view along St Thomas Street.

^B Document CD1/7 – dwg. LBT-AR-3513-E.

^C Document A15 – dwg. LBT/AR/RF/F.

- 16.28 Secondly, conditions attached to planning permission can ensure satisfactory resolution of details that are not clear on the application plans. I am in no doubt that it is possible to specify those elements on which greater detail is required. Also, and particularly after my visit to Renzo Piano's buildings at Basel and Berlin, I am in no doubt that the elements on which more detail is required are capable of being successfully resolved in the context of the overall design.
- 16.29 Thirdly, there is a contract tying RPBW to the project until its completion. I take some comfort in that – but the contract was not put before the inquiry and is not enforceable by the local planning authority. It can therefore be given little weight in a planning decision on the proposal.
- 16.30 Fourthly, the Section 106 agreement contains an obligation relating to ten specified aspects of the design.^A It is easy to see that these are important elements in what is proposed, some of them critical. It is less easy to anticipate how they might be interpreted if the design were proposed to be modified in some way. They do, however, seem to secure the essential principles of the shards of glass forming a spire. While I might not wish to rely on the obligation alone, it should certainly assist in two ways – firstly, in satisfactorily discharging the conditions that I believe ought to be attached to any grant of planning permission; secondly, in interpreting what might or might not subsequently be considered acceptable amendments to any approved scheme.

Conclusion on design quality

- 16.31 PPG1 stresses the importance not simply of good design but of good urban design. It requires applicants to demonstrate that they have taken account of the need for good design and local planning authorities to reject poor designs. Annex A indicates the sort of illustrative material likely to be required to support development proposals. It also encourages early consultation.
- 16.32 The London Bridge Tower proposals and the way they have been promoted surpass all that is required or encouraged by the guidance in PPG1. The vast majority of people who have commented consider the proposal to be a good or outstanding piece of architecture. Virtually all those who have objected have done so on the basis of location, relative to architectural and historic heritage, rather than because of the design itself. I, personally, am very impressed with the quality of the design. The detail is still evolving, of course. But I am equally impressed with the quality of design, detail and use of materials in the buildings by RPBW that I have seen (in Basel and Berlin). I am confident, should planning permission be granted, that detailed design can sustain, if not enhance, the quality of the proposals examined at the inquiry.

The impact of the proposals on the Strategic Views of St Paul's Cathedral (as set out in RPG3A)

Policy context

- 16.33 RPG3 urges London Boroughs to use their responsibilities to enhance Strategic Views where possible and to include policies in their UDPs to protect those views. It refers at para. 8.18 to the 'Supplementary Guidance' published in 1991 as Annex A to the previous RPG3 (RPG3A). This gives protection to ten defined Strategic Views, eight of St Paul's Cathedral and two of the Palace of Westminster. The objections to this application relate only to the Strategic Views of St Paul's Cathedral from Parliament Hill

^A Document CD1/9 at Schedule 6.

- and Kenwood. The application site is within the Background Consultation Area in both views.
- 16.34 The only reference to Strategic Views in the adopted Southwark UDP is in Policy E.2.2. It states that Southwark is not considered an appropriate area for tall buildings and then sets criteria by which the height of new developments should be judged. Criterion (v) seeks respect for existing landmarks and historic and important views, particularly the defined Strategic Views, and (v)(e) seeks improvement of Strategic Views where there are proposals to redevelop existing buildings of inappropriate height.
- 16.35 GOL Circular 1/2000 *Strategic Planning in London* deals specifically with strategically important sites and views in Annex 2(ii), amending the protective directions and consultation requirements in RPG3A and stating that the guidance will remain extant until 'appropriate alternative arrangements have been put in place'. That will occur only when the London Plan and associated supplementary planning guidance are published. At present, the Panel report on the EiP into the draft London Plan is awaited. The review of the Southwark UDP is at an earlier stage and that Plan is expected to be consistent with the London Plan.
- 16.36 The Strategic Planning Advice on High Buildings and Strategic Views published by the London Planning Advisory Committee in 1999 (LPAC 1999 Advice) was endorsed by the Government as a material consideration in relevant planning applications. The Guidance on Tall Buildings published jointly by English Heritage and the Commission for Architecture and the Built Environment in March 2003 (EH/CABE Guidance) also had Government encouragement. Both documents, particularly the latter, were referred to throughout the inquiry in the assessment of the London Bridge Tower proposal.
- 16.37 In the draft London Plan, Policy 4B.12 covers the designation and management of strategically important views, sub-divided into three types – panoramas across a substantial part of London, broad prospects from the River Thames and views from urban spaces. Panoramas are drawn more widely than the existing Strategic Views but the management measures in Policy 4B.12 include enhancing the background of a view, not imposing on a landmark within a view and protecting backdrops that give a context to landmarks. In addition, Policy VA1 includes the statement that development within background assessment areas which fails to preserve or enhance the ability to recognise and appreciate a landmark building will normally be refused. The accompanying text indicates that the objective is to ensure that landmarks are visible and can be appropriately appreciated but not to ensure that they have prominence within the panorama. With the possible exception of this supporting statement, the proposals do not seem to me significantly to alter the present policy regime. However, since they were the subject of considerable objection and the Panel has not yet reported on the EiP, I consider that they can be given little weight in the determination of this application.
- 16.38 The emerging supplementary planning guidance on tall buildings accompanying the UDP review seeks to avoid such buildings detrimentally affecting strategic or important views. Again, while this does not seem to move away from the existing policy approach, I consider that little weight can be given to the UDP review at this early stage in its evolution.
- 16.39 Accordingly, while much was said on the subject during the inquiry,[^] the policy position is clear cut. The guidance in RPG3A remains extant, the LPAC 1999 Advice and

[^] See in particular paras. 6.180-182, 6.203-205, 7.16-18, 7.27, 8.4, 8.9-12, 8.15, 9.25-30, 9.33 and 9.35.

EH/CABE Guidance assist in its interpretation and adopted UDP Policy E.2.2 is consistent with its objectives, albeit that it dates from 1995. At the same time, neither the London Plan nor the review UDP have, in my opinion, advanced far enough to be given any significant weight – although, if my interpretation of their proposals is correct, the fact that they would not significantly diminish the protection given to landmark buildings must lend support to the existing policy regime.

Policy interpretation

- 16.40 RPG3A says that ‘Background Consultation Areas (BCAs) exist to protect the back-drop to the views of St Paul’s Cathedral and the Palace of Westminster from unsuitable development which would reduce their visibility or setting’. The Applicant’s evidence raises several questions.^{6.11-27} What constitutes ‘unsuitable’? What might be ‘suitable’? Is the judgement to be made by reference purely to visual factors – or to other arguments in favour of a particular development in a particular location? How can development in its back-drop, whether or not thought ‘unsuitable’, reduce the ‘visibility’ of St Paul’s? What does ‘reduce the setting’ mean?
- 16.41 I believe the last two of these questions are easily answered. As suggested by English Heritage, I think that ‘reduce the visibility’ must be taken to mean ‘reduce the ability to perceive’ – or ‘to recognise and appreciate’.^{6.22} And ‘reduce the setting’ must surely be interpreted as ‘reduce the quality of the setting’.^{6.22} In either case, there are judgements to be made – whether the visibility or setting *would* be ‘reduced’ by a particular proposal and, if so, whether that reduction would be sufficiently harmful to warrant refusal of the proposal.
- 16.42 The very use of the word ‘unsuitable’ in RPG3A implies to me (and to the Applicant^{6.11}) that a development judged ‘suitable’ (albeit in unspecified terms) might be permissible in a BCA even though it would ‘reduce the visibility or setting’ of St Paul’s. In other words, a development proposal judged suitable because of (in this case) its regeneration and sustainability credentials could be permitted despite causing a ‘reduction’ in the visibility and/or setting of St Paul’s. Even if this is the correct interpretation, it must involve assessing the degree of reduction. For the purposes of this report, I look here only at the effect on the Strategic Views. I address suitability when considering the appropriateness of the application site for a tall building.

The views from Parliament Hill and Kenwood

- 16.43 The setting of St Paul’s Cathedral had already been eroded by the cluster of tall buildings at London Bridge, Guy’s tower in particular, by the time these two Strategic Views were designated in 1991.^{6.29; 9.38}
- 16.44 St Paul’s Cathedral stands some 6.5km from the viewpoint on Parliament Hill. Its cupola breaks the horizon of the Surrey Hills in the far distance. The London Bridge cluster is about 1.3km further away.^A New London Bridge House is seen to the right, partially behind the dome and drum and below the horizon. Southwark Towers stands behind and partially to the right of New London Bridge House, its two stair/lift towers coming above that building but just below the horizon. Guy’s tower stands clearly to the right, immediately beyond the Cathedral’s western towers, its unique silhouette significantly breaking the horizon. London Bridge Tower would rise immediately to the right of the Cathedral’s drum but visually separated from it by New London Bridge

^A At para. 6.33 the Applicant says that the application site is 7.9km from Parliament Hill.

- House. The extent to which it would break the horizon can be gleaned only with difficulty from the images in the Environmental Statement Addendum.^A
- 16.45 The viewpoint at Kenwood is nearly 8km from St Paul's. The viewpoint is higher and no part of the Cathedral breaks the horizon. The cupola is seen against the left side of Guy's tower, of which only the (substantial) roof-top structures break the horizon. Southwark Towers and New London Bridge House stand clear of the drum and dome, to their left. London Bridge Tower would rise immediately to the left of the drum.^B
- 16.46 The Cathedral is probably fairly easily identified and appreciated on most days of the year.^{9.44} In fact, at my site visits, it was more prominent and much more easily identified than the views in the Environmental Statement Addendum^C suggest. Indeed, its distinctive form and obvious scale give it a certain dominance, particularly from the nearer and lower viewpoint at Parliament Hill. At the same time, that dominance has obviously been diminished by the advent of so many buildings that are taller, both in the City and at London Bridge.^{9.38,39; 12.5}
- 16.47 On my reading of RPG3A, its purpose is to protect the Strategic Views – not to enhance them. In other words, the intention is not to return St Paul's Cathedral to its former pre-eminence in the views.^{6.28; 9.40} English Heritage notes that St Paul's is 'the most important defining building in London' and that it 'was conceived as London's greatest landmark'.^{9.45} But it was conceived in the 17th century.^{12.4} To use that as a principal argument against development in the 21st century tends to deny the evolution of London as a world city over the last two centuries.
- 16.48 Equally, there is a powerful argument that such a symbol of London should not be allowed to become less prominent than it is now (or when RPG3A was published). On this basis, the existence of a cluster of tall buildings at London Bridge cannot on its own justify replacing one of those buildings with a very much taller one.
- 16.49 There is, of course, much more to it than these simplistic arguments for and against.
- 16.50 UDP Policy E.2.2 seeks improvement to the Strategic Views where there are proposals to redevelop existing inappropriate high buildings. Southwark Towers is such a building. It cannot claim any architectural quality. But it is flanked by New London Bridge House and Guy's tower. New London Bridge House may come to be redeveloped – but a proposal to replace Guy's tower in the foreseeable future seems almost inconceivable.^{7.19,30} Even if it were not, the density at which Guy's campus is already developed suggests little likelihood that a building less tall than the existing would cater for the hospital's needs.
- 16.51 The height (rather than the bulk^{9.42}) of London Bridge Tower would be far, far greater than that of the existing Southwark Towers. Its spire-like form would be striking. Its height would make it eye-catching. It would certainly be the first thing to which eye would be drawn, from Parliament Hill and Kenwood alike.^{6.33; 9.43; 12.10} These qualities would make it a 'signpost' for St Paul's. English Heritage argues that the Cathedral needs no such signpost.^{9.44} Once seen, it is unmistakable. That is so – but both views

^A Document CD1/12(2), View 4; Document F61 gives a clearer view but was taken with a telefoto lens; Document CD1/6 has a 'magnified' version of View 4 and is possibly the most helpful image.

^B Document CD1/12(2), View 5; Document F60 is taken with the same telefoto lens as Document F61; Document CD1/6 also has a 'magnified' version of View 5, less magnified than View 4 and thus more closely resembling what is seen with the naked eye.

^C Document CD1/12(2) – Views 4 and 5.

are wide panoramas. At my site visits, everyone knew precisely where to look. Also, the plaques at the viewpoints identify the important buildings. But the casual observer, away from the plaques, may not as easily identify St Paul's. London Bridge Tower would certainly assist.^{6.33,34}

- 16.52 One must also add into the equation the undoubted architectural merit of the building proposed. There must be a distinct difference between the harmful effect that a poorly designed building would have on the setting of St Paul's Cathedral and the complementary impact of a well designed building.^{6.35} The sculptural form and the lightness of the glass facades of London Bridge Tower^{6.36} would be quite different^{6.35} to the form and materials and, importantly, the scale of St Paul's. Once seen, the Cathedral would retain its ability to draw the eye.^{6.33} I do not think it can be correct to say that *any* tall building close to St Paul's in the Strategic Views must automatically be unacceptable because it would distract attention.^{6.36} Nor do I believe that the symbolic, or visual, importance of St Paul's Cathedral would be significantly diminished by having such a tall building almost directly (but 1.3km) behind it.^{9.43}
- 16.53 English Heritage posed what I agree is 'the key question'^{9.41} Would London Bridge Tower enhance or worsen the existing situation? In my opinion, it would enhance it. The existing cluster of tall buildings is offensive to the eye.^{12.10} Southwark Towers is not particularly prominent, being largely hidden behind New London Bridge House. But it would be replaced by a building of undoubted architectural quality. If anything, the proposed building, by itself attracting the eye, would lessen the harmful effect of the existing Guy's tower in the Strategic Views.^{6.33} Although it is something of an oversimplification, there is merit in the Applicant's conclusion that 'mediocrity causes harm, not quality'.^{6.40}

The view from Farringdon Road

- 16.54 The Dean and Chapter of St Paul's Cathedral, as well as dealing with the two Strategic Views, objected to the impact on the view from Farringdon Road. This is not a Strategic View. In fact, it does not appear to be a view from Farringdon Road. St Paul's can be seen from Farringdon Lane^A and from Vine Street Bridge and Clerkenwell Road where it crosses the Thameslink railway line, to the extent that one can see over the high brick parapet and boundary walls. It is true that the view is 'sudden and unexpected'.^{12.10} However, save for St Paul's itself, it is not a view of townscape quality. The railway cutting that enables the view of the Cathedral at the same time exposes the backs of buildings on either side of it and at Farringdon Station. In my opinion, it is only from Clerkenwell Road, where the high bridge parapet obscures much of the fore and middle ground, that the view can be said to have any visual quality.
- 16.55 Given the generally mediocre setting in these views, it seems inappropriate to me to resist proposals of the architectural quality of London Bridge Tower, particularly when it would rise clearly to the left of the Cathedral and would not compromise its silhouette.

Conclusion on the effect on the Strategic Views

- 16.56 There is an argument that the historic significance and pre-eminence of St Paul's Cathedral in views from Parliament Hill and Kenwood would be further undermined by having such a tall building immediately behind it. Taken purely in the context of

^A Document CD1/3(3) – View 8, described as 'at Ray Street Bridge'; the buildings above the advertisement hoarding are on the opposite side of Farringdon Road.

RPG3A and the protection of Strategic Views, it is an argument that must carry weight. However, it is not one that I support.

