



Planning and Transportation Committee

Date: TUESDAY, 14 JULY 2015
Time: 10.30 am
Venue: LIVERY HALL - GUILDHALL

Item 7c

APPENDIX A - Foster Lane and Finsbury Circus draft Conservation Area Character Summaries and Management Strategy SPDs

For Decision
(Pages 1 - 72)

John Barradell
Town Clerk and Chief Executive

This page is intentionally left blank

City of London

Finsbury Circus Conservation Area

Draft Character Summary and Management Strategy SPD

Introduction	4
Character Summary	5
1. Location and context	5
2. Designation history	6
3. Summary of character	6
4. Historical development	7
Early history	7
Medieval	7
Seventeenth and eighteenth centuries	8
Nineteenth century	10
Twentieth and twenty-first centuries	10
5. Spatial analysis	12
Layout and plan form	12
Building plots	12
Building heights	12
Views and vistas	13
6. Character analysis	14
Finsbury Circus	14
Circus Place	16
London Wall	17
Blomfield Street	18
Eldon Street	19
South Place	20
Moorgate	21
7. Land uses and related activity	22
8. Architectural character	22
Architects, styles and influences	23
Building ages	23
9. Local details	23
10. Building materials	25
11. Open spaces and trees	25
12. Public realm	26
Management Strategy	27
14. Planning Policy	27
National policy	27
London-wide policy	27
City of London Corporation policy	27
Protected views	28
Sustainability and climate change	28
15. Access and an Inclusive Environment	29
16. Environmental Enhancement	30
17. Transport	30
18. Management of Open Spaces and Trees	31
19. Archaeology	31
20. Enforcement	32
21. Condition of the Conservation Area	33
Further reading and references	34

Appendix	35
Designated Heritage Assets	35
Listed Buildings	35
Scheduled Ancient Monuments	36
Additional considerations	36
Blue Plaques and Plaques	36
Contacts	37

Introduction

The present urban form and character of the City of London has evolved over many centuries and reflects numerous influences and interventions: hence the character and sense of place is unique to that area, contributing at the same time to the wider character of the City.

This character summary and management strategy provides an understanding of the significance of the conservation area by identifying and analysing its principal characteristics. It does not include specific detail about every building and feature within the area, and any omission from the text should not be interpreted as an indication of lesser significance. The character summary and management strategy has been prepared in line with the Historic England document *Understanding Place: Conservation Area Designation, Appraisal and Management* (2011).

This document is proposed to be adopted as a Supplementary Planning Document. It should be read in conjunction with the City of London Local Plan (2015) and other guidance, including 'Conservation Areas in the City of London, A General Introduction to their Character' (1994) which has more information on the history and character of the City.