- 16.57 I do not consider that that the proposed London Bridge Tower would reduce the visibility or setting of St Paul's in the terms I have defined above. In other words, the ability to perceive and appreciate the Cathedral as a symbol of London would be no less than it is today. And it is very difficult to maintain that a building of the architectural quality of the proposed tower, well beyond the Cathedral, of entirely different form and materials, could so diminish its setting as to be unacceptable. More than anything else, it is the sheer height of the proposed tower that causes concern. But the scale and form of St Paul's would ensure that it retained its prominence in the Strategic Views and from the vicinity of Farringdon Road. London Bridge Tower would, in my opinion, be the first building in the Strategic Views to catch and draw the eye and it would act as a visual signpost for the Cathedral – but I do not believe that it would devalue or diminish the status and significance of St Paul's to any material extent.
- 16.58 English Heritage is concerned that to allow the proposed building would represent a step-change in process by which, in recent decades, the dominance of St Paul's has been challenged and undermined by high buildings.^{9.45} Again, that is to take a purely historical stance. London is an evolving city and its skyline is bound to change. Taller buildings (not necessarily this tall) seem to me inevitable. This particular proposal would stand in the Background Consultation Areas of two Strategic Views. But I have assessed its impact in that light and concluded that it would represent an undoubted improvement over what exists.

The impact of the proposals on the Tower of London World Heritage Site

- 16.59 The Tower of London comprises mainly grade I listed buildings and is a World Heritage Site, recognised for its outstanding universal value. The architectural and historic importance of the Tower is not in any way in dispute.^A Neither are the essential elements contributing to its setting – its historic domination of its surroundings generally and of the River Thames and the City of London in particular.^{10.20} Historic Royal Palaces acknowledges that the scale of development over last 50 years or so has diminished the former dominance of the Tower over the City.^{10.22}
- 16.60 Historic Royal Palaces' objection is summarised as the detrimental effect of the proposed building, ranging from significant to severe, on elements of the Tower's setting seen from five general locations – from two areas within the Inner Ward, from Tower Wharf, from the north-east and from the north – plus its continuing effect in the perception, its appearance at night and its cumulative effect alongside recent or permitted development.^{10.47} English Heritage's objection is simply summarised as being that the impact on the setting of the Tower of London would be severely adverse and would, on its own, justify refusal of planning permission.^{9.64}

Policy context

- 16.61 Perhaps understandably, since Southwark is on the opposite side of the Thames, the Southwark UDP has no policy specifically to protect the Tower of London or its setting. Policy E.2.2 does, however, seek respect for 'existing landmarks and historic and important views'. PPG15 deals at paras. 2.22-23 with the significance of World Heritage designation for local authorities' exercise of planning controls. No additional

^A Paras. 10.10-16 summarise the importance of the Tower of London; Documents A3/2, A3/8, F33, G1, G17, G20 and CD9/17 together acknowledge its architectural and historic importance.

statutory controls flow from inclusion of a site in the World Heritage list but the outstanding international importance is a key material consideration to be taken into account. In this respect, the Applicant's legal submissions seem to me correct.^{6.221-227} The test (in this case) is that set out in Section 66 of the Planning (Listed Buildings and Conservation Areas) Act 1990 and subject to the guidance in PPG15.

- 16.62 Consistent with what I said in relation to Strategic Views, I consider that little weight should be given at this stage to the draft London Plan and the emerging UDP review. The EH/CABE Guidance is, however, relevant since para. 4.6 includes as criterion (ii) for the evaluation of a tall building proposal 'the effect on the whole existing environment, including the need to ensure that the proposal will conserve, or not damage or detract from ... World Heritage Sites and their settings, including buffer zones'.
- 16.63 The Tower of London World Heritage Site Management Plan is in its 'final draft for consultation'.^A Consultation on a specific matter earlier in 2003 prompted responses of a much more wide-ranging nature. As a result, a further study has been commissioned, bringing the possibility of proposals for changes to the present draft. The contents of (or absences from) the Management Plan were a continuing source of debate at the inquiry, primarily relating to the importance of views from the north-east, in the vicinity the Royal Mint. Suffice it to say that its draft status, the potential for change and the evidence to the inquiry combine to suggest that very little weight should be given to its contents as policy instruments. At the same time, Objective 5 of the Plan, to 'ensure that the wider setting of the tower is adequately protected from development which is not compatible with the unique status, dignity and character of the WHS', seems a perfectly reasonable point from which to start.^B

General approach

- 16.64 Firstly, the setting of a listed building is a concept that requires consideration irrespective of the availability or popularity of views. That applies in both architectural and historic terms.^{9.50; 10.44} Thus, the fact that the area to the north-east of the Tower may be less popular with visitors, especially the east side of Tower Bridge Approach and East Smithfield, does not mean that, in principle, lesser importance can be ascribed to that area as part of the setting of the Tower.
- 16.65 Secondly, Historic Royal Palaces' general policy is that tall buildings will never be acceptable where there is an adverse effect on the setting of, in this case, the Tower of London, whether those buildings are well designed or not.^{10.3} At the same time, it concedes that the overall quality of design is a relevant consideration in assessing harm.^{10.46} The simple point appears to be that, however good the architectural design when viewed in isolation from its context, a tall building cannot be acceptable if it is in the wrong place. I do not believe it can be as black-and-white as this implies. It must be possible, depending on the particular circumstances, that a potentially harmful impact can be mitigated by good design.^{6.42}
- 16.66 Thirdly, any assessment of harm must be made with regard to the long term.^{10.38} In particular, this means that limited weight should be given to the screening qualities of the trees within the Tower of London.^{10.43} At present, it is difficult when the trees are in leaf to find clear views towards where London Bridge Tower would be. Even now, of course, the degree of screening varies with the seasons. More importantly, it would be

^A Document CD9/17.

^B See paras. 6.73-91; 7.35; 8.31; 9.47-49; 10.34,45,73 – it may be noted that Historic Royal Palaces wishes to give least weight to its own draft Management Plan while the Applicant wishes to give it greatest weight.

unwise to assume that new trees would be planted to replace the existing ones, as and when they come to the end of their lives.

Specific objections

16.67 I now look at the five specific areas on which objections are raised by Historic Royal Palaces.

From the Inner Ward

16.68 Two areas were addressed – to the north and north-west of the White Tower, represented by Views 10, 10a and 10b in the Environmental Statement and Addendum, and to its east, represented by Views 12 and 12a.^A

16.69 In the first of these, with the White Tower to the south, Wellington Barracks^B to the north and Queen's House to the south-west, Historic Royal Palaces saw three elements of significance – the relationship between the 'awesome' scale of the White Tower and the domestic scale of Queen's House, the sense of the Tower of London being a place apart from, standing above, the surrounding city and, more generally, the relative dominance of the Tower over its surroundings, reflecting its historic function.^{10.48}

16.70 In response to the second and third of these points, there is, certainly, a sense of being in historic surroundings, set apart from the world outside.^{9.61} But I see that as a product of the buildings and spaces of the Tower itself.^{6.49} The impression from the photographs is somewhat misleading.^{8.30} The feeling exists despite the bustle of visitors to the Tower.^C It exists despite the modern-day intrusions from activity on the river on one side, traffic on Tower Hill and Tower Bridge Approach on the other side and aircraft overhead *en route* to London City airport. And it exists despite the visibility, from various places, of the buildings of the City to the west and north-west, not all of them tall, as well as those at London Bridge and on the south bank.^{7.36; 9.62} The proposed London Bridge Tower would be around 800m from these viewpoints, at least as far away as Swiss Re and Tower 42. It would, of course, be considerably taller than these buildings – but I consider that the effect of distance itself would be sufficient to avoid eroding the sense of place in the Tower to any harmful degree. Nor do I think that the relationship between the White Tower and Queen's House would be diminished. The White Tower is utterly dominant^{6.50} and would remain so.

16.71 At the same time, it is certainly true that the sheer height of London Bridge Tower would be a prominent addition to the views over Queen's House.^{10.50} This could be argued as diminishing the setting of the Tower of London. Such an approach may also, however, be seen as rather academic or historicist – harking back to the lower development that existed two or more centuries ago and failing to appreciate the circumstances pertaining today. I consider it very much a part of the setting of the Tower of London that it now stands within a thriving mercantile city. In my opinion, the Tower's historic character and importance are enhanced by the visitor being able to recognise that the city has evolved and expanded and no longer needs the protection once provided (or the control once exerted) by the Tower. In other words, the vibrant 21st century nature of the City adds to, rather than detracts from, an appreciation of the historic character of the Tower

^A Documents CD1/3(3) and CD1/12(2).

^B Plans in some Documents refer to 'Waterloo Barracks' – I use 'Wellington Barracks' for ease of reference to the Environmental Statement.

^C Document E/RR/4 – Lord Rogers' photographs, taken during the inquiry, give more of an impression (though less than either of my site visits) of the 'bustle of visitors'.

of London.^{6.52} In that sense, the advent of London Bridge Tower to the skyline beyond Queen's House would be but another indication, and an architecturally pleasing one,^{6.55} of the successful city around.

- 16.72 It must also be said that Guy's tower, while very much lower than the proposed London Bridge Tower, nevertheless has a form and mass that sit uncomfortably above Queen's House in these views, confusing its silhouette. The form and materials of the proposed building would not have this effect – it would simply be a very much taller structure. There is a strong sense of enclosure in these views, which even the unfortunate Guy's tower does not undermine; however, the presence of that building on the skyline seems to me to negate the idea of a 'zone of no visual intrusion'.^{10.50}
- 16.73 In my opinion, there is much less of concern about the views from the east side of the White Tower, an area said by Historic Royal Palaces to illustrate the relative dominance of the Tower in its townscape setting.^{10.52} City Hall and the More London development on the south bank are clearly visible from this vicinity. They may not be tall buildings, and no taller than previously stood there,^A but they are unmistakably and unashamedly modern. So too would be London Bridge Tower. It would be very tall, a 'significant additional feature in the view',^{10.53} but the effect of distance would mean that, as actually seen, it could not compete visually with the height and powerful character of the White Tower. The dominance of the White Tower would be unimpaired.

From Tower Wharf

- 16.74 London Bridge Tower would be prominent, the dominant element, in views looking south-west from Tower Wharf.^{10.56} However, it seems to me to be taking an altogether extreme stance to suggest that its height (and 'scalp', using the word incorrectly in my opinion) would diminish the Tower of London's remaining relative dominance of the Thames.^{10.57} I think it is relevant that, when looking towards the London Bridge cluster from Tower Wharf, one has to look away from the Tower of London. They are not seen in the same view. Also, I found the historic purpose and dominance of the Tower of London to be evident when looking at it from Tower Wharf, or indeed from anywhere along the path between the Tower and the river, or from Tower Bridge, or from Queen's Walk on the south bank. The London Bridge cluster is over 600m away from the wharf, on the opposite side of the river, beyond substantial waterfront buildings. London Bridge Tower would certainly attract the eye more than the existing buildings, because of its sheer height, and would do so more than the tall buildings of the City that are visible beyond the Tower – but it would also be a very elegant piece of architecture and a symbol of the world city that is London. In my opinion, from this viewpoint, it would clearly be another object to look at while visiting the Tower of London – but it could not possibly devalue the Tower in the way suggested.

From the north-east

- 16.75 It is true that, from around the entrance to the Royal Mint, the silhouette of the Tower can be viewed against a virtually unspoilt skyline,^{9.55} just as it would have been for centuries. In fact, Guy's tower is visible, but only just and barely noticeably, above the silhouette of the White Tower. And the modern city is here on the periphery of the view. Thus, this view retains, more than some others, a visual sense of the Tower's historic dominance over its surroundings.^{10.59} It is also a view of the landward fortifications,

^A Document F67, submitted to show the extent of the earlier waterfront development, also shows the general height of the buildings.

another facet of the Tower's history,^{10.59} although I suspect that examination of this is better done from closer quarters.^A

- 16.76 The proposed building would rise well above the White Tower in these views. But whether – or how much – it would distract attention from the special features of the view^{10.61} is another matter. English Heritage thought it would appear 'unsettling and bizarre'.^{9.57} Three things go against that conclusion. Firstly, the traffic and highway paraphernalia in the foreground wholly detracts and distracts from an appreciation of the Tower.^{7.37; 8.31} While regard should be had to any longer term improvements likely to flow from the Tower Interchange Study,^{9.59} the illustrative schemes suggest no marked difference in the visual impact of the highway layout.^{6.70} Secondly, the effects of distance and of the form and materials of the proposed building must mitigate against any harm done by its appearance on the skyline – in essence, its sculptural form and lightness of appearance would be unlikely to detract significantly from the robust and solid character imparted by the stone buildings of the Tower.^{6.92}
- 16.77 Thirdly, the views in the Environmental Statement are, of necessity, static. In practice, views of the Tower of London are dynamic.^{6.90; 10.39} The relative position, and height, of the proposed building would vary as the viewer moved around. In particular, it would appear much lower and more obviously distant in views from the western side of Tower Bridge Approach, closer to the Tower itself. There is a comparison to be made here with the views walking northwards along Tower Bridge Approach, where Tower 42, Swiss Re and One America Square, admittedly all lower buildings, are visible to various degrees without, in my opinion, detracting to any material extent from the character and dignity of the Tower.^{6.104}
- 16.78 Again, I consider that there is a plausible argument, albeit in a somewhat narrow and historicist sense, that the silhouette of the Tower of London should remain essentially untrammelled by modern buildings beyond.^B My own conclusion, based on the evidence to the inquiry and on my site inspections, is that the evolution of the modern city cannot be ignored. I find that the juxtaposition adds to rather than diminishes the historic character of the Tower. London Bridge Tower would be another indication, albeit a much taller building and in a different view, of that modern city. In the dynamic context of the views from numerous different locations, I do not consider that the robust and powerful character of the Tower of London, as seen from the north-east, would be noticeably undermined by the proposed London Bridge Tower.
- 16.79 English Heritage acknowledges that the best, and most important, views of the Tower of London are nowadays, though only recently available, from Queen's Walk on the south bank.^{9.53} In views from west of City Hall, the Tower is seen in its historical relationship with the River Thames and with an untrammelled silhouette.^{8.32} The buildings of the City rise to its left. Another important view, especially in terms of visitor numbers, is from Tower Bridge,^C from where a number of tall buildings in the City are seen above the Tower.^{9.54} English Heritage accepts as historical evolution this reversal of the supremacy of the Tower over the City.^D It ascribes some historical significance to the

^A Para. 6.72 above casts further light on the importance of the landward fortifications.

^B Para. 6.97 above poses an extreme, but telling, interpretation of what I have termed the historicist approach.

^C It is interesting to note, as in para. 6.102 above, that Tower Bridge was controversial when proposed but is now a cherished and internationally famous part of our heritage, despite, by dint of its form and proximity, dominating the Tower of London in many views.

^D Para. 6.76 above notes that the draft Management Plan (Document CD9/17) emphasises that the important historical association is between the Tower and the Thames and acknowledges the reversal in dominance between the Tower and the City.

views from the north-east, on the basis of there having been open space there in the 16th and 17th centuries,^{9.55} and regrets the introduction of a new impact (from the proposed building) where presently there is none.^{9.56} In my opinion, English Heritage's assessment of the relative importance of the views is sound. Those from the north-east are not as important as those from Tower Bridge and Queen's Walk. That does not affect my own conclusion – although, were I to have found material harm, it would give a perspective for the weight to be given to it in the overall balance.^{6.69,91}

From the north

- 16.80 There are two aspects to views from the north. One would be the experience of London Bridge Tower becoming gradually more visible as the viewer walked from east to west. Bearing in mind what I have said about the impact in views from the north-east, I consider this little different to other unfolding townscape views, for example of buildings in the City when walking north along Tower Bridge Approach. The key factor, as in other views of the proposed building, is its height. At the same time, it would be some 900m distant in these views – more than enough, in my opinion, to avoid any feeling of the building being overbearing or unduly dominant.
- 16.81 The other aspect is the impact of the proposed building when emerging from Tower Hill underground station and on to the viewing platform – more critical, I think, because it would be a first impression of the scene. Even so, London Bridge Tower would stand well to the right of the Tower of London, over 900m away on the opposite side of the river. The Tower itself benefits from a silhouette broken only by Tower Bridge.^{6.105} London Bridge Tower would undoubtedly attract the eye – but, again, I consider it would be far enough away neither to diminish the historic status and character of the Tower of London nor to be unduly dominant.