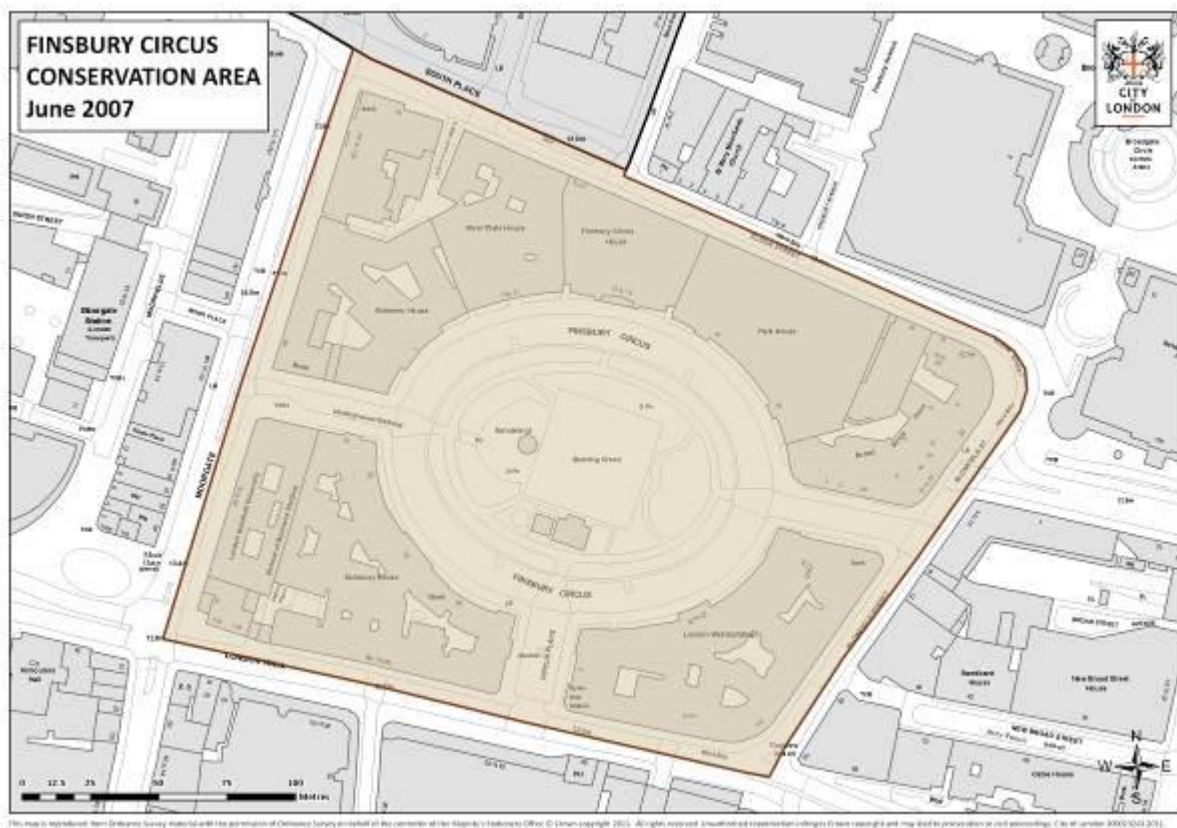


Finsbury Circus Gardens

Character Summary

1. Location and context

Finsbury Circus Conservation Area is in the north of the City, close to the boundary with the London Boroughs of Islington and Hackney. The conservation area is bounded by London Wall in the south, Moorgate in the west, Blomfield Street in the east and South Place and Eldon Street to the north. South Place forms part of the boundary between the City of London and London Borough of Islington which lies to the north-west. It shares a boundary with Bank Conservation Area to the south and New Broad Street Conservation Area to the east.



Boundary Map

2. Designation history

Finsbury Circus Conservation Area was designated in 1971 and was one of the first conservation areas to be designated in the City. It lies within Coleman Street Ward.

3. Summary of character

- Part of a planned development including Finsbury Circus, which is an unusual feature in the City of London
- A Registered Historic Park and Garden
- Impressive 19th and 20th Century commercial buildings with extensive detail, modelling, uniform height and varied rooflines
- A secluded garden with an intimate and private atmosphere created by large scale trees and planting which complements and screens the garden from surrounding buildings
- The oval plan form of the garden is mirrored by the plan of the perimeter buildings creating a strong and distinct character.
- Long views of significant 19th century buildings along the external elevations of the conservation area

4. Historical development

Early history

The area lies in the Upper Walbrook Valley, a floodplain traversed by a series of tributaries. Evidence of prehistoric human activity here was confirmed by the excavation of a flint tool and associated debris from flint-knapping. An Iron Age burial was found during the excavation of 12-15 Finsbury Circus, possibly associated with a small settlement on the western banks of the Walbrook River.

The Romans occupied this area and implemented a programme of land reclamation and drainage of the valley during the late first to early second century. Evidence of a Roman road from this period on a north-west to south-east alignment has been found as well as construction dating to the third quarter of the first century, within 25 years of the founding of 'Londinium'. The Romans occupied London from 43AD, and the City wall and ditch was not constructed until the late 2nd century. The walled defences, which defined the boundary of the town, impeding the drainage of the Walbrook and the area north of the wall was liable to flooding.

The area outside the City defences was used as a Roman cemetery from the late first to the mid second century and a number of burials (both inhumations and cremated remains in urns), have been found here. The core of this Roman cemetery is considered to lie near the eastern side of Finsbury Circus. Some graves were cut in the banks of the streams and it is thought that this may have had a spiritual significance as the bodies were gradually washed away by the water. The cemetery remained in use until at least the third century but was abandoned in the mid to late fourth century.

The marsh or fen, which became known as Fensbury and Moor Field, prevented the expansion of the City north of London Wall and development concentrated towards the west. Little is known of the use of this area from the demise of the Roman occupation until the medieval period and it is possible that the area may not have been utilised. The difficulties of occupying the land led to its use as a dump for both industrial and domestic rubbish. In 1211, a ditch, outside the wall and the Roman ditch, was excavated to defend the City and drain the marsh. At 60 metres wide, it produced large quantities of brickearth which were re-deposited on the marshland and evidence suggests that this helped to reduce the flooding.

Medieval

In 1365, the Pelterers Guild ordered that leatherworkers should live and work in the Walbrook area to the north of the City and evidence of a tanning pit and associated debris have been found here. Large trenches, evidence of horticultural activity, have also been found in the area although it is not clear what crops were cultivated here.

There were a series of schemes to reclaim this land in the fifteenth and sixteenth centuries. In 1411 the Lord Mayor ordered that all the rubbish should be cleared from the area and drainage ditches established. This was followed in 1414 by a commission from Lord Mayor Thomas Falconer to construct a new postern gate in the City wall called Moorgate to provide access to the area for recreation. The area was used as tenter grounds for drying cloth and for gardens. Drier parts of the land

were used for sports and recreation, with ice-skating a popular pastime during winter months.

In 1477, the area was quarried for brickearth to repair the City wall and traces of lime burning were found in excavations at 4-6 Finsbury Circus. A number of brick pits have been found across the area, which suggests that brick workers moved to an area for a short period, up to a year, dug the brickearth and then moved onto another area when the pit was worked out. This had a significant impact on the area creating large pools of standing water, some of which were probably interconnected. As a result, the condition of the area deteriorated and although there were successive attempts to clear the area, rubbish continued to accumulate. In 1512, the Lord Mayor Roger Ardley attempted to drain the fen again but was unsuccessful and the area remained a wasteland used for rubbish dumping, traversed by open sewers. There continued to be some uses of the moor such as archery practice and cattle grazing. Dog kennels for the Lord Mayor's hunt were located just north of modern-day South Place. It was not until 1527 that the ground was drained successfully. In spite of this, the cycle of rubbish dumping and clearance of the ditch continued until the 17th century.