Other effects of the proposed building

- 16.82 Historic Royal Palaces is also concerned about the continuing effect of the proposed building in the perception, its appearance at night and its cumulative effect alongside recent or permitted development.
- 16.83 The existing buildings in the City already remain in the visitor's perception, even where they are not actually visible. As I have already said, I do not consider this image of the city beyond to be a bad thing, whether real or in the perception. Probably the best comparison is Swiss Re, nearing completion at the time of the inquiry. It is a striking building. Its image remains in the mind. It may not have turned out exactly as anticipated at the application stage.^{9.63} Even so, I do not believe that it in any way harms the understanding and appreciation of the Tower of London. Similarly, and despite being two thirds as tall again, I do not believe that the proposed London Bridge Tower would harm one's appreciation of the Tower of London.
- 16.84 The effect at night should be little different to the effect by day. Parts of the building would be lit internally, making its form and height obvious – but no more so than by day. Some form of external illumination may be employed – but it would be a distant object compared with the immediacy of the buildings of the Tower. Although details of lighting remain to be finalised, there is no reason in principle why the building's night-time appearance should be unacceptable.
- 16.85 Cumulative effect is a difficult matter to judge. Does there come a point at which one can say no more tall buildings should be allowed? I think it depends upon the approach adopted. If one takes a historical starting point when there were no tall buildings and the

city was visually dominated by the Tower of London and St Paul's Cathedral, then there must come a time (and it probably came many years ago) when modern development, not just tall buildings, harmfully undermines the traditional image. On the other hand, if the adjacent and evolving city is seen as a positive contributor to the historic character of the Tower of London, then control of the height or mass of development is probably better exercised in relation to distance from it. I take the latter approach and find no cumulative objection to the proposed building.

Conclusion on the effect on the setting of the Tower of London

- 16.86 Having assessed the various specific objections individually, I have concluded that no material harm to the setting of the Tower of London would arise if the proposed London Bridge Tower were built. Historic Royal Palaces criticised the way in which the Applicant, LB Southwark and the Mayor had reached their conclusions^{10.68-74} but I have come to mine on the basis of the evidence presented to the inquiry, supplemented by my visits to and around the Tower. Part of the criticism of the Applicant's case was that the original Environmental Statement conceded some harm to the setting of the Tower but the Addendum did not.^{9.52; 10.68} I see nothing sinister in the changes. I consider the conclusions in the original Statement compatible with an approach that places greater importance on preserving, or reverting to, a visual affirmation of the historical supremacy of the Tower over the City. Those in the Addendum are compatible with accepting that the City has already evolved out of all recognition and, at the same time, acknowledging that this adds to the ability to appreciate the historic importance of the Tower. English Heritage acknowledged that, where modern building has broken the silhouette of the Tower, the effect has, on balance, been a neutral one.^{6.98; 7.34}
- 16.87 It is nonetheless important that the Tower of London should not be overwhelmed by tall buildings standing closely around it. The moat gives a buffer of space around the Tower – though this may not prove to be enough. Even if the interpretation I put on the conclusions in the Environmental Statement Addendum is accepted, there may prove to be limits to the heights of buildings relative to their proximity to the Tower if its physical character is to be adequately protected. But the proposed London Bridge Tower would be around 700m from the nearest part of the Tower, on the opposite bank of the Thames – too far away, in my opinion, to harm either its architectural character or its historic setting.

The impact of the proposals on the settings of nearby listed buildings and conservation areas

- 16.88 English Heritage argued that the cumulative effect of the proposed London Bridge Tower on other listed buildings and conservation areas was such as to justify refusal.^{9.65,70} Although the proofs of evidence are extensive,^A examination at the inquiry was confined to what were said to be the most critical examples – the Palace of Westminster World Heritage Site, Guy's Hospital forecourt, St Thomas Street and Trinity Church Square.^{9.66-68} Of those not examined in such detail at the inquiry, the settings of Tower Bridge, Southwark Cathedral and the Church of St George the Martyr were considered of greatest significance, along with the view of Lambeth Palace from Lambeth Bridge.^{9.69-70} Some were not addressed in the closing submissions, on which I

^A For the Applicant, Document A3/1, Mr Bridges' proof of evidence, deals in Sections 5-7 with important views, listed buildings and conservation areas, supplemented by, in particular, Appendix A3/18, and with Appendix A3/20 containing views and photo-montages of recent or proposed tall buildings in their historic context. For English Heritage, Mr Calvocoressi's proof of evidence deals with these matters in Sections 5.7-5.10, supplemented by essentially documentary or photographic information in Appendices F39-F52.

have based the cases for the parties; I comment on them on the basis of my site visits. For all the nearby listed buildings and conservation areas, it must be recognised that part of their settings is the existing undistinguished cluster of tall buildings at London Bridge.^{7.38} Mr Calvocoressi (for English Heritage) accepted that the visible part of the proposed building was that which he found most agreeable.^{7.40}

The Palace of Westminster World Heritage Site

16.89 The upper part of London Bridge Tower would be visible above the roof of County Hall,^{9.66} diminishing and disappearing as one moves eastwards across Westminster Bridge. I agree with LB Southwark that comparison with the proposals for One Westminster Bridge is unhelpful;^{7.41} that scheme was for the roundabout site very close to County Hall and rose insensitively above it. I do not believe that the proposed building would be particularly evident, let alone prominent, in views from within Parliament Square; only if one were looking specifically at County Hall might it become a noticeable feature above the roof silhouette.

Guy's Hospital forecourt

16.90 Tall buildings (Guy's tower and New London Bridge House^A as well as Southwark Towers) are already an established part of the forecourt's setting.^{6.112} In particular, the bulk of Guy's tower looms over the east wing of the forecourt. The proposal would replace an existing mediocre building with one of acknowledged architectural merit,^{6.113: 7.39} albeit a very much taller one.^B The setting would gain from other changes to St Thomas Street, particularly the removal of the footbridge.^{6.114} Far from the bulk or height of the proposed building having a significant additional impact,^{9.67} I consider that the balance of the changes would not be detrimental to the setting of the forecourt, which is itself a fairly self-contained and inward-looking architectural composition.

St Thomas Street

16.91 Again, tall buildings are an established part of the scene^C and the proposal would replace an existing mediocre building with one of acknowledged architectural merit.^{7.39} Where the existing street scene at the base of Southwark Towers is dreadful, the proposal would bring significant improvements, in particular the removal of the footbridge and the introduction of the canopy.^{6.115} The building above would be very much taller but I do not consider that it would have the significant additional impact envisaged by English Heritage.^{9.67}

Trinity Church Square

16.92 Guy's tower is visible above the terraced houses on Trinity Street, which forms the north side of Trinity Church Square. So too will be the recently approved Tabard Square development.^D The impact of the proposed London Bridge Tower would be greater than either^{9.68} but I take the view that the self-contained character of the square and the

^A In Document CD1/12(2), View 67 includes only part of the bulk of Guy's tower and wholly excludes New London Bridge House, which would come into the scene if the viewpoint was just two paces forward.

^B Since redevelopment is not objectionable in principle, it is interesting to speculate on the impact on the forecourt of a lower but bulkier building.

^C In Document CD1/12(2), View 66 is taken at a point where neither Guy's tower nor New London Bridge House are visible.

^D Illustrations of the impact of London Bridge Tower are at Document A7, (1) and (2) and of the Tabard Square development at Document F65. In Document CD1/3(3), View 58 shows a view of the earlier representation from further south.

conservation area would not be diminished by evidence of other urban development (even such a tall building) some distance away.

Tower Bridge

16.93 Seen from the entrance to St Katherine's Dock,^A the proposed building would rise to roughly the same height as the north tower of the bridge. However, I consider that its form and materials, not to mention its location nearly 800m further away, would readily distinguish it from the bridge and avoid visual confusion. Also, as one moved west, so the relative height of the proposed building would decrease. The modern buildings of City Hall and More London are clearly visible in these views and, albeit much lower, demonstrate that modern architecture need not diminish the setting of a listed building.

Southwark Cathedral

16.94 There are views of Southwark Cathedral from Winchester Walk and Montagu Close in which the existing tall buildings are visible.^B As seen, however, the Cathedral tower is always the highest point on the skyline. While the proposed building would be very much higher, I consider that its elegance, its spire-like form and its lighter appearance would enable it to stand comfortably behind the Cathedral.

St George the Martyr

16.95 The best views of St George the Martyr are from further south on Borough High Street, from where the proposed building would rise almost directly behind and very much higher.^C Even so, I consider that the church's setting would be enhanced by the removal of Southwark Towers and its replacement by the spire-like form and glass cladding of the proposed building. Also, as one moved towards the church, so the proposed building would be seen as becoming relatively lower and moving to one side of the spire.

Lambeth Palace

16.96 The effect here would be akin to County Hall, with the top of the proposed building appearing over the roof of the Palace. The view from one particular point as one crosses Lambeth Bridge, where the proposed building would rise behind the cupola, may appear unfortunate.^{9.69} But it would represent just one moment in an ever-changing view as one crossed the bridge. The dynamic nature of the view and the sheer distance of the proposed building beyond Lambeth Palace combine to ensure no harmful impact on the building's setting.

Conclusions on the effect on other listed buildings and conservation areas

16.97 The effect on conservation areas was not specifically addressed in closing submissions at the inquiry (with exception of Trinity Church Square which is anyway entirely composed of listed buildings). To the extent that the proposed London Bridge Tower would be visible from any of the nearby conservation areas (primarily from points along Borough High Street, Tooley Street and Bermondsey Street) there is nothing to be said that I have not already addressed above. The character of the various conservation areas is robust and the overall pattern and grain of development means that the areas are

^A Document CD1/12(2), View 20; also, in Document CD1/3(3), Views 20 and 21 show an earlier (and inferior) representation of the building.

^B In Document CD1/12(2), View 52 is from Montagu Close; in Document CD1/3(3), Views 52, 53 and 54 show the earlier representation of the proposed building.

^C In Document CD1/3(3), View 59 shows the earlier representation of the building.

themselves well-defined. Similarly, the settings of the listed buildings are well contained. As with the setting of the Tower of London, there may be an argument that the sheer height of the proposed building would intrude on the settings of these historic buildings and areas. However, modern development, including the existing London Bridge cluster, is already a feature of the settings of most of the listed buildings and conservation areas. I saw nowhere so sensitive that it would be unacceptably undermined by the advent of the proposed London Bridge Tower, which would generally be some little distance away.

The ability of the transport system to deal with the increase in demand and intensity of use created by the proposal, taking account of both the current demand and planned capacity of the public transport system

16.98 There is no objection on this count. Briefly, the appraisals of the proposal by the Applicant, LB Southwark and the Mayor conclude as follows.^{6.168-177; 7.45; 8.36-40; A}

16.99 This is a brownfield site adjacent to one of London's major interchanges for rail, underground and bus travel. It is in absolutely the right location to be well served by public transport. The increase in passenger numbers generated by the development would be tiny in comparison with the overall throughput of London Bridge Station. There would be a 1% increase in the numbers of passengers leaving trains in the morning peak period, which is imperceptible in terms of either existing flows or forecast growth. The scheme is designed to be implemented in conjunction with the existing station layout but is flexible enough to fit in with the Railtrack Masterplan or the Thameslink 2000 scheme or variants of either. The significant physical and qualitative improvements to the station concourse area would themselves increase capacity by more than the 1% forecast for the development itself. The very small effect on underground movements would be more than offset by the Section 106 obligation of £2 million towards improving access to the Northern Line platforms. Additional bus use would amount to less than one extra person per bus, again imperceptible. The bus station is at full capacity at present but the remodelling proposed as part of the application would be adequate to address the impact of the additional travel generated by the development itself. There would also be a Section 106 contribution of £3 million towards further enhancements. Arrangements for pedestrians would be entirely beneficial. All other aspects would be satisfactory. Overall, the proposals would make a substantial contribution towards facilitating a long-term solution to existing problems.

16.100 There is no doubt in my mind that additional travel demand generated by the proposed development would be comfortably accommodated by the public transport system, especially with the improvements enabled by the S106 agreement. Looking more widely at the objectives of PPG13, I consider that the proposals are highly sustainable in terms of transport choice, promote accessibility, not merely to the development itself but for all those using London Bridge Station, and certainly reduce the need to travel by car.

The appropriateness and impact on the local and wider area of a very tall building in this location

16.101 I had originally looked upon this matter as essentially a visual one, in effect an umbrella for the three matters relating to the Strategic Views, the Tower of London and other listed buildings and conservation areas and the need for good design. The evidence to

^A See also Document O4, the Transport Statement of Common Ground and Documents A4/1, A4/2, B3, E/SR/1.

the inquiry made plain that there was another dimension – namely, whether this would be an appropriate location in terms of regeneration, employment and sustainability.

- 16.102 English Heritage does not deny the case for regeneration. It simply says that the benefits are essentially local in nature. It sees no evidence that regeneration can only be achieved through this particular scheme, or of the catalytic benefits it might bring, or of the direct employment that the scheme might provide for local people.^{9,72} Historic Royal Palaces understands the need to make the best use of land and to regenerate the London Bridge area but says there is no cogent evidence to show that a tall building is a prerequisite.^{10,81,82} Regeneration, employment and sustainability are fundamental to LB Southwark's support for the proposal,^{7,3-26} endorsed by the Mayor^{8,14,17,21,37,42-44} and the Applicant.^{6,179,184-195}
- 16.103 The application site is as sustainable a location as one could hope to find. It is directly alongside London Bridge Station, one of the busiest transport interchanges in London. As well as the through and terminating rail services, there are two underground lines and a bus station. There is no objection on transport grounds. The site is as good an exemplar as there could be for Government policy as set out in PPG13, para. 21 in particular. That does not necessarily justify a very tall building (as Historic Royal Palaces noted^{10,81}) – but, in terms of PPG13, the argument for making maximum use of so accessible a site (for the City as well as for transport) cannot be gainsaid.
- 16.104 In relation to RPG3, the main points made by LB Southwark, with which I agree, are these. The proposed development is generally consistent with the objectives set out in para. 1.14, three of them being particularly relevant. It is completely consistent with the relevant aspects of the strategic planning framework set out in Chapter 2, as well as the objectives in that same chapter relating to London's status as a world city.^{7,3,4,10} The regeneration objectives are also found in the adopted UDP, leading to Policies R.1.1 and R.2.1^{7,5} (although the latter does not strictly apply). The draft London Plan and the UDP review take matters further. The former identifies London Bridge as an Opportunity Area, the latter puts the site in the London South Central Regeneration Area.^{7,6} While I have suggested that little weight be given to the emerging Plans in relation to the Strategic Views and the Tower of London, it seems to me that greater weight should be given to these policies in view of their consistency with RPG3 and PPG13.
- 16.105 LB Southwark identifies five ways in which the proposed London Bridge Tower would contribute to regeneration. I think it is fair to say that that evidence is not controversial^{7,15} – save that I cast doubt on the importance of contributing to the aims of the (draft) London Bridge Framework when that document itself puts the scheme at the centre of its proposals.^{3,15}
- 16.106 As with sustainability, of course, regeneration does not automatically justify a tall building on the application site. On the other hand, what is proposed, with a mix of commercial, residential, tourist and leisure uses, can at the least be said to be completely consistent with the relevant objectives.^{7,9} Historic Royal Palaces points out that no consideration appears to have been given to alternative forms of redevelopment.^{10,82} I do not think that is particularly relevant. If I were to find the application scheme inappropriate on its merits, then I would recommend against it – but, were there no cogent objection, the consideration of other options matters not.
- 16.107 Thus, one can conclude in terms of sustainability, regeneration and employment that the proposal would have a positive impact on the local area and that, at the least, a very tall building would not be inappropriate. On this basis, and in the context set out in para.

16.42 above, this proposal should be considered a 'suitable' development for the application site.