Seventeenth and eighteenth centuries

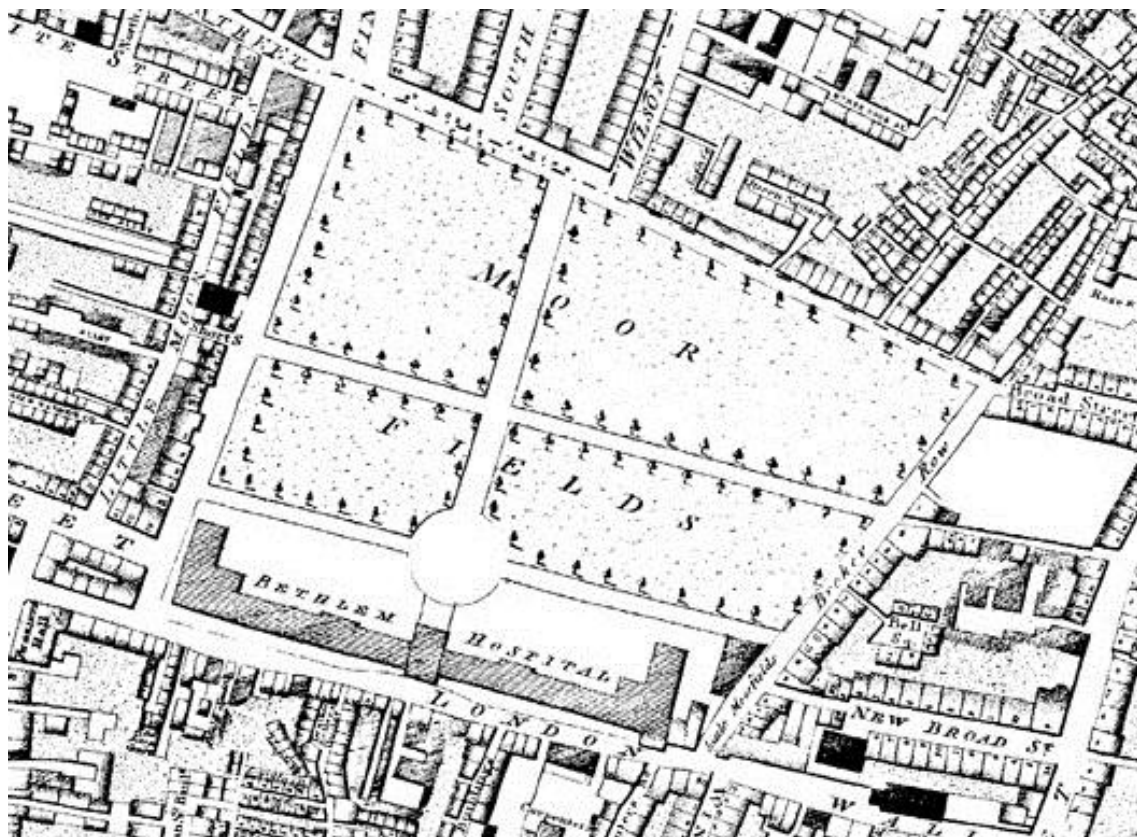
The area remained open ground until 1606 when trees were planted and a gravel path laid in a cruciform pattern to create Moor Fields, London's first public park. The northern boundary of the landscaped area follows the line of modern-day Eldon Street and South Place. In 1666, after the Great Fire, some Londoners constructed small houses on the land whilst the City was being rebuilt. However, much of the land remained open until the late 18th century. Moor Fields was re-landscaped in 1730. Finsbury Pavement to the north - west became a fashionable promenade across the marshy lands.

Bethlehem Hospital was erected between 1675-6 on the south side and to the north of modern-day London Wall. Originally founded in 1247 at the Priory of St Mary Bethlehem just outside Bishopsgate, the hospital admitted 'distracted' patients from 1377. It was established as an asylum for the mentally ill in 1547. The new Bethlehem Hospital, designed by Robert Hooke and famously known as 'Bedlam', was associated with the treatment of mentally ill patients during the seventeenth and eighteenth centuries. The building was demolished in 1814 by which time it had fallen into serious disrepair.

Although development had generally expanded beyond the City Wall since the mid-16th century, it was not until 1762 that Moorgate was demolished and its stone used to stop London Bridge being washed away. The wall continued to be dismantled throughout the 18th and 19th centuries, to allow for further and more continuous development. Sections of the City Wall survive below ground in this area. The status of the area also improved with the construction of City Road, built to improve access between Marylebone and the City.



Ogilby and Morgan 1676-79



R Horwood 1792-99

Nineteenth century

The Finsbury Estate was laid out on the area north of Moorfields as a residential suburb by the City Surveyor, George Dance the Younger, between 1775 and 1800. He was the first in London to introduce formal planning, including crescents and circuses. Dance's plan including the construction of Finsbury Circus was not implemented until Bethlehem Hospital was pulled down in 1814. This work was carried out by William Mountague (Dance's successor as City Surveyor), who laid out the area from 1815-17. The Circus is a generous oval shape enclosed by buildings which follow the oval plan form. They were influenced by the plainer houses designed by Dance in Finsbury Square to the north.

In the 1840s, Finsbury Pavement was laid out to give easier access to London Bridge. Following the establishment of the Estate, many doctors and surgeons set up practices in the area around Finsbury Pavement and in Finsbury Circus. They served the wealthy professionals and their families that lived in the area. The Royal Ophthalmic Hospital, which was founded in 1804, moved to Blomfield Street at the corner with Eldon Street in 1822 to accommodate the increasing demand for its services. It was the first hospital in England to specialise in the treatment of eye diseases. Rising rents from the increased pressure for financial services in the City in the late 19th century led to the removal of both wealthy residents and the medical profession to the West End, particularly Harley Street. The hospital moved to its current location on City Road in 1899 and whilst generally known as Moorfields Eye Hospital, it was not given this name formally until 1956.

Twentieth and twenty-first centuries

Shortly after the establishment of Finsbury Circus, the London Institute moved here from a house on Old Jewry. The new building, with a Grecian portico, was designed by William Brooks and housed an educational institute and private library 'for the Advancement of Literature and Diffusion of Useful Knowledge'. It stood on the north side of the Circus until its demolition in the late 1930s due to the increasing provision of public libraries and educational institutions and residential decline in the area.

After the Reformation in the 16th century, the only places of worship allowed within the City were Protestant churches of the Church of England. The area just outside the City walls therefore attracted a number of non-conformist chapels and other places of worship. The Presbyterian Albion Chapel stood at the junction of Finsbury Pavement and London Wall, a Unitarian chapel on South Place and a Welsh Baptist chapel on London Wall close to New Broad Street. A Jewish Synagogue was located on London Wall, close to the Welsh Baptist Chapel. A Congregational chapel and St Mary's Catholic Chapel stood opposite, north of East Street. The latter was an imposing, Italianate style church, built in 1820, which served as a cathedral until the construction of Westminster Cathedral. All of these places of worship were demolished between the late 19th and early 20th centuries when congregations diminished as a result of the decline in the residential population and new churches were built outside the City. The Catholic Church of St Mary Moorfields, rebuilt in Eldon Street in 1902, is the only church to survive in the area.



1916-1920 Ordnance Survey

The pressure to develop larger, buildings in the late nineteenth century led to the demolition of many domestic scale Georgian buildings in the area. None of the Georgian houses that once stood on Finsbury Circus remain. The area became the focus for several important companies who designed and built headquarters around the Circus. Lutyens designed Britannic House with a Westmoreland slate roof between 1921-5 for the Anglo-Persian Oil Company, later to become known as British Petroleum (BP). The elevation facing Moorgate incorporated an entrance to the Great Northern Electric Railway, and is an entrance to Moorgate Underground Station. Similar to other developments in the City at this time, these buildings were classically inspired and the buildings on Finsbury Circus were amongst the largest to be built in the area at that time. Salisbury House, designed by Davis and Emmanuel in 1899-1901, occupies the south west quadrant of the Circus and had entrances on several street frontages as does London Wall Buildings on the south east corner. Electra House designed in 1900-3 is a distinctive frontage on Moorgate and is now occupied by the London Metropolitan University. It was also at this time that the section of Finsbury Pavement within the City boundary was renamed Moorgate. Many of the buildings in the conservation area are important individual examples of Victorian and Edwardian architecture and together define the built character of the area today.

Other developments, such as the expansion of the Underground, also impacted on the area and in 1864, the Metropolitan Railway cut a tunnel through the gardens at Finsbury Circus. The local street pattern was affected by the growth of the commercial banking sector in the City. In 1901, London Wall was widened on the

south side resulting in the demolition of the nineteenth century buildings which had previously stood there.

The gardens within Finsbury Circus were maintained as an open space by a committee of leaseholders who contributed to their upkeep. However, as the area became more commercial, the City sought to obtain the land and open it to the public. This was secured through an Act of Parliament in 1900. A pink granite drinking fountain was constructed in 1902 with a shelter inspired by the well head designed by Philip Webb for the Red House in Bexleyheath, the home of William Morris. The Metropolitan Drinking Fountain and Cattle Trough Association erected another drinking fountain made from Peterhead granite with brass spouts in the gardens next to the bandstand close to the west entrance. The gardens were re-landscaped in 1909 retaining the serpentine paths and plane trees established in the early nineteenth century. In 1925, a bowling green was added in the centre of the garden and extended in 1968. The pavilion which serves this was built in 1966 replacing earlier twentieth century garden structures on this site and adapted for wine bar use in 1985.

5. Spatial analysis

Layout and plan form

The Circus is a generous oval shape and the buildings that were constructed there were influenced by the plainer houses designed by Dance in Finsbury Square to the north. Finsbury Circus is the only space in the City which is similar in scale and character to other 'London Squares'. The essential elements in this formal composition are the building frontage lines, building heights and unity of the architectural and garden design. Although the buildings have been rebuilt, the form of the space maintains the design of George Dance the Younger. It was implemented by City Surveyor, William Mountague, who laid out the area from 1815-17 based on Dance's 1802 plan. The planting of the central garden and the tall mature Plane trees are important and one of its most attractive features. It is the largest public open space in the City at 0.5 hectares.

Building plots

The area is dominated by large, fine, classically inspired buildings of the late nineteenth and early twentieth century and modern buildings on the north side. Building plots are spacious following the oval of the interior circus garden and the line of the street plan around the exterior edge.

Building heights

The buildings are in general 6 stories high, with steep mansard roofs set back from a parapet. The roofline is uniform across the conservation area punctuated by pavilion roofs, chimneys and dormer windows.