16.108 In terms of visual impact, I have already concluded that the quality of design is very good, that the building would be an improvement over what exists in the Strategic Views of St Paul's Cathedral from Parliament Hill and Kenwood, that it would cause no material harm to the setting of the Tower of London, or to the settings of other listed buildings and conservation areas. It follows that the proposed building would be visually appropriate in both the local and wider area. It is thus a 'suitable' development in this sense also. Had I held reservations, however, they would have had to be weighed in the balance against the sustainability, regeneration and employment merits.

16.109 As an overall conclusion, I think it worthwhile giving a brief assessment of the proposed building against the criteria for evaluation set out in para. 4.6 of the recently published EH/CABE Guidance on Tall Buildings.

- (i) Its context within the existing cluster of tall buildings at London Bridge and across the Thames from the tall buildings of the City is appropriate.
- (ii) I have identified no material harm in relation to World Heritage Sites, listed buildings and their settings, conservation areas and their settings and other important views, prospects and panoramas (the relevant topics in this criterion).
- (iii) The relationship to the transport infrastructure is ideal.
- (iv) The architectural quality of the building is generally agreed to be very good, some say outstanding.
- (v) The proposal will contribute a significant improvement to the public realm in terms of the improved London Bridge station concourse and the environment in St Thomas Street.
- (vi) No adverse effect on the local environment has been identified; the proposed canopy would ensure an improved microclimate at ground level.
- (vii) Access between the railway station, bus station, St Thomas Street and Guy's Hospital would be significantly improved; the building would improve the legibility of the area by acting as a signpost for London Bridge.
- (viii) There has been no criticism of function and fitness for purpose; the provision of public areas at the middle and upper levels is a significant benefit.
- (ix) The building would be sustainable in terms of its location and its design for its purpose.

The extent to which the proposals comply with other national and regional planning policies

16.110 The Core Documents included twelve PPGs. Only PPG1 *General Policy and Principles*, PPG13 *Transport*, PPG15 *Planning and the Historic Environment* and PPG21 *Tourism* were referred to at the inquiry. I have found no objection in terms of these four PPGs and none was raised in connection with the others. I consider the question of prematurity below, in relation to the emerging London Plan and UDP.

16.111 I do not think there can be any doubt that the proposal complies with policy in RPG3 in so far as its overall objectives (Chapter 1) and framework for development and regeneration (Chapter 2) are concerned – or, indeed, in terms of London's economy (Chapter 3). Nor have I found objection in relation to the guidance on the built and historic environment, either in RPG3 itself (Chapter 8) or in RPG3A on Strategic Views. No other aspect of RPG3 caused any objection to the proposal to be raised at the inquiry.

The relationship of the proposals to the London Borough of Southwark's Unitary Development Plan

16.112 The only apparent conflict with the adopted UDP was in relation to Policy E.2.2 on the heights of buildings. I have concluded above that the application site is an appropriate one for a very tall building, that the proposed building is acceptable in terms of the Strategic Views of St Paul's Cathedral and the settings of the Tower of London and other listed buildings and conservation areas. I have also concluded that there can be no material criticism of the building's design. Accordingly, the objection to the letter of Policy E.2.2 cannot be sustained. In other words, the material considerations in the case indicate that the application may be determined otherwise than in accordance with the letter of the Development Plan.

16.113 No other objection was raised at the inquiry that was expressed in terms adopted UDP policy. Nor have I found any.^A

Prematurity and precedent

16.114 Historic Royal Palaces limited its case on prematurity to the argument that, were planning permission to be granted, on a site which two emerging plans identify as suitable for a tall building, the decision would be bound to pre-empt consideration of the emerging policies and pre-determine the outcome of the plan process.^{10.93} I consider the matter fairly straightforward.

16.115 Firstly, the extant policy base is more than adequate to enable a decision to be made on the application.^{6.201-206} Emerging policy appears more supportive of the proposal but the Applicant does not rely on it^{6.207} (and neither have I in writing this report). Secondly, the application is to be determined by the First Secretary of State, not by the local planning authority. The inquiry has provided the appropriate means by which to consider the specific proposal – and the evidence and illustration put to it has been comprehensive and thoroughly tested.^{6.211} A decision may therefore be properly taken on the merits of the particular proposal in the context of an adequate policy base. In fact, the decision will be taken in the context of evidence the extent of which could not normally be expected to be available to the London Plan and UDP processes. Far from pre-empting consideration of the issue through the plan processes, the decision on this application, whether it is to refuse or grant planning permission, can only inform and assist the judgements to be made.^{6.213}

16.116 Even then, there is a limit to how much assistance the decision could give. To grant planning permission might seem to endorse the principle of the London Bridge area being an appropriate one for tall buildings – but the important qualifications are that the permission would be for a building of a particularly high standard of design, in a specific location, replacing a tall building of mediocre design.^{6.212} Equally, to refuse permission would not necessarily preclude tall buildings in the London Bridge area – a judgement on the appropriateness of less tall buildings than this proposal would still have to be made. In either case, the specific decision would not determine the general principle.

16.117 My consideration of prematurity leads almost naturally into the question of precedent – raised in a number of written representations but no longer taken as a free-standing objection by Historic Royal Palaces.^{6.216} Each application for planning permission should, of course, be treated on its merits, in the context of the relevant policy framework and other material considerations. If the conclusion is that the London

^A Document B1 – a brief but useful assessment of the application against UDP policy is at Appendix 3.

Bridge Tower proposal would cause no material harm in relation to the objections raised against it, then it cannot possibly act as a precedent for other proposals that would cause such harm. Even if planning permission is granted, other proposals for tall buildings will still have to be assessed on their merits and, in time, in the context of the policies that emerge in the published London Plan and adopted replacement UDP.

Planning conditions and obligations

- 16.118 The Section 106 agreement is between nine parties. The copy submitted at the very close of the inquiry,^A dated 9 May 2003, has been signed by all nine, albeit on different copies of the same page. It is not a full copy of the completed agreement, though I was assured that there had been no change from the final draft submitted to the inquiry. The Secretary of State may wish to confirm this if he decides that planning permission should be granted.
- 16.119 I consider particularly relevant to the application proposals the Developer's obligations in Schedule 1 towards LUL, TfL and Network Rail (2, 3 and 4), on Environmental Improvements and Public Space Works and Highway Improvements (9.1 and 9.3) and towards the NHS Trust (10). I was less persuaded, until their merits were put by LB Southwark,^{15.6} of the relevance to the development proposed of the obligations towards training and education initiatives (5-8). The Management Schemes for the Development (12) are clearly essential for the development to be operated as intended and proposed. So too is the Demolition and Construction Code of Practice (11), which would surely have taken some other form if not included in this Agreement. I consider the Design Quality Standards in Schedule 6 to be valuable, though primarily when taken in conjunction with the other available controls over any design changes that might be proposed.^{6.134-139; 9.72(vii); 15.5}
- 16.120 The anomaly at paras. 12.1.1 and 12.1.2 can be overcome by a planning condition requiring submission and approval of details of the canopies and implementation accordingly.^{15.7}
- 16.121 The planning conditions suggested in the Statement of Common Ground are generally relevant, save for those on archaeology which may be replaced by a 'watching brief' condition. They were added to at the inquiry by conditions to secure public access and details of the winter gardens and by expansion of the conditions on facing materials and lighting. I do not believe these go far enough. Planning permission for the development described in para. 5.1 above should have a condition attached to specify that permission is granted on the basis of the drawings listed in Core Document CD1/8 (Jan 2003 plus March 2003 amendment) plus drawing LBT/AR/RF/Rev.F (the amended canopy plan). Conditions requiring further details to be submitted and approved should cover – details and samples of all facing materials, including those for the facades at street level to St Thomas Street and concourse level to London Bridge Station; details of the floor-to-floor ventilated cavity façade system; details of the winter gardens; specifications and details of the radiator structure (including both the radiator and its supporting structure and the structure and detail of the shards at radiator level; samples of the glass to be used in the facades of the building (which should be 'extra white', low in iron oxide); details of blinds within cavities and internal blinds (including the colours of both); external lighting; internal perimeter lighting; all canopies, including a management regime for their cleaning and maintenance; and landscaping (which will be primarily hard surfacing). A scheme for public access should also be subject to a planning

^A Document O4 is a copy only of pp. 1 and 71-74 of the Agreement. Document CD1/9 is the final draft.

condition (identifying how and to which areas the public will have access and securing its future retention).

16.122 Annex C contains the full text of the conditions I consider should be attached to any grant of planning permission.

Overall conclusion

16.123 The Applicant sees a philosophical divide between the parties at the inquiry, expressed in terms of whether there is something bad in being able to see world-class architecture from a World Heritage Site.^{6.59,93} In my opinion, it is entirely possible that world-class architecture *could* be inappropriate – if it were in the *wrong* location. That said, I *do* see a philosophical difference – but in another way (and also alluded to by the Applicant^{6.94}). It is the question of whether being able to see the successful modern city from the World Heritage Site, or in the settings of other listed buildings and conservation areas, necessarily diminishes the character or importance of those heritage assets. The historicist approach might say that it does. I think it does not. So far as the Tower of London is concerned, and the Strategic Views, the successful city is already plain to the eye. London Bridge Tower would add to the scene rather than introduce something new and different.

16.124 It would do so in a location a little away from the City of London and with a building far higher than any existing. And, to the extent that there is a difference of philosophy, it seems to me to be highlighted by these two factors. A building 300m high will clearly be more visible over a much greater distance than one 180m high (the height of Swiss Re and the Heron Tower) – and from more unexpected places. But that does not make such a tall building automatically unacceptable. Nor does its location away from the City – London Bridge is a highly sustainable location, the area already has tall buildings and, particularly to the north of the railway, it has become an established office location. RPG3 places the South Bank (including the London Bridge area) in the Central Area and defines it as a Key Margin opportunity area.^{6.189} It promotes consolidating the existing economic strengths of the Central Area margins (which include the London Bridge area) and bringing forward major development sites within them.^{7.10} The draft London Plan places the area (logically, in the light of RPG3) within the Central Activities Zone (CAZ) and defines it as an Opportunity Area.^{8.14}

16.125 The difference in philosophy may also affect how one assesses the proposal in terms of Section 66 of the Planning (Listed Buildings and Conservation Areas) Act 1990. For example, considered in isolation, the appearance of London Bridge Tower above the Tower of London in the view from the Royal Mint gates^A could be said to harm the setting of the Tower of London and thus suggest the refusal of planning permission. I recognise that. However, I also consider it to be a narrow and inadequate analysis. In the wider context of the adjacent City – modern, thriving, evolving, in my opinion a contrast that augments appreciation of the Tower's historic character – I see no harm arising that could justify refusal on the basis of the test in Section 66. This applies not only to the setting of the Tower of London but also to the Strategic Views and to the settings of other listed buildings and conservation areas.

16.126 It was suggested at the inquiry^{9.10-11; 10.77-80} that the approach taken in the Heron Tower decision should apply equally in this case. There, the Inspector concluded, and the Secretary of State agreed, that material harm to the setting of St Paul's Cathedral or the

^A Document CD1/12(2) – View 17.

Tower of London, had there been such, could not have been outweighed by the economic benefits claimed for the proposal. Here, the principal dissenter from this approach is the Mayor,^{8.47} whose witness considers, in effect, that it should depend on the degree of harm.^{10.77} I tend to agree with that. The sustainability and regeneration credentials of the application scheme are not lightly to be dismissed. It would be difficult to find a site that could better exemplify Government policy on sustainability. And I also consider redevelopment in the vicinity of the station as crucial to enabling the regeneration that has taken place along the riverside to 'jump' the physical barrier of the railway into the rest of Southwark.^{6.193} The proposal may thus be considered a suitable development for its site in terms of the interpretation of RPG3A set out at para. 16.42 above. I believe this should carry greater weight than the need for office space prayed in aid of the Heron Tower. And it may be noted that one of the counter-arguments to the economic case put for the Heron Tower was that the potential of other areas, specifically including London Bridge, denied the need for such a tall building in the City.^{7.13}

16.127 Of course, a similar argument could be deployed here. There is no evidence that a lower building could not secure the regeneration objectives, or the provision of offices to support London's world city status, or a similar mix of uses (with the exception of the high-level viewing gallery).^{10.85} It might be possible to achieve roughly the same amount of usable space in a lower building but no alternative form of development has been seriously investigated by the Applicant.^{10.82} For these points to carry weight there must appear to be a reasonable prospect of a lower building proving successful. But there is not. It is at least questionable, given the existing density of development in the area, whether a lower building could provide a level of intensification consistent with policy in PPG13 and the draft London Plan (either on the application site or as part of a masterplan for the wider area^A). Even if it could, there must be serious doubts that, in particular, English Heritage would find a lower but bulkier scheme acceptable in heritage terms.^{6.113} One cannot therefore assume that a successful alternative solution to redevelopment could be found.

16.128 In any event, I have assessed the application scheme on its merits on the basis of the evidence adduced at the inquiry. Summarised briefly, my conclusions on the matters on which the Secretary of State particularly wished to be informed are these:

- (c) – there can be no doubt that what is proposed is of the very highest architectural quality and that those details as yet unresolved can be satisfactorily designed;
- (b) – in the Strategic Views of St Paul's Cathedral, the proposed building would reduce neither the visibility nor the setting of the Cathedral and would be an enhancement of the present background;
- (d) – the distance of the proposed building from the Tower of London would cause no harm either to its architectural character or to its historic setting;
- (d) – I found nothing so sensitive about the settings of other listed buildings and conservation areas as to be noticeably undermined by the proposed building;
- (e) – the travel demand generated by the proposed building would have no serious implications for the transport system; the location is highly sustainable;
- (a) – in light of these five conclusions, the proposed very tall building must be considered appropriate in this location;
- (f) and (g) – there is no conflict with national, regional or local policy that could undermine this conclusion.

^A The arguments for a masterplan put by CABE (para. 11.11) and Historic Royal Palaces (para. 10.84) were aimed at securing an appropriate public realm, not a different form of development.

17. RECOMMENDATION

- 17.1 I recommend that planning permission be granted subject to conditions, in accordance with what I say in paras. 16.118-16.122 above.

Inspector

Appendix 17.0



Report to the Secretary of State for Communities and Local Government

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Date 9 December 2008

TOWN AND COUNTRY PLANNING ACT 1990

LONDON BOROUGH OF SOUTHWARK

APPLICATIONS

by

BEETHAM LANDMARK LONDON LIMITED

and

BLACKFRIARS LIMITED

Inquiry opened on 9 September 2008 and closed on 2 October 2008

1 & 20 Blackfriars Road, London SE1

File Refs. APP/A5840/V/08/1202839 & APP/A5840/V/08/1203024

13 CONCLUSIONS

Superscript numbers in these Conclusions refer to previous paragraphs of this report. Footnotes continue to be identified alphabetically.

13.1 The matters identified by the Secretary of State as those on which she particularly wished to be informed are the same for both schemes. They are capable of being amalgamated into three main topics – design (in its various manifestations), housing (including affordable housing) and other policy – and that is how I shall structure my conclusions. I shall, however, draw my overall conclusion by reference to the matters identified by the Secretary of State.

Design

13.2 Design is not simply a question of whether, on paper, a building will look good. A design acknowledged as high quality architecture could be wrong for the site on which it is proposed. *By Design*^A sets out succinctly the objectives of urban design – character, continuity and enclosure, quality of public realm, ease of movement, legibility, adaptability and diversity. The EH/CABE *Guidance on tall buildings*^B sets out 11 criteria for evaluation: relationship to context, effect on the historic context, effect on World Heritage Sites, relationship to transport infrastructure, architectural quality, sustainable design and construction, credibility of design, contribution to public space and facilities, effect on the local environment, contribution to permeability of the site and surrounding area and the provision of a well-designed environment. It is not only in tall buildings that good design must include sustainability. *PPS1*^C makes that point, while also endorsing the approach in *By Design*. And good design must also take into account how a proposal would sit against adopted policy, which has, after all, been through a robust process in order to become adopted.

13.3 Two separate schemes were considered at the inquiry – 1 Blackfriars Road and 20 Blackfriars Road – different schemes for different applicants. I shall first consider locational policy for tall buildings, since that is essentially the same for both. I shall then assess the proposals individually and cumulatively, including with other developments which have been permitted and have a bearing on the matters being discussed. The Secretary of State's decision on the Doon Street proposal, which has been challenged in the High Court,^D makes it important to look not just at the effect of that development being implemented but also at how the reasoning employed by the Secretary of State^E might affect the judgements to be made on these two applications.

Policy on the location of tall buildings ^{3.3/3.6; 6.33-60; 7.81-92; 8.2-21; 9.7-8; 10.22-31; 11.5}

13.4 Development Plan policy on the location of tall buildings comprises London Plan Policies 4B.9 and 4B.10 and Southwark Plan Policy 3.20.^F There is also the *Guidance on tall buildings* published by English Heritage and CABE (the EH/CABE Guidance).^G It is worth repeating here some of what the policies say.

^A CD6/1, p. 15.

^B CD6/2, section 4.

^C CD4/1, paras. 35-37 in particular.

^D CD24/8.

^E CD24/1.

^F Respectively, CD8/1, pp. 252-254 and CD7/1, p. 55.

^G CD6/2, section 2.

- 13.5 Policy 4B.9 promotes tall buildings *'where they will create attractive landmarks enhancing London's character, help to provide a coherent location for economic clusters of related activities and/or act as a catalyst for regeneration and where they are also acceptable in terms of design and impact on their surroundings'*. Applications are to be considered against Policies 3A.3 (on maximising the potential of sites), 4B.1 (on design principles) and 4B.10 (which deals with the design and impact of *'large-scale buildings'*). The Policy promotes the plan-led identification of suitable locations for tall buildings. And it specifically mentions the potential benefit of public access to upper floors. Policy 4B.10 requires, in locational terms, that *'all large-scale buildings including tall buildings'* should meet the requirements of the View Management Framework (LVMF),^A be suited to their wider context and be attractive city elements, where appropriate contributing to *'an interesting skyline, consolidating clusters within that skyline or providing key foci within views'*.
- 13.6 Policy 3.20 says that tall buildings may be permitted on sites which have excellent accessibility to public transport facilities, are located in the Central Activities Zone (CAZ), particularly in Opportunity Areas (OAs), and outside landmark viewing corridors. Buildings over 30m tall should be located at a point of landmark significance and should contribute positively to the London skyline, *'consolidating a cluster within that skyline or providing key focus within views'*.
- 13.7 The London Plan was originally published in 2004 and the LVMF adopted in 2007; the EH/CABE Guidance considers them worthy of mention.^{B: 7.81} The Southwark Plan was adopted in 2007 with a policy which the UDP Inspector clearly considered in accord with the London Plan.^{6.38; 8.11}

Policy 3.20 criteria

- 13.8 Looking briefly at what Policy 3.20 seeks, the application sites have excellent accessibility to public transport facilities (both have public transport accessibility levels (PTALs) of 6, the highest possible^{6.48; 7.84; 8.19}); both are in the CAZ (and also, on my interpretation, in an OA).^{6.49-50; 7.83-84; 8.19} Both are at a point of landmark significance, Blackfriars Bridge being a very prominent location, at the most northerly point of a meander of the Thames.^{6.1; C}
- 13.9 Neither site is in any landmark viewing corridor.^{6.49; 7.84; 8.19} I consider below the effect the proposed towers would have on views from St James's Park and the Westminster World Heritage Site (WHS), and also whether they would contribute to an interesting skyline, consolidate a cluster within the skyline or provide a key focus in views. All of these, however, can be appraised on the basis that the location is an appropriate one in principle.
- 13.10 There was dispute about whether a site ought to be at a public transport node to be an appropriate one.^{10.30} Policy 3.20 is unambiguous. Its text includes having *'excellent accessibility to public transport facilities'* and *'excellent links between the building(s) and public transport services'*. Public Transport Accessibility Levels (PTALs) of 6a and 6b mean that, by definition, they have that. The supporting text says that tall buildings *'can be an important component in raising population density around transport nodes'* (not, it may

^A CD8/4.

^B CD6/2, para. 2.2 on regional spatial strategies.

^C In this respect, what applies to the site of No. 1 must apply almost equally to the site of No. 20.

be noted, public transport nodes). Firstly, I read that statement as part of a general aspiration relating essentially to residential development. Secondly, if there appears to be conflict between a policy and its supporting text, then it seems to me that the policy wording should prevail.

- 13.11 There was also dispute about whether the application sites lie within an OA. To my mind, the OAs in South East London are designated by Policy 5D.2 of the London Plan.^{A; 6.50; 7.83; 8.19} Map 5G.1 shows the indicative boundary for the CAZ and, within that, again indicatively, the OAs.^B The '*boundaries*' shown on that map are to be '*refined ... for definition in DPDs*'. The use of the plural '*boundaries*' implies to me all of the areas indicated on the plan, not just the CAZ; and, to be refined, they must be considered already defined, in other words designated. While the supporting text to Policy 5D.2 refers to the '*riverside and its hinterland between Blackfriars Bridge and Tower Bridge*', the Sub-Regional Development Framework (SRDF) for Central London echoes the London Plan Map by showing contiguous boundaries, the particular OA boundary being along the Borough boundary, not along Blackfriars Road. And the text indicates that '*there should be a contiguous boundary between the London South Central Opportunity Areas*'.^{C; 6.50; 7.83}
- 13.12 All of that persuades me, contrary to the representations of the new Deputy Mayor,^{7.83; 11.5} that the application sites should be considered as being within an OA. At the same time, there seems to be no reason why the sites must be in an OA. Policy 3.20 parenthesises the phrase '*particularly in opportunity areas*'; that a site is within the CAZ should suffice. Policy 4B.9 says that suitable locations for tall buildings may include parts of the CAZ and some OAs – but there is no requirement that a suitable site must be in an OA.

Policy 4B.9 criteria

- 13.13 The area around the sites is already host to variety of activities. The South Bank offers a wide range of culture and tourism opportunities. There are office uses immediately east and west of the site of No. 1 (including King's Reach^D) and to the south on Blackfriars Road (including recent permissions for No. 240 and Wedge House^E). The sites are within a defined District Centre in the Southwark Plan; they are also in a Preferred Office Location and a Strategic Cultural Area. One of the proposals would bring an hotel; the other would bring offices; both would bring housing, shops/cafes/restaurants and open space. Whether individually or jointly, it is difficult to see how the two proposals could not, by consolidating and adding to what is there, '*help to provide a coherent location for economic clusters of related activities*'.
- 13.14 Considerable regeneration is already to be seen in the area. More can be anticipated by dint of planning permissions already granted. That does not, however, mean that the proposed developments could not '*act as a catalyst for regeneration*'. Both are prominent sites on Blackfriars Road and Stamford Street, one cleared and the other almost vacant. Their redevelopment, along with No. 240 on the east side of Blackfriars Road, would bring a significant enhancement of the area which would be highly likely to encourage further

^A CD8/1, p. 327.

^B CD8/1, p. 353.

^C CD8/5, pp. A8-A9.

^D CD20/1 – including the consented reorganisation/redevelopment plus extension of the tower.

^E CD20/6 and CD20/7 respectively.

regeneration. In any event, to '*act as a catalyst for regeneration*' is not essential to compliance with Policy 4B.9 if development would '*help to provide a coherent location for economic clusters of related activities*'.

Conclusion on locational policy

13.15 There cannot, in my opinion, be any doubt that the two application sites are, in principle, suitable locations for tall buildings. The EH/CABE Guidance encourages a plan-led approach. I consider that the London and Southwark Plans do provide an appropriate framework; I do not believe that the sequence of events described by WCDG^{10.22-27} undermines the extant policy framework in any way. What may have gone before is clearly superseded by Policy 3.20, which has emerged properly from the robust UDP process.^{8.11} Both sites satisfy the policy framework. Even if that were not so, there is no reason why the applications should not still be assessed on their merits; the EH/CABE Guidance provides criteria against which proposals can be evaluated even in the absence of an appropriate policy framework.^{8.3}

1 Blackfriars Road

Architectural design

13.16 Whether there was any '*predetermined ambition to build very high*'^{10.5} seems to me irrelevant. So too does the previous application, whether or not it was '*audacious*',^{10.24} for a tower 220m high. What I have to assess is this proposal, for a tower 170m high. I can see from the previous application and from other evidence to the inquiry how the present design has evolved^A – and that is very helpful – but my appraisal of the application proposal must be on its merits, not in comparison with anything that may have gone before.

The tower

13.17 The height of the tower has been reduced since the previous application. In fact, though, that is just part of the design evolution. The exact angle of the sloping planes of the façades, their relative proportions, the extent of the 'shoulders', the concave 'fold' in the south-facing façade, and the gentle curvature in the façades generally, have all altered, even if only slightly, as the design has evolved. The result is a form which I consider has been carefully, subtly and very successfully refined into a building design that would prove to be dynamic^{6.6} and exceptionally attractive from all viewpoints.

13.18 The double-skin façades would be integral to that.^{6.10} The external envelope would be smooth, continuous and without angular corners. The framing would in no way undermine that; even open louvres, because they are carefully designed and located, would sit comfortably within the context of the smooth external envelope. The internal skin would give animation and scale to the overall form. The external envelope and the gap between the two skins would mean that changes in the internal skin (solid and glazed panels, open or shut to the flats/rooms within) would be perceived more as a texture than as explicit detail – but they would impart a sense of domestic scale within the essentially sculptural form of the design. Furniture, plants and so on between the two skins would give clearer yet acceptable expression to that.

13.19 How a building meets the ground can be a difficult design problem to resolve. Here, it would do so 'lightly'.^{6.6} The external skin would come to a stop at,

^A BE/1/A and BE/1/B, the evidence of Mr Simpson.

more or less, one storey above the ground and plaza levels, leaving a robustly-expressed structure exposed to view. That would keep the outer 'shell' of the building quite separate from the ground (and plaza) and would enable approaches to the building that would 'welcome' the entrant under that shell.

- 13.20 A critical element in the design is its axis, not parallel to Blackfriars Road and Bridge, but canted towards the north-east at an angle of 18°. ^{6.6/6.55} That simple step gives the design more vibrancy, not sitting squarely and unimaginatively within the relatively orthogonal layout of Blackfriars Road and Stamford Street but instead looking over the Thames and towards the City on the one hand and directly addressing the plaza within the site on the other. This device would also, because of the angle of the approach and subject to the detail of the crossing of Upper Ground, offer an invitation to pedestrians coming south over Blackfriars Bridge to enter or pass through the plaza. ^{6.55}

The plaza

- 13.21 I confess that, at first sight, I was uncertain about the plaza. I thought that Blackfriars Road and Stamford Street might be better addressed by buildings than by what has been called an 'inhabited wall'. And I thought that a plaza at first floor level might be less than effectively used. I am no longer concerned.
- 13.22 Earlier schemes show buildings facing Blackfriars Road and Stamford Street which were rather higher than the listed buildings on the south side of Stamford Street,^A harming their setting and reducing the ability to appreciate them. Instead, the plaza and its 'inhabited wall' are lower than the listed buildings, leaving them with a greater prominence in the street scene. ^{6.7} The wall would also define the crossroads rather better than now, because the land taken up by the left slip into Blackfriars Road is significantly reduced; ^{5.2; 6.7} at the same time, however, the plaza and wall would maintain a sense of space at the crossroads, enhanced by sub-division into the more traffic-dominated junction at ground level and the pedestrian plaza, physically and visually separated from it at a higher level. ^{6.7}
- 13.23 It could be a deterrent to its use that the plaza would be, in effect, at first floor level – people are known to be reluctant to climb or descend stairs if there is a level route available. ^{10.9} However, it would be a destination space, providing the entrance to the sky deck, ^{6.7/6.55} a role that would very likely be enhanced by the public attractions within and around it (shops, cafés and outdoor sitting space in an attractive and dynamic form). While many of those simply walking between Stamford Street and Blackfriars Bridge might take the level route around the base of the 'inhabited wall', the activity in the plaza ^{6.7} would equally be an encouragement to some to walk through it. At the same time, those staying at street level would have active frontages to walk past, ^{6.7} given the ground floor café and hotel restaurant uses and the hotel entrance itself.

The Rennie Street building

- 13.24 The Rennie Street building has a horizontal emphasis, five storeys high to the street, four to the plaza, a counterpoint to the verticality of the tower. ^{6.8} The expression of the lower two storeys along Rennie Street continues the theme of the inhabited wall; the ground level may be primarily for access and plant but is clearly designed to avoid appearing as an elevation of lesser importance.

^A BE/1/A, p. 36; with perspective illustrations at p. 42.

13.25 The upper floors to both Rennie Street and the plaza would have double-skin façades, similar in principle to the tower. The former inevitably follows the line of the street but the latter is at three different angles to the plaza, as carefully composed as the planes and curves of the tower, adding to the sense of enclosure of the plaza; the curved southern 'prow' on Stamford Street both enlivens the Rennie Street facade and signposts (with the similar curve to the inhabited wall) the access to the plaza from that direction. The glazing of the outer skin has a clear horizontal emphasis, appropriate to the nature of the building; louvres and varied fritting of the glass would enhance that, giving added texture within an overall unity.

Conclusion on architectural design

13.26 I am in no doubt that, in purely architectural terms, this is a proposal in which the detail of each element (tower, low-rise building and plaza) has been very carefully considered to give not only individual design excellence but a vibrant, attractive and satisfying overall composition. I can understand the argument that the tower would be at odds with its immediate urban context.^{10.4/29} However, this is a location at which a tall building is entirely appropriate in principle; the massing of the lower elements of the scheme responds visually to the neighbouring buildings and roads; and the overall layout enables pedestrian movement through the site as well enhancing the routes around it.

Environmental design

Wind ^{6.90-92: 10.13-16}

- 13.27 WCDG's objection is understandable, given the wind conditions sometimes experienced in the vicinity of high-rise developments. So too is its failure to be convinced by the supplementary evidence.
- 13.28 The form of the tower proposed here would, however, clearly offer less wind resistance than one with a larger floorplate or, more particularly, one with angular corners. It does not surprise me that wind tunnel testing showed only minor mitigation measures to be necessary. The Lawson comfort criteria shown to be achieved are entirely compatible with the uses of the development proposed, sitting in the plaza in particular. And, of course, it could be said to be against the developer's and the hotelier's own best interests for wind conditions within the site or at the entrances to the buildings to be worse than in the conclusions from the testing.
- 13.29 The types of building investigated in some of the supplementary evidence do not appear to be directly comparable with the building form proposed; on the other hand, I consider that the study of wind conditions in central Ottawa does offer a measure of support. The objection, however, was not based on any technical evidence which might have helped me to a more considered conclusion, one way or the other; it took the form of allegations based simply on a view of conditions sometimes to be found elsewhere on the South Bank.

Daylight/sunlight/overshadowing ^{6.93: 11.8}

13.30 The tower would be located at the north-eastern corner of the site, minimising the effect it would have on surrounding properties. WCDG withdrew at the inquiry its earlier objection relating to overshadowing of the riverside walk. In fact, there is nothing to suggest that the tower would do that to any harmful extent. Flats in River Court would lose sunlight for part of the morning; only some flats in Rennie Court would lose sunlight, and only in the very early

morning. In both cases, the effect would be less than if the permitted and implemented development were to go ahead. Similarly, studies show that daylighting losses would be less than from the permitted scheme. It would be wrong, in my opinion, to compare conditions with the presently cleared site.