Views and vistas

The significant views are from within the Circus itself, both looking into the gardens from around the edge, and looking outwards from the gardens to the buildings beyond. Whilst formal in its design and composition, the gardens are used informally throughout the year particularly by local office workers and the lawns are very popular for picnics in the summer months.

From within the gardens to the east and the south, along Circus Place, there are glimpses of the City beyond this area, but the impact of these tall structures is reduced by the sense of enclosure provided by the unified townscape of the circus buildings. However, from a variety of points in the gardens and around the edge of the circus, there are important views of the City beyond that contribute to the character and appearance of the conservation area. Tall buildings outside the conservation area may become visible and, due to their particular location and design, these views could have a detrimental effect on the character of the area, if they are not carefully considered at the planning stage. Areas adjacent to, but outside the conservation area have seen the emergence of tall buildings in recent years, in particular to the west and to the east. Such tall developments should be designed to clearly appear as part of the background and unobtrusive in views from and within the conservation area so as to not encroach on the conservation area and affect the appreciation of the buildings and garden that forms the intrinsic character of the area. For example, the demolition of Drapers Gardens which was prominent in views to the south and its replacement with a lower building has enhanced the setting of Finsbury Circus and views within the conservation area. City.



London Wall Buildings

6. Character analysis

London Wall and Moorgate are key routes through the City and the retail activity along them contributes to the character and vibrancy of the area, distinguishing it from the offices and banks in the southern part of Moorgate towards the heart of the City and the Bank of England. The scale of the buildings is offset by the relative width of the streets; this is in contrast to the Circus itself. Within Finsbury Circus the scale of the buildings, the largely continuous frontages together with the extent of the gardens, their shape and planting, the street widths and York stone paving all contribute to a sense of intimacy and seclusion.

On the south, east and west sides of Finsbury Circus, the gardens and interior of the conservation area can be appreciated from an external standpoint on London Wall, Blomfield Street and Moorgate respectively. However, the north side of the Circus is fully enclosed, resulting in the north side of the area (Eldon Street and South Place) having a distinct character and feeling more separate from the rest of the conservation area. The whole area is, at present affected by Crossrail works which will continue until 2018.

Finsbury Circus

Finsbury Circus was laid out in 1815-17 by William Mountague to the designs of George Dance the Younger, as the City's only counterpoint to the London squares of Mayfair and Marylebone (built in the 18th century). Prior to this, the site had been

partially occupied by Bethlehem Royal Hospital, and the remainder was an open field with gravel walks for promenading. Nothing remains of the early 19th century houses, the replacements were grandiose classical office chambers, larger than anything seen before in the City. These buildings, with well-judged 1980s insertions, still dominate the circus and form the central character of the conservation area. They are mostly of Portland stone with a giant order above a tall ground storey raised above pavement level. The earlier blocks have pavilions which emphasise their several entrances on different sides of the blocks.

Many of the buildings are raised up at ground floor level, with perimeter railings enclosing a light well at the lower ground floor. This feature contributes to the formality of the space and emphasises the curve of the circus as it follows the railings that surround the gardens.

The garden has tall plane trees and serpentine paths from the 19th century layout, with a bowling green that was laid in the centre in 1909. The circular pavilion for a drinking fountain, by John Whitehead & son, 1902 (north side), is notable. It has a tiled, conical roof and Gothic woodwork. The entire garden is surrounded by railings, and is on the Register of Historic Parks and Gardens of special historic interest in England.

An impressive range of buildings encircle the gardens which form the central character of the conservation area and an important townscape group.

Salisbury House, by Davis and Emmanuel, 1899-1901, occupies the whole south-west quadrant. It is a French-style building in Bath stone, with extensive embellishment and the cornice in straight sections against the concave front.

The south-east quadrant is occupied by one building, London Wall Buildings, 1901-2 by Gordon & Gunton. It is a more Baroque interpretation of the time, with pedimented pavilions. The central pavilion roof was destroyed during the Blitz. On the first floor there are alternating pediments on low columns, and towards London Wall are smaller-scale motifs of blocked columns and Gibbs surrounds.

At the north-east corner of the Circus is No. 1-2. It was begun by G.D. Martin in 1903, and extends east to Blomfield Street and north to Eldon Street. It is built in Portland Stone, with rusticated giant columns resting on the bays below and broken pediments to the attic blocks. It was re-built behind retained facades by T.P Bennett Partnership, 1983-9, and retains the original inset door-cases of coloured marble.

Nos. 16-18, Park House and Garden House, by Gordon & Gunton, was designed in 1915 and begun in 1921. This building is more consciously monumental and symmetrical than others on the circus. In No.16 a brown marble-lined entrance hall survives, with a screen of columns and an Imperial staircase (restored 1988).

Finsbury Circus House is the centrepiece of the north side, visible from London Wall across the garden. This stone-faced building was originally designed by GMW Partnership for the Bank of Tokyo, 1987-92. It was extensively refurbished in 2012, including alterations to the entrance, fenestration and the addition of a new double mansard roof.

Nos. 7-11, River Plate House - The 1986-90 building by Kenzie Lovell Partnership was demolished in 2013. The new development designed by Wilkinson Air includes a retained façade of 1927-9 on the South Place elevation

On the NW corner leading on into Moorgate, the Circus's most outstanding building which is reflected in the Grade II* status, is Edwin Lutyens' Britannic House. It was built for the Anglo-Persian Oil Company (later B.P), 1921-5, with care and at great expense, and is comparable with the former Midland Bank, Poultry (also by Lutyens and built at a similar time). The low ratio of void to solid is particularly striking, with mostly small windows which are deeply set. There are six storeys below the top cornice, divided horizontally into two stages of three. The lower stage projects slightly towards Finsbury Circus. The rusticated ground floor, with a few accentuated first floor windows are flanked by recessed columns in a very typical way. Above, a storey behind a balustrade makes a plinth to a giant Corinthian order, with the cornice broken forward above each column and garlands between the capitals. The building has a plain attic and plain hipped Coniston-slatted roof. There are carved figures by Derwent Wood, distributed about the various corner set-backs, and some fine lesser carvings by Broadbent & Son. The plainer south elevation is without the giant order. The Moorgate front (west side) is a straight, slightly over-extended version of that to Finsbury Circus. Britannic House has been modernised several times, and part of the original interior remains including the stair core, the ground floor, and the original board room which has been moved to the basement. On the Moorgate elevation there has been some opening up of the shop front in a sensitive way, which successfully preserves the original atmosphere of the building. The building won a City Heritage Award in 2009.

Circus Place

On the south side Circus Place is unusually wide because Dance planned a new road south to Lothbury from here. The side elevation of Salisbury House is on the west side and London Wall Buildings on the east. The obelisk in the centre of the street is a decorative feature, erected in 1997. It houses a ventilation stack for the gas chamber beneath.

From London Wall, looking north to Circus Place a gradual slope is discernable from south to north. This affects the appreciation of Circus Place and Finsbury Circus beyond from this viewpoint.



London Wall

The east end of London Wall dates from the medieval period but is older than its first mention in 1388 (it was first called London Wall in 1547). It was widened on the north side circa.1900, in connection with the rebuilding of Finsbury Circus, and the building line is set back through post-war rebuilding on the south side.

On London Wall is the southern elevation of Salisbury House and London Wall Buildings, which make a fine pair of buildings along an extended elevation, broken only by the intrusion of Circus Place providing a wide view into Finsbury Circus.

Salisbury House includes shop fronts at ground floor level, and above there are groups of three bays that are alternately ornamented. The high level balustrades are characteristic of the conservation area as are the formal arrangement of windows and bays.

London Wall Buildings is little altered, has no modern intrusions, and makes a strong contribution to the streetscape.



Blomfield Street

Blomfield Street

Blomfield Street was originally the east boundary of Lower Moorfields. It was called Broker Row until c.1860. Later it was renamed after Charles James Blomfield, Bishop of London in 1838-57, who had been rector of St Botolph without Bishopsgate earlier in his career.

The west side of the street is dominated by the imposing Edwardian offices of Finsbury Circus including **London Wall Buildings** which continues from London Wall round the corner into Blomfield Street.



Salisbury House, London Wall

31 Blomfield Street is a 19th century Portland stone building which was redeveloped in the 1980s but the original façade has been retained. There are shopfronts between rusticated columns which have been sensitively refurbished. There are arched windows and further rustication at first floor, followed by a giant order further up, including bays and Corinthian columns. The giant order is repeated on the curved corner of the building as Blomfield Street becomes Eldon Street. This building is highly prominent on the corner as longer views are possible from within the Broadgate complex.

Eldon Street

This was part of Dance the Younger's redevelopment of Lower Moorfields and formed the northern boundary of the City of London. It was built at the end of the 18th century as part of the City's former Finsbury Estate, and named after Lord Eldon, Lord Chancellor 1807-27. Eldon Street and South Place have a transitional character which begins with historic and contextual buildings at the east end, and become modern and larger towards the more commercial west end as it feeds into Moorgate.

6 Broad Street Place occupies the corner of Blomfield and Eldon Streets (see Blomfield Street above). It was designed by Gordon, Lowther & Gunton, in 1893-4. As Blomfield Street becomes Eldon Street, the façade changes in character, with the use of London stock brick above the first floor and plain window treatments reflecting the more domestic scale of Eldon Street.

Nos. 15-17 Eldon Street, New Liverpool House is an accurate modern recreation of a Flemish style building of the 19th century, by T.P. Bennett Partnership, 1988-91. It partners **Nos. 18-19 Eldon Street**, by Delissa Joseph circa 1893. This is five storeys plus triangular gables, with piers and floor strings in a mechanical grid. From this building there is then a step up to much taller 20th century rear ranges to Finsbury Circus.



Finsbury Circus garden prior to Crossrail temporary works

South Place

Eldon Street widens to the west and becomes South Place.

Nos 18-25 is a modern building in Portland Stone (1993) which takes much influence from no. 26-31, its listed neighbour, making it a good contextual building.

No 26-31 is the north elevation of No.16 Finsbury Circus (see Finsbury Circus above).

Further west, the 1980's north elevation of **Finsbury Circus House** was replaced in 2012 with a Portland stone facade articulated by large, projecting window bays. The contemporary appearance of the South Place elevation more closely reflects its modern counterpart on the north side of the street, than its listed neighbour to the east.