Sustainability^{6.13-14}

13.31 The application scheme seems to me to generate no cogent objection. I do not take issue with LB Southwark's description of its sustainability credentials as 'exemplary'. It more than meets all policy requirements. Some of the detail may be still to be resolved (for example, photo-voltaic cells on the canted upper façade facing south-south-west) but there is no reason why it cannot be successfully designed and thus controlled by condition.

Impact in views

From the footbridge in St James's Park^{3.4; 6.61-77; 8.27-39; 9.20-34; 11.2/5/8; A}

13.32 The most cogent objection brought to the inquiry, by Westminster City Council (WCC) and The Royal Parks in evidence and by English Heritage in written representations, concerned the effect of the proposed tower on the view from the footbridge over the lake in St James's Park, designated as Townscape View 26 in the LVMF.^B The matters to be considered are the interpretation of the provisions of the LVMF and, in that context, the effect of No. 1 in the view.

13.33 The LVMF was approved by the Secretary of State and adopted as SPG to the London Plan after considerable consultation and gestation.^{6.62} What it says about Townscape View 26 is quite specific.

13.34 There is only one Viewing Place (the footbridge) with one Assessment Point (a central location). It is, however, acknowledged that views vary from either end of the bridge – and my site visits, both accompanied and unaccompanied, took in all relevant points across the bridge.

13.35 The LVMF says that '*Views from this Viewing Place derive their particular character from the landscaped setting of St James's Park*'. To my mind, the view is, by definition, singular – towards Duck Island and the buildings in Horse Guards seen to either side – and it is the mature parkland on either side of the lake that provides the '*landscaped setting*'^{9.23} (though the vegetation on Duck Island, in the centre of the view, is equally part of the parkland). The text identifies the buildings visible in the view and says that the viewer can '*appreciate that this is an historic parkland in an important city location*'. Though the historic buildings (primarily Horse Guards, Whitehall Court and the Foreign and Commonwealth Office, all listed buildings) are part of that important city, it is the Shell Centre and the London Eye that indicate the modern city beyond – and they are a prominent part of the view.^C The consistent use of Portland stone is noted (except, of course, for the London Eye). It is said that '*the group works together as a layering of architectural detailing against the skyline*'.

^A CD2/21/A contains three views from the footbridge, showing a wireline of No. 1 alone.

^B CD8/4, pp. 228-231.

^C In fact, from the Assessment Point, the Shell Centre is partially hidden by the central pavilion of the Foreign and Commonwealth Office; but it becomes much more obvious as one moves towards the northern end of the footbridge.

- 13.36 The guidance in the Qualitative Visual Assessment (QVA) chapter of the LVMF is referred to. The steps required for comprehensive QVA have been undertaken but, in fact, the visual management guidance in that chapter is of relatively little assistance. Much is said about '*Strategically Important Landmarks*', there being none in this view, and '*other landmarks*', the only one in the view being the London Eye, which plays no part in the objections. Two points in particular are made. Firstly, where background development is not managed by means of a '*Protected Vista*', as is the case here, proposals in the background of the view '*should contribute positively to the composition of the townscape ensemble*'. Secondly, it is noted that '*new clusters of high buildings may emerge*', particularly within OAs, and the merits of such proposals are to be considered in the context of the London Plan and UDPs as well as the LVMF.
- 13.37 Much more important than the generality of the QVA chapter, in my opinion, is the particular visual management guidance given for Townscape View 26 itself: '*If further development is proposed in the distant skyline of this view, it should be of appropriate scale and geometry not to overpower the existing built form or detract from the night-time views*'. Clearly, the guidance anticipates that there may be such development and does not discourage it in principle. What is required is that any '*tall building in the distant background should be of exceptional design quality, in particular with regard to its roofline, materials, shape and silhouette*' and that the '*scale or appearance of the building should not dominate or over power the setting of this short-range view*'.
- 13.38 The starting point for WCC's objection is that, ideally, there should be no new tall building in the background of the view^{6.72; 9.57} – the skyline should remain unaltered. The Royal Parks' stance is slightly narrower – that no new building should appear on the skyline above Duck Island.^{7.45} Given my analysis above, I consider both approaches too restrictive. On my reading of the LVMF, it is not a question of principle but of whether the design quality of a proposed building indicates that it can be acceptable in the view, at whatever point on the skyline it would be seen.
- 13.39 From the centre of the footbridge, No. 1 would be visible more or less above the centre of Duck Island. Nearer and lower buildings would be glimpsed through the trees in winter, giving it something of a solid base from which to rise. In summer, it would simply rise above and beyond the leafy skyline of Duck Island. Either way, I do not think there can be any doubt that, at 2.2km away, it would be in the '*distant background*' of the view.
- 13.40 I think there is some merit in WCC's suggestion that one would see only the very upper part of the tower, visually dislocated from most of the sculptural form that would give it its character in closer views.^{9.12-14} At the same time, it is a very elegant shape, elegantly clad, albeit different from the more traditional buildings in the view. Within the outline of the building, the very nature of the sky deck means that it would appear diffuse, or translucent, and more transparent at its edges, which would surely soften its impact on the skyline.^A It would be plain to the eye but, while the visible shape might be very different to anything that can presently be seen, it would also be some

^A At the inquiry, in addressing the effect that varying weather conditions might have on the appearance of the building, I did suggest that 30 St Mary Axe (the Gherkin) looked rather dark on one of my visits – in fact, however, the glazing at the top of that building is dark, rendering unhelpful any conclusion by comparison with that building.

distance away and lacking the traditional solidity seen in the Shell Centre and the older buildings in the view. I simply do not consider that the tower would in any way '*dominate or over power the setting*' of the view.

- 13.41 The modern form and materials might, however, be thought to look slightly out of place in what is, essentially a view of historic buildings seen beyond mature parkland. I would have more sympathy with that argument if the Shell Centre and the London Eye were not already so prominent in the view. The former is clearly a modern building, and a tall one, although its Portland stone cladding gives it something visually in common with the nearer historic buildings. The Eye, of course, is a dramatically different type of structure, completely at odds with the traditional elements of the view. Yet, during the inquiry, it was explicitly accepted by both WCC and The Royal Parks as an important and integral part of the view. One has to ask – if the Eye is a worthy component of the view, why should a building of the design excellence of No. 1 not be similarly acceptable?
- 13.42 A possible answer to that may lie in the relative positions of the structures. The Shell Centre and the London Eye rise above and behind the Foreign and Commonwealth Office, though I disagree that they are '*at the margins of the view*'.^{9,24} The tower at No. 1 would rise above the foliage of Duck Island, where there is presently no building to be seen (though buildings can be perceived through the trees in winter). The Royal Parks is able to envisage well-designed new buildings in the distance being acceptable introductions in relation to the existing buildings in the view – but not above Duck Island. If No. 1 were the only building, there might be merit in that argument. But it is, I think, false to justify that approach on the so-called Reptonian illusion^{6,75-76} – Repton clearly thought it appropriate to acknowledge the existence of buildings or urban development beyond the landscape he was dealing with^{7,49} and the illusion of the lake continuing beyond Duck Island is therefore not, in my opinion, one that is soundly based.
- 13.43 In any event, people walking in St James's Park have entered it from the metropolitan city that lies all around. It is an invaluable green oasis in the midst of the densely developed city. And the romantic illusion is a very attractive one. In the context of twenty-first century London, however, I do not see it as so crucially important to the experience of viewers on the footbridge that the appearance on the skyline of a modern building of very high quality, some 2.2km away, could be said seriously to undermine the equally high quality of the view.
- 13.44 I can come to no different a conclusion in relation to night-time views. The very purpose of the sky deck means that it would have minimal lighting and would therefore be all but invisible. The residential floors below it might be more illuminated but, at the distance, both that and the modest proposed external illumination are bound to be relatively indistinct. Only the red aviation warning light^{6,70}:^A would be likely to be at all noticeable.
- 13.45 In terms of the character and appearance of the Royal Parks Conservation Area and settings of the listed buildings in the view,^B as opposed to the view itself, there is really nothing to add. The considerations are exactly the same.

^A Mentioned by WCC in evidence during the inquiry but not in closing submissions.

^B Horse Guards, the Old War Office, the National Liberal Club, Whitehall Court, the Foreign and Commonwealth Office and, in winter, the Ministry of Defence.

The view is from the Conservation Area. The listed buildings are part of the view. In the same way as I conclude that No. 1 appearing in the distance on the skyline above Duck Island would leave the essential qualities of the view unharmed, so too it would leave the character and appearance of the Conservation Area and the settings of the listed buildings unharmed.

Other views from in and near St James's Park ^{6.78-81; 8.42; 9.53-54}

- 13.46 The Royal Parks widened the concern to include other views from within St James's Park, from the Queen Victoria Memorial Garden immediately beyond its north-western boundary and, a little further away, from outside the gates of Buckingham Palace. These views are not protected by the LVMF.
- 13.47 Various tall buildings (most obviously, Tower 42, the Gherkin, the LWT tower and the King's Reach tower) appear in the views from outside Buckingham Palace and from the Queen Victoria Memorial Garden. So too, over Duck Island, do the horizontal lines of the green copper roofs of the Ministry of Defence buildings. No. 1 would be significantly taller than any existing building in these views but the evidence of the modern city, some distance beyond the Park and Whitehall, is so plain that its introduction into the view could not, to my mind, be said to be harmful.
- 13.48 There is less to be seen in the other views from the Park, because one is on lower ground. No. 1 would be visible from immediately below the Queen Victoria Memorial Garden, more so than from the footbridge, but my thoughts are very much the same. It would barely be seen from the path along the north side of the lake but the glimpses to be had might even add something to the views – because other buildings are already visible on the south side of the Park and the view towards the Foreign and Commonwealth Office does not have quite the same qualities as the 'set-piece' view from the footbridge.

Other views

- 13.49 No objection is now taken by WCC to views from the north bank of the Thames or from the bridges or from listed buildings such as Somerset House.^A English Heritage's objections^{11.3} are to the cumulative effect of No. 1 and No. 20, which I shall consider below. WCDG objects to the impact on the Conservation Areas to the south-west of the site,^{10.12} though LB Lambeth does not.^{11.6} WCC and WCDG^{9.30; 10.12} also remark on the unfailing conclusions in the ES that the proposed tower would bring an enhancement of the various views. LB Southwark concluded that there was no harm to the character or appearance of its Conservation Areas when it resolved to grant planning permission.^B
- 13.50 I looked at all of the views from the Thames, its bridges and nearby buildings or spaces which were presented in the ES and in subsequent evidence. My feeling in relation to the objections is that it must sometimes prove difficult to differentiate between a significant impact, which a building of the height proposed would be bound to have, and whether that impact would, in fact, be harmful. The introduction of a very tall building does not automatically mean a harmful impact. I take a similar view to the applicant^{6.15-22} – that the site is a suitable one for a very tall building, that the building proposed is of very high design quality and that, as a result, and however prominent the building, its impact would not be harmful and would generally be an enhancement.

^A CD12/11.

^B CD11/2, para. 89.

- 13.51 Looking at WCDG's specific objections, No. 1 would be plainly visible from parts of the Waterloo Conservation Area but too far north-east to be readily seen from the Roupell Street Conservation Area.^{6.32} To the extent that the building might be seen from certain points in the latter, it is essentially a cumulative matter, with No. 20, which I shall consider below.
- 13.52 Two locations typify the effect No. 1 would have on the Waterloo Conservation Area – Aquinas Street, the main cause of the objection, and Stamford Street. No. 1 would rise prominently beyond the eastern end of Aquinas Street – but the King's Reach tower is already prominent, from the south side of the street in particular.^{6.32} In my opinion, it is the contained and inward-looking nature of the sturdy Victorian housing that gives this part of the Conservation Area its character and appearance, something that, if anything, is enhanced by the contrast with the modern city beyond. Stamford Street in no way displays the same cohesive character as Aquinas Street and the presence of the King's Reach tower is unavoidable. The addition of a taller tower in the view east, one that would be further away and of high design quality, would not diminish the more immediate characteristics of the street scene that warranted inclusion in the Conservation Area.

Overall conclusion on the design of No. 1

- 13.53 The location is, in principle, an appropriate one for a tall building (even a very tall building) as defined in London Policy 4B.9 and Southwark Plan Policy 3.20.
- 13.54 The design of each of the constituent parts of the proposal is of very high quality, individually and as part of the overall composition. The design would be highly sustainable in terms of emissions and energy efficiency. The proposal would have no harmful effect on the level of amenity enjoyed by neighbouring residents (daylight/sunlight/overshadowing) or on the microclimate experienced by those passing through or around it.
- 13.55 The tower would not have a harmful effect on the view from the footbridge in St James's Park, or on the character or appearance of the Royal Parks Conservation Area or the settings of the listed buildings in that view. Nor would it have any harmful effect on the Waterloo or Roupell Street Conservation Areas; or on views from the banks of the Thames, the bridges across it or the buildings and spaces adjoining.
- 13.56 As a result, the proposal satisfies all the requirements of London Plan Policies 4B.9 and 4B.10, the LVMF and Southwark Plan Policy 3.20. I consider that the scheme amply achieves the characteristics and qualities sought in *By Design* and satisfies the criteria set out in the EH/CABE Guidance.

20 Blackfriars Road

If my conclusions on No. 20 seem shorter or more straightforward than on No. 1, it is because much of what I say about No. 1 applies equally to No. 20 – and does not need to be repeated in full. It is, however, appropriate to draw separate conclusions on what are very different schemes for two different applicants.

Architectural design

The residential tower

- 13.57 The design concept is an intriguing one. The numerous facets of the façades face directly towards landmark buildings or spaces (parks/squares) in London. Those facing the buildings are canted slightly upwards; those facing the

spaces, slightly downwards.^{7.4} The result is that the junctions between facets are generally slightly angled, seldom vertical, and the cladding mullions follow suit. The architectural expression of each facet (the extent to which it is transparent or translucent) is also determined by the environmental demand on it (solar gain, ventilation, daylighting, shading).^{7.5} The result is a unique building, which could be said to have evolved precisely and specifically from its site.^{7.4} Even if one were unconvinced by the concept, the resulting design, in my opinion, can only be welcomed.^A

- 13.58 The tower would have double-skin facades on its east, south and west sides, where solar gain would be greatest, but not on its most northerly facets, where there would little heat gain.^{7.6} As with No. 1, the effect would be of a carefully sculpted building given scale and texture by the varying treatment of the inner skin. Louvres in the external skin, carefully designed to emphasize the overall design expression, would add to that texture. Unlike No. 1, the majority of the flats facing east, south and west would have balconies, with the space between the two skins widened and openings in the outer glass skin; these would be entirely in keeping with, indeed part of, the overall pattern of variable glazing sizes within the also varying angles and dimensions of the faceted facades.

The office tower

- 13.59 Office space requirements mean a larger floorplate and less scope for articulation of the façades than in the residential tower. Nevertheless, the office tower has the same architectural aspirations. It has single-skin façades with an external brise-soleil of vertical louvres, their varied spacing and depth giving a faceted expression visually related to the residential tower.^B
- 13.60 The louvres use perforated metal box sections and the cladding around the service core^{7.5} (located at the southern end of the building to reduce heat gain in the offices) uses similar perforated metal sheet cladding. The pattern of perforation varies within each sheet both for the sake of appearance and according to location and the performance required.^C I was initially not convinced about this as a main cladding material for the building – but a large sample (about 3.0m by 1.2m) brought to the inquiry venue comfortably persuaded me that the principle was appropriate and that the detail (including the finish, to avoid undue reflection) could be controlled by condition.

The towers together

- 13.61 I consider that the two towers would work well together as a pair. They employ different design techniques but would clearly belong to the same family. The higher residential tower is logically placed away from the streets and the office tower on Blackfriars Road,^{7.4} which I consider helps the overall composition in urban design terms. An intriguing feature is that both towers have 'shoulders' – the floorplate of the residential tower reduces above floor 28; the office tower does so above floor 19.^D The point of change is different in absolute terms but relates well to the different heights of the two towers. Also, both shoulders are on the interior façades so that, visually, the towers

^A BL/3/A – the design concept and design evolution are explained in sections 3 and 4; BL/3/D contains the slides used by Mr Eyre in the PowerPoint presentation of his evidence and includes some notes made by me at the time.

^B BL/3/A, p. 84.

^C BL/3/A has a photograph of similar cladding at p.96

^D BL/3/A – seen in the view at p. 73.

lead the eye down to the ground level space between them; the device also avoids any claustrophobic effect that might have been possible if the towers rose to their full height on an unchanging building line.

The low-rise buildings

- 13.62 There are two low-rise residential buildings, giving an almost continuous frontage along Paris Garden, on the west side of the site, and a retail and commercial building facing Stamford Street. The residential buildings are designed in the same idiom, which is adapted for the commercial building. Above the ground floors of the residential buildings, which are given over to retail and community uses, residential accesses and service access, there is, in essence, a stock brick matrix within which glazed solid and painted metal panels are disposed according to the nature of the accommodation behind. The commercial building has that matrix, in a less regular form, expressed by limestone cladding, with glazed and painted metal panels within it. Both seem to me to keep the buildings firmly grounded in an attractive modern style which would sit well amongst the varying styles of neighbouring buildings.^{7.9} In particular, I find the Stamford Street façade of the commercial building an appropriate companion for the two listed buildings to its west.
- 13.63 The residential tower comes down to the ground on the inner side of the northerly low-rise residential building, linked with it but maintaining its own architectural expression to ground level. Within the ground floor facing the open space are retail units as well as the access lobby. The office tower is not directly linked to any of the low-rise buildings but its façade treatment is brought to a stop above ground floor level, above a spacious entrance lobby and a retail unit.
- 13.64 Thus, the proposals are successful in presenting an appropriate scale of façade on all sides where significant pedestrian activity can be anticipated.

The open space

- 13.65 Ground level within the site offers a complex arrangement of different types of space. Those outside the site would glimpse the space within.^{7.8} A wide opening to Stamford Street gives access to the residential tower and to the open space contained by the towers and the rears of the Mad Hatter (3-7 Stamford Street) and the new commercial building. It is flanked by 'green walls' (planting on the vertical flank walls of the low-rise commercial and residential buildings).^{7.8} A second approach to the space is from Blackfriars Road between the base of the office tower and the rear of no. 1 Stamford Street, which also provides a terrace for the Mad Hatter. A third approach is from Paris Garden.
- 13.66 However, the really successful ploy, in my opinion, is to link the open space in the site with Christ Church Garden to the south,^{7.8} making much better use of what exists as well as providing new space. The space within the site is essentially hard, partially covered with a canopy, with a central water feature, and with greenery provided by way of climbing plants on the angled supporting structure of the canopy. This then merges with the existing garden and its mature trees. The variety thus offered promises to be vibrant and exciting.

Conclusion on architectural design

- 13.67 The various constituent parts of the proposal – residential tower, office tower, low-rise residential buildings, low-rise commercial building, active ground floor

uses, open spaces – seem to me to come together as a carefully-thought-out composition, offering easy pedestrian accessibility through intriguingly-designed spaces amongst architecturally excellent buildings.

Environmental design

Wind ^{7.12-13; 10.13-16}

13.68 WCDG's concerns about microclimate are broadly the same here as for No. 1 and were addressed jointly by the supplementary evidence. More mitigation is required on this site, in the form of the partial canopy around the open space contained between the buildings. That apart, my earlier comments apply.

Sustainability ^{7.10}

13.69 As with No. 1, the sustainability credentials of this proposal are strong. A raft of measures mean that it, too, considerably exceeds policy requirements.

Daylight/sunlight/overshadowing

13.70 No objections were raised at the inquiry and I have no reason to query what is said in the ES.^A

Impact in views

From the footbridge in St James's Park ^{3.4; 7.17-49; 8.27-39; 9.20-32 + 9.35-36; 11.2/5/8; B}

13.71 The residential tower would be all but obscured from the LVMF viewing point. Only a sliver would be visible beyond the northerly pavilion of the Foreign and Commonwealth Office. As one moved north over the bridge, so the width of the west-facing façade would come into full view, above the treed skyline of Duck Island.^C However, the tower has been kept lower than the Foreign Office pavilion in this view; and its shape, rectilinear at this distance, would be essentially in keeping with that of the Foreign Office. Together, the kinetic experience of it coming into view as one moves north across the bridge, the appearance of its façades (muted by distance and materials compared with the nearer buildings) and its relatively low profile, mean that it could not dominate or overpower either the Foreign Office in particular or the view in general.

13.72 English Heritage says that the effect would be '*minor*'. In my opinion, that is a much more realistic assessment than made by either WCC or The Royal Parks, whose respective starting points are that, ideally, there should be no further building appearing on the skyline of the view, or at least none above the treed skyline of Duck Island.

Other views from St James's Park

13.73 There is nothing to add to what I have already said in relation to No. 1.^{13.46-48} The best summation was made on behalf of the applicant. '*Seeing modern buildings in these views cannot cause harm per se, unless one is reluctant to contemplate the ever-changing world city beyond.*'^{7.51}

From the Westminster World Heritage Site (WHS) ^{3.3; 7.52-69; 8.43-47; 9.48-52; 11.4}

13.74 The architectural, historic and cultural importance of the WHS is beyond dispute. But views out from it have not been frozen in time. Nor, indeed, has

^A CD3/8, section 9.

^B CD3/28/A contains three views showing rendered images of No. 20 alone.

^C No part of the office tower would be visible in any view from the footbridge.

the WHS itself (Portcullis House, directly opposite Big Ben, was built after its inscription). Essentially, what must be protected is one's ability to understand and appreciate the outstanding universal value of the WHS – what it is that justified its inscription. Quite simply, the appearance of a new tall building some 1.7km away, obviously well beyond County Hall, on the south bank of the Thames, could not undermine that. Despite WCC's assertions, I see nothing in the WHS Management Plan to suggest that it might.

- 13.75 The gap between Big Ben and Portcullis House is said to be a key characteristic of the setting of Big Ben. However, the view from the short length of pavement in Parliament Square from which No. 20 could be seen through that gap is not one noted as of strategic or metropolitan importance in any document, adopted or emerging. Moreover, the architectural quality of the proposed building is, to my mind, outstanding; if a building of this quality can be said to harm the setting of the WHS, or of Big Ben, it can only be in the context of no visible new building at all being acceptable – but other modern buildings appear in other views through the gap, primarily from the north-westerly part of Parliament Square, the location of identified important views.

Other views

- 13.76 For reasons already explained above,^{13.48-49} I need consider here only the views from within the Waterloo and Roupell Street Conservation Areas. In most views, No. 20 would be further from the Thames, further from the listed buildings whose settings might be affected and also a lower building. For those reasons, the effect of No. 20 would be less than that of No. 1, which I have already concluded would not be harmful. WCC's concerns about the view of County Hall from Parliament Square must fall away for the same reasons as its objection to the effect on the WHS.
- 13.77 The Roupell Street Conservation Area^{7.74; 10.12} is an embedded enclave of nineteenth century housing. Its pattern and grain give it a robust and well-defined character. However, tall buildings already feature in views along its streets. The towers of No. 20 would be seen at an angle over the rooftops, rather than beyond the ends of the streets, but I do not consider that the effect would be harmful. The strong character of the Conservation Area would not be undermined by the appearance of further modern buildings beyond; rather, the contrast would accentuate the characteristics for which the Conservation Area was designated. The same applies to Aquinas Street in the Waterloo Conservation Area.^{7.75; 10.12}

Overall conclusion on the design of No. 20

- 13.78 The location is, in principle, an appropriate one for tall buildings, as defined in London Plan Policy 4B.9 and Southwark Plan Policy 3.20.
- 13.79 The design of both towers, and of the low-rise buildings, is of very high quality, individually and as parts of the overall composition containing a central open space and pedestrian routes in different directions through the site. The design would be highly sustainable in terms of emissions and energy efficiency. The proposal would have no harmful effect on the level of amenity enjoyed by neighbouring residents (daylight/sunlight/overshadowing) or on the microclimate experienced by those passing through or around it.
- 13.80 The residential tower would not have any harmful effect on the view from the footbridge in St James's Park, or on the character or appearance of the Royal Parks Conservation Area or the settings of the listed buildings in that view. It

would have no harmful effect on the Westminster WHS^A or views from it. Nor would it have any harmful effect on the Waterloo or Roupell Street Conservation Areas; or on views from the banks of the Thames, the bridges across it or the buildings and spaces adjoining.

13.81 As a result, and as with No. 1, the proposal satisfies all the requirements of London Plan Policies 4B.9 and 4B.10, the LVMF and Southwark Plan Policy 3.20. I consider that the scheme amply achieves all of the characteristics and qualities sought in *By Design* and the EH/CABE Guidance.

Cumulative impact ^{6.82-88; 7.16; 8.35; 9.37}

13.82 I consider that, from almost every standpoint, the two proposed developments would work better together than individually. In no case does the cumulative impact weigh against one or the other, or both. The three towers of the two schemes would form a much more concentrated cluster of tall buildings – themselves, with the King’s Reach tower (in both its existing and permitted forms) and also with 240 Blackfriars Road and other lower developments either implemented or permitted in the vicinity – than would either scheme on its own. Together, the three towers would create a visually attractive composition from all angles. The geometry and location of the two lower towers at No. 20 would have a dynamic relationship with the taller, sculptural form of No. 1, which, because of its position closer to the Blackfriars Bridge, would rightly be the most prominent element. ^{6.82-83}

13.83 The appearance of both schemes in the view from the footbridge in St James’s Park would give a stronger impression of the modern city beyond the Park than either individually, but still without dominating or overpowering the short-range view. Moreover, either scheme, or both, must be considered in the context of other permitted developments, particularly in the City. Numerous developments, some under construction at the time of the inquiry, will become visible from the footbridge. All but two would be further away than Blackfriars Road – but, even if neither No. 1 nor No. 20 went ahead, those developments would appear on the skyline in views from the footbridge.

13.84 The two nearer developments are King’s Reach and Doon Street. King’s Reach already exists but has permission for an increase in height, which would make it visible above treed skyline in the view. Doon Street, its recent permission subject to challenge in the High Court, would be nearer still and would be taller and much more prominent in the view. Indeed, No. 1 would be all but obscured if Doon Street were built.

13.85 Thus, the objections are weakened when one takes into account permitted developments in the City, even more so if one takes Doon Street into account.

13.86 A different form of cumulative impact could arise in the Waterloo and Roupell Street Conservation Areas. In the former, No. 1 and the residential tower of No. 20 would both be visible from some points in Aquinas Street, and certainly by simply moving from one side of the street to the other. Nevertheless, my conclusion remains that the robust character of the street would not itself be diminished by being able to see these two towers. In the Roupell Street Conservation Area, I doubt that there is a viewpoint in which both No. 1 and

^A ‘Palace of Westminster and Westminster Abbey including St Margaret’s Church World Heritage Site’, to give it its full name.

No. 20 would be visible. My conclusion on No. 20 alone is not altered by the possibility that that No. 1 might also be visible in some additional views.

- 13.87 There is also the impact on the settings of the National Theatre, the Royal Festival Hall and County Hall.^{6.27-28; 11.3} Two of those are, of course, modern buildings. I find it difficult to see how the composition of two architecturally excellent tall buildings could compromise the settings of two lower buildings of equally high architectural quality, especially given the distances between them. Only in some views would there be glimpses of the proposed towers beyond County Hall; but they would be distant elements of architectural quality and would not diminish the overwhelming civic character which County Hall retains, even in its new private uses.

The Doon Street decision^{6.87; 7.25-31; 8.41; 9.42-47}

- 13.88 The Doon Street decision is important not only because of the relative impact that the now-permitted tower would have, if built, but also because of the reasoning deployed by the Secretary of State in coming to her decision. I have come to my conclusion on the intentions and interpretation of the LVMF based on the evidence to the inquiry and my own understanding of the text of the document in relation to the view from the footbridge in St James's Park. I have then assessed both proposals on the basis of that conclusion and found that the proposed towers would not, either individually or cumulatively, harm that view, or the character and appearance of the Royal Parks Conservation Area, or the settings of the listed buildings seen in the view.
- 13.89 In so doing, I am fortified that the Secretary of State appears to adopt exactly the same approach to the LVMF and that the approach itself is not the subject of the challenge. She draws two conclusions – that the proposed Doon Street tower would not overpower the view from the footbridge or damage the delicate balance between landscape and buildings; and that it would not fail to preserve or enhance the setting of the Royal Parks Conservation Area. She draws no specific conclusion in relation to the settings of the listed buildings seen in the view – I have dealt with that explicitly, though it seems to me that it may be considered subsumed within the other two conclusions.
- 13.90 The towers subject of this inquiry would be further distant than Doon Street in the view from the footbridge and would be, or would appear to be, lower. On that basis alone, their impact is bound to be significantly less than that of the Doon Street tower. Also, even if the Doon Street decision were to be quashed, it does not seem to me that that could cast doubt on the approach I have adopted in my reasoning.
- 13.91 In addition, the Secretary of State considered the effect the Doon Street tower might have on the character and appearance of the Roupell Street Conservation Area. While she agrees with the Inspector that there would be '*some detrimental impact to the setting*' of the Conservation Area, she concludes that it '*would not be great*'. I have taken a slightly different approach, concluding that the robust character of the Conservation Area would not be diminished by the appearance of the proposed towers in views from it.

Housing

1 Blackfriars Road^{6.94-114; 8.52-56; 10.17-21/34}

- 13.92 The proposal provides 96 dwellings – 64 market flats in the tower and 32 intermediate affordable units in the Rennie Street building. It would also, by

way of the section 106 obligation, contribute £15,620,000 towards affordable housing off-site, within the same Community Council area. That would amount to at least 40 social-rented dwellings, and up to 45,^A with the emphasis on family housing. Taking the higher figure, the proposal would provide 141 dwellings in total, of which 77 would be affordable. That is 55% in an area where policy seeks 40% (or 39 of the 96 on-site flats).

- 13.93 The application site is not allocated for housing. The permitted office scheme has no housing in it. The admissibility of the hotel use is what enables housing to be provided as well. The site is within a Preferred Office Location, subject to Southwark Plan Policy 1.3. The hotel is an acceptable exception to Policy 1.3 in that it is a tourism use.^B The proposed housing brings Policy 4.4 into play, seeking that, in the CAZ, at least 40% of new dwellings are affordable, with a 70:30 social rented : intermediate tenure split.^C The proposal offers a 58:42 tenure split but I consider that a minor conflict with policy, insufficient to weigh significantly against it. So, too, does LB Southwark.
- 13.94 In the London Plan, the supporting text to Policy 3A.10^D says that, in exceptional cases, consideration may be given to providing the required affordable housing off-site. PPS3 also admits of off-site provision, as does the Southwark Plan. Both the GLA and LB Southwark support the proposal. In fact, it was the Mayor who first suggested partial off-site provision. The main reasons for so doing are the economic difficulty in placing affordable dwellings in the higher levels of the tower (above the hotel), the potential amenity impact on residents of Rennie Court of putting more housing in the Rennie Street building (making it higher) and the relative inappropriateness of placing family housing in this particular location, at the junction of two of Southwark's busiest roads.
- 13.95 The proposal would help to meet an identified need for larger market units, even though some of those proposed are conspicuously large. In fact, it may be the sheer size and relative market value of some that enables an affordable housing solution exceeding policy requirements. The proposal also helps to address an apparent dearth of intermediate housing in the area. In that context, and because I consider it inappropriate to assess this matter on the narrow basis of the application site alone, the proposal would help towards achieving a mixed and balanced community. Indeed, it may be reasonable to look at the Community Council area, in which case the contribution made by the proposal to off-site family housing is another benefit of the scheme, one which likely could not have been achieved with a purely on-site solution.