River Plate House has been demolished to make way for a new development designed by Wilkinson Eyre Architects, but part of the façade from the 1920s building on the site has been retained and incorporated into the new design. As part of the redevelopment scheme, 3 historic cast iron roundel crests that related to the Buenos Aires Great Southern Railway were removed from the railings and retained. 2 of the roundels will be mounded internally and a third will be fixed to the return of the new entrance with an explanatory plaque.

Moorgate

The street's northern section originated in 1415, when a causeway was built from the new gate along the west side of the marshy open space called Moorfields (hence its older names Moorfields Pavement or Finsbury Pavement: the latter still current for the part outside the City). Moorgate was named after the postern gate in the City wall leading out to the fens which was built by Thomas Falconer. The gate was repaired in 1472, rebuilt in 1672, and was later raised so that the Trained Bands could march through with their pikes upright. It was demolished in 1762 and the stones were used to prevent London Bridge being washed away by the tide. The modern street was laid out in the 1840s to give access to the New London Bridge.

For centuries this area was used only for winter skating or quarrying brick-earth for the City wall repairs of 1477. Drainage was achieved by dumping rubbish to raise the ground. A part of the area was set aside for archery in 1498, and when Stow wrote (1598) Moorfields was 'a garden to the City...for citizens to walk and take the air and for merchants' maids to dry clothes in.' in 1605-13 it was laid out as a park, with formal avenues and trees. Hooke's Bethlehem Hospital rose on its south side in 1675-6, but wholesale development began only in 1778, when Finsbury Circus was laid out on the north part, to Dance the Younger's plan.

No. 110-120 Moorgate is a modern block that is uncharacteristic of the conservation area in terms of materials and horizontal emphasis. Permission has been granted for a replacement building on the site which is more contextual in terms of its massing and materials.

See Finsbury Circus above for **Britannic House**

Electra House, 84 Moorgate – (now part of London Guildhall University), dominates the street. It was built in 1900-3 by Belcher & Joass, for the Eastern Telegraph Company. It comprises six storeys, with a giant order high up, and an octagonal central dome set over a concave section above the main cornice. The relief diminishes from bulging stone bands on the ground floor to degrees of channelling above, but the effect is not subtle. There is sculpture dotted about the facade, but its impact is slight on such a scale. There are free Ionic columns to the portal, with little dolphins in the bronze capitals, and more columns to the double-height barrel-vaulted entrance hall. The building has been subject to some internal refurbishment and further work is proposed. The heavily modelled ground floor contains narrow shops, an arched double height central entrance with niches in the reveals and decorative glass panels in the upper part.

No. 72 Moorgate/115 London Wall - Following bomb damage, an extension to Electra House designed by RE Enthoven and RJ Monk was built in 1959. Described by Pevsner as well composed and attractive, the buildings later style contrasts with the character of the conservation area, although the materials are sympathetic and the heights of the elevations are consistent with its neighbours.



Bandstand in Finsbury Circus Garden

7. Land uses and related activity

The area is mainly commercial in use with some educational use, with a large landscaped open space/garden which is mostly used by office workers and extremely popular at lunchtimes. Music festivals are hosted here during the summer months using the bandstand that was erected in 1955 close to the west entrance.

8. Architectural character

The area is dominated by fine, classically inspired buildings of the late nineteenth and early twentieth century. These buildings are mostly designed in Portland stone with steeply pitched slate roofs although there are other materials, particularly Bath Stone used on Salisbury House and brick used in some buildings on Eldon Street which reflect the lower and more domestic scale of the streets between Finsbury

Circus and Finsbury Square. There are a number of late twentieth century buildings which have sought to respect the scale and pattern of development in this area. The frontages to Finsbury Circus are set back from the back edge of the pavement by front areas, some of which are defined by railings. Many of these buildings have raised entrances and grand scale ground floors although the impact of these are off-set by the solid to void ratio, regular window openings, rusticated columns and other detailing such as string courses. In general, the scale and proportions of the buildings respond to the classical proportion and layout of the Circus and the form follows the oval design of the garden.

Architects, styles and influences

Lutyens has a major influence on the area, with Britannic House a significant building on the north western corner, with elevations to the garden, West Street and Moorgate.

Building ages

The majority of the buildings date from the 19th century, with some 20th and 21st century insertions.

9. Local details

Iron railings delineate and emphasise the boundaries throughout the area.

Sculpture and carving embellishes the facades throughout the conservation area. Notable examples are the sculptures on Electra House (now part of London Guildhall University), by George Frampton, F.W Pomeroy, Alfred Drury and William Goscombe John. There are also fine examples of sculpture on Britannic House, by Francis Derwent Wood and Messrs Broadbent & Sons.





10. Building materials

The predominant building material in the conservation area is Portland stone. The exception being Salisbury House which is constructed in Bath stone. Some buildings have brick elevations, in particular on the north side of the conservation area, which indicates it was historically of lesser importance and constructed in a more domestic scale.