20 Blackfriars Road ^{7.77-80; 8.52-56}

- 13.96 The proposal provides 286 dwellings. Of those, 119 (41.6%^E), all on-site, would be affordable. The tenure split of the affordable housing is about 63:37 social rented : intermediate (based on habitable rooms).^F The mix of dwelling types is acceptable to LB Southwark. The combination of difficulties which

^A LB Southwark says 'at least 40' but is content to accept the applicant's estimate of 45 (in para. 8.55) when assessing the extent of what is proposed against what policy seeks.

^B CD7/1, p. 31.

^C CD7/1, p. 66.

^D CD8/1, pp. 77-79.

^E The applicant says 42%, LB Southwark 41%; more accurately, it is 41.6%.

^F There would be 67 social rented and 52 intermediate dwellings, a 56:44 split in unit terms.

occurs with No. 1 does not arise here. Also, it must be remembered that the site is in a preferred office location. Given that, I consider that the provision of 286 dwellings, 42% of them affordable, in addition to over 28,000sqm gross office floorspace, outweighs the fact that the tenure split in the affordable housing does not match the policy requirement. That is also LB Southwark's conclusion. In my opinion, what is proposed would contribute usefully to achieving a mixed and balanced community.

Policy

1 Blackfriars Road

13.97 In fact, there is little to be addressed that has not already covered in relation to design and housing or has not been agreed at an earlier stage in the process by the applicant, LB Southwark and the Mayor. The emerging policy of the new Mayor is at its earliest stages. The Secretary of State gave little weight to *Planning for a Better London* in the Doon Street decision and there is no reason to give it more now.^{6.116} The Deputy Mayor's letter to the inquiry overturns the considered position of the previous Mayor and seems to me to go against the established and adopted policy matrix against which the application should be assessed.^{6.117} The hotel use gains support from Southwark Plan Policy 1.3 – but the sky deck should be included with that as an obvious tourist attraction;^{6.118} both would help promote Southwark as a tourist destination.^{6.119/120} The site's excellent public transport accessibility^{6.121} is one of the factors making it appropriate for a tall building – but the proposal would also bring significant improvements to the pedestrian environment in the vicinity of the site.^{6.122}

20 Blackfriars Road

13.98 Similarly, there is little more to be addressed. All of the land uses are appropriate in this location – the Class A uses as well as office and residential uses.^{7.93} The proposal would bring substantial environmental improvements to routes near the site.^{7.94}

Summary

13.99 I have concluded that none of the objections raised in evidence or written representations to the inquiry has been substantiated. I have concluded that each of the proposals achieves no less than could be asked of it, particularly in terms of design excellence and housing provision. In essence, I agree with the conclusions drawn by LB Southwark in its evidence to the inquiry.^A

^A In particular, as expressed in paras. 8.20-24, 8.35, 8.43, 8.51-53 and 8.61-69 above.

14 OVERALL CONCLUSION

- 14.1 Although I regrouped them for the purposes of the inquiry, it is appropriate to summarize my conclusions in relation to the matters set out initially by the Secretary of State as those on which she particularly wished to be informed. I can do so largely without differentiating between No. 1 and No. 20 – because there are so few matters affecting one but not the other.
- a) *The appropriateness of a very tall building in this location and the extent to which the proposal is in accordance with the English Heritage/CABE Guidance on tall buildings which recommends that tall buildings are properly planned as part of an exercise in place-making informed by a clear long-term vision, rather than in an ad hoc, reactive, piecemeal manner.*
- 14.2 I have found that these sites are appropriate locations for tall buildings by virtue of the provisions of London Plan Policy 4B.9 and Southwark Plan Policy 3.20. The former promotes tall buildings where they would create attractive landmarks, help to provide a coherent location for economic clusters of related activities and/or act as a catalyst for regeneration and where they would be acceptable in terms of design and impact on surroundings. The latter may approve tall buildings where they have excellent accessibility to public transport facilities and are located in the Central Activities Zone (particularly in Opportunity Areas) outside landmark viewing corridors; they should make a positive contribution to the landscape, be located at a point of landmark significance, be of the highest architectural standard, relate well to their surroundings, particularly at street level, and contribute positively to the London skyline as a whole, consolidating a cluster within that skyline or providing a key focus in views. Both proposals would achieve all of those things, without exception.
- 14.3 The EH/CABE Guidance sets out 11 criteria for evaluation: relationship to context, effect on the historic context, effect on World Heritage Sites, relationship to transport infrastructure, architectural quality, sustainable design and construction, credibility of design, contribution to public space and facilities, effect on the local environment, contribution to permeability of the site and surrounding area and the provision of a well-designed environment. They may be applied whether or not there is an appropriate policy matrix in place. I have not found either proposal at all wanting on any of these (that on WHSs applying only to No. 20).
- 14.4 I do not consider it important in locational policy terms that these, No. 1 in particular, would be '**very tall**' buildings, as opposed to simply tall ones. In any event, my assessment of the design quality of both schemes concludes that the proposals would be appropriate for their sites.
- b) *Whether the proposal accords with her policies in Planning Policy Statement 1: Delivering Sustainable Development with regard to the promotion of high quality, inclusive design in terms of function and impact, and on whether the proposal takes the opportunities available for improving the character and quality of the area.*
- 14.5 In essence, the response on this matter is contained in that to matter a). PPS1 endorses the guidance in *By Design*, which applies to all urban developments, not just tall buildings, and with which the EH/CABE Guidance has a clear overlap. The designs are of a very high standard and, as such, clearly take the opportunity available to improve the character and quality of

the area. Both proposals are inclusive and beneficial in terms of the range of uses they offer – hotel, residential, tourism and modest Class A uses in No. 1; residential, office, and modest Class A and community uses in No. 20.

- 14.6 I must also say that, having seen buildings by both architects as part of my site visits, I am utterly confident that what has been presented on paper can and would, if planning permission were granted, be translated into built architecture of the very highest quality.
- c) *Whether the proposal accords with her policies in Planning Policy Statement 3: Housing, particularly those on affordable housing and whether the proposals meet the housing requirements of the whole community, create mixed communities and a more sustainable pattern of development and promote good design.*
- 14.7 The site of No. 1 would not provide housing at all were it not that the proposed hotel use satisfies Southwark Plan Policy 1.3. From the starting point that market flats are to be provided on the floors above the hotel, the proposal does more than can be expected of it in terms of affordable housing provision. Of the 96 flats on-site, 32 would be intermediate affordable units. In addition, a contribution by way of a section 106 obligation would enable a further 45 affordable dwellings on a site in the same Community Council area, with the emphasis on family housing. Large market dwellings and intermediate affordable dwellings are needed in the area, so the proposal would contribute towards a more mixed and balanced community. The proposal for No. 20 provides an appropriate mix of housing on-site – 119 out of 286 flats would be affordable. By virtue of the sites' location, both proposals would also contribute to a more sustainable pattern of development and, in its broadest sense, good design.
- d) *Whether the proposed development accords with the relevant provisions of Southwark Council's Unitary Development Plan adopted in July 2007.*
- 14.8 The proposals would satisfy all of the Southwark Plan policies identified in Section 3 of this report. The offices in the scheme for No. 20 accord with Policy 1.3, which also allows the tourist uses in No. 1 as an exception in a preferred office location. The Class A uses satisfy Policy 1.7 because both sites are within a District Centre. The hotel and sky deck of No. 1 are appropriate new uses under Policy 1.11. The quality of both designs satisfies Policies 3.1-3.5, 3.12-3.15 and 3.18. The location and design of the towers is acceptable in terms of Policies 3.20-3.22. The quality, mix, affordability and accessibility of the housing satisfies Policies 4.2-4.5 with the exception, a minor one in my opinion, of tenure mix. And the proposals do all that could be asked of them in relation to the Bankside and Borough Action Area under Policy 7.4.
- e) *Whether the proposed development accords with the relevant provisions of the London Plan – Spatial Development Strategy for Greater London (consolidated with alterations since 2004).*
- 14.9 The proposals would also satisfy all of the London Plan policies identified in Section 3 of this report. The fact that there would be housing at all on the site of No. 1 contributes to Policies 3A.1-3A.3 while the affordable housing in both proposals matches what could be sought under Policies 3A.9 and 3A.10, with the exception in both of tenure mix, though I find that acceptable in the circumstances. The hotel and sky deck in No. 1 would contribute to the development of the tourism industry (Policy 3B.9) and improve employment

opportunities^{6,120} (Policy 3B.11). The offices in No. 20 would obviously provide employment. Both sites are well located for transport facilities (Policies 3C.1 and 3C.2) and the design of both schemes would satisfy Policies 3C.21-3C.23 on walking, cycling and parking. Both are exemplary in their approach to climate change and energy efficiency (Policies 4A.1-4A.11) and design principles (Policies 4B.1-4B.3, 4B.5 and 4B.8). More specifically, both designs meet the requirements of Policies 4B.9 (tall buildings), 4B.10 (large-scale buildings), 4B.11 and 4B.12 (heritage protection and conservation), 4B.14 (World Heritage Sites) (No. 20 only) and 4B.17 and 4B.18 (view management). The sites are within the Central Activities Zone (Policy 5G.2) and seem all but certain to be within the refined boundary for the Bankside and Borough Opportunity Area (Policy 5D.2), the former being the more important in assessing the appropriateness of the sites for tall buildings.

f) *Whether any permission should be subject to conditions and, if so, the form they should take.*

14.10 I set out in Annex C below the conditions to which I consider any planning permissions should be subject. The conditions originally suggested for each proposal by the applicants and LB Southwark were either adapted or explained as a result of comments and queries put in writing by me during the inquiry. As a result, further explanation requires only modest footnotes.^A

g) *Any other relevant material considerations.*

14.11 The section 106 agreements are a relevant material consideration. The agreement for No. 1 secures, amongst other things: provision of 32 on-site affordable flats; the sum of £15,620,000 towards the provision of off-site affordable housing; highway works in Stamford Street, Blackfriars Road, Rennie Street and Upper Ground; a travel plan; and public access to the Plaza and to the Sky Deck. The agreement for No. 20 secures, amongst other things: the provision of 119 affordable housing units on-site; highway improvement works in Blackfriars Road, Stamford Street and Paris Garden; a travel plan and car club; public access to the open space within the site; £600,000 towards community development works reasonably related to the proposal; a community centre; and improvements to Christ Church Garden to the value of at least £190,000.

14.12 I consider that of both obligations follow the guidance in Circular 05/2005. I could not have recommended in favour of the applications without them.

14.13 It is also worth saying that, given the proximity of the site of No. 20 to the boundary between Southwark and Lambeth, and the facilities in Lambeth that would probably be used by residents, there would be considerable merit, as accepted by LB Southwark,^{8,63: B} in discussions between the two Borough Councils on whether certain obligation monies received by LB Southwark could usefully and sensibly be spent on improving facilities within Lambeth.

^A See CD/25/A (Section 9), ID/1, BE/12, BE/13/A & B, BL/12 and BL13/A, B & C.

^B This was a point of particular concern to WCDG (para. 10.35) and mentioned by LB Lambeth in offering no objection to the proposals (para. 11.6).

15 RECOMMENDATIONS

APP/A5840/V/08/1202839 – 1 Blackfriars Road

15.1 I recommend that planning permission be granted subject to the conditions set out in Annex C to this report.

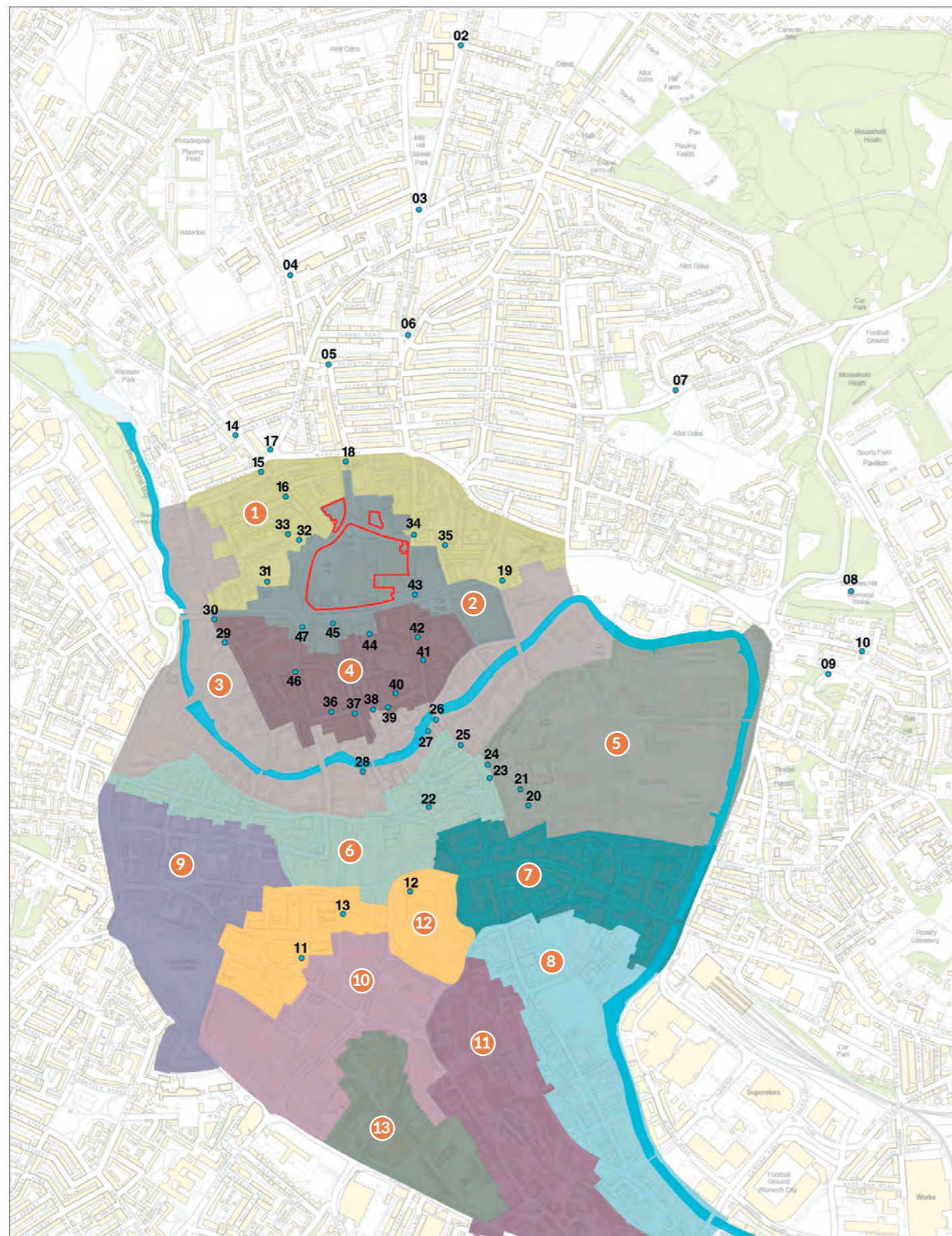
APP/A5840/V/08/1203024 – 20 Blackfriars Road

15.2 I recommend that planning permission be granted subject to the conditions set out in Annex C to this report.

John L Gray

Inspector

Appendix 18.0



Verified view locations shown with the boundaries of the Character Areas identified in the adopted City Centre Conservation Area Appraisal

- Verified viewpoint location, see CD7.81x for AVRs of Amended Proposal, August 2018
- 1 Northern City
- 2 Anglia Square
- 3 Northern Riverside
- 4 Colegate
- 5 Cathedral Close
- 6 Elm Hill & Maddermarket
- 7 Prince of Wales
- 8 King Street
- 9 St. Giles
- 10 St. Stephens
- 11 Ber Street
- 12 Civic
- 13 All Saints Green

Location:
Anglia Square, Norwich

Date:
December 2019

Scale:
NOT TO SCALE

▲ North



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