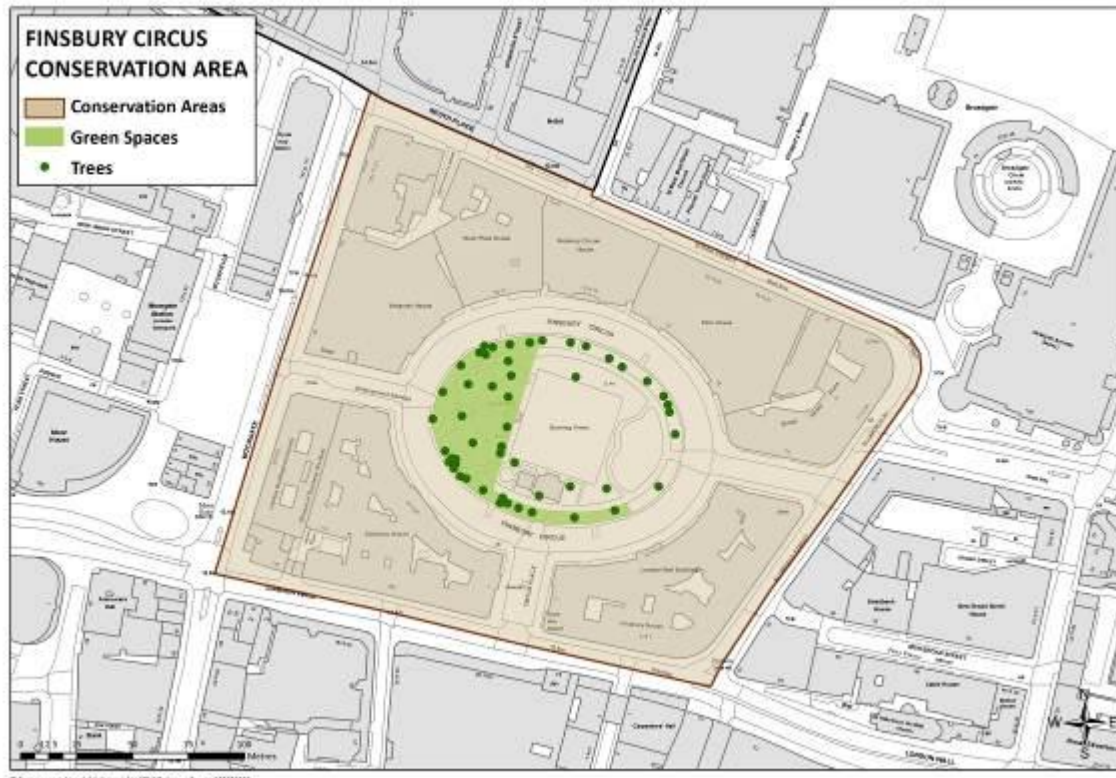
11. Open spaces and trees

Finsbury Circus Garden is at the centre of the conservation area geographically, but also in terms of its character. The Grade II listing as a Registered Historic Park and Garden by Historic England for its Historic interest reflects this importance. There are entrances to the gardens on the north, west, south and east sides through early C20 gates set in the railings. The original arrangement was through gates in the north-west, south-west, south-east and north-east corners and was altered to the present layout in the early C20. Following the boundary, but separated from the encircling roads by a ring of dense shrubbery and tree planting, is a perimeter walk, as laid out in the early C19.

The central area of the gardens is occupied by a lawn, with serpentine paths, following the early C19 pattern, leading off the outer walk, across the lawn which has randomly placed beds of shrubs to the west, and formal bedding to the north and east. The centre of the gardens is occupied by a bowling green (1925) surrounded by a low box hedge, and a pavilion (built in 1968, when the bowling green was enlarged, as a bowling pavilion and wine bar) to the south. This pavilion replaced an early C20 bowling hut, greenhouse and tool shed. To the west of the Bowling Green is a bandstand (erected in 1955 and restored in the 1990s), with a railed seating area, which was part of the early C20 developments that replaced the shrubbery in this area. It is paved with York stone (laid out in the 1990s to replace asphalt) and surrounded by low walls. On the lawn to the north of the bowling green is a pink granite drinking fountain (listed grade II), designed by John Whitehead and Son, Westminster, in 1902, with a shelter based on the design of a well by Philip Webb for William Morris' 'Red House' in Bexley Heath.

The large mature Plane trees provide contrasting patterns of light and shade over much of this space throughout the seasons and provide scale against the buildings surrounding the Circus. In some measure the trees contribute to lowering the noise level within the garden. The gently sloping grassed area with formal flower beds in the central eastern area of the gardens is one of its main features and there are further grass areas and flower beds throughout the space.

The Crossrail project is having an effect on this area as there are major works in progress which are envisaged to be completed by 2018. As a result of these works, part of the garden has been closed to facilitate the construction of an access shaft for the new Liverpool Street Station as part of the Crossrail development. The Crossrail Act requires that the garden be reinstated.



12. Public realm

The public realm within the conservation area is dominated by the railings which delineate the gardens at the centre of the area, and the surrounding buildings, many of which also have railings at their boundaries. Elsewhere on the more commercial fringes of the conservation area there is less public realm embellishment as the streets are more functional and less decorative.

Within the gardens the public realm is enhanced by a drinking fountain, gazebo and bandstand which contributes to the character of the garden as a London square.

Management Strategy

The management strategy sets out the position regarding the wider policies and guidance concerning the preservation and enhancement of Finsbury Circus. Future development schemes and enhancement projects will need to take account of these policies in relation to the special architectural and historic interest of the conservation area, as detailed in the above character summary. Significant characteristics of Finsbury Circus include its 19th century buildings and their relationship with the garden at the centre of the area.

Documents produced by the City of London are available on the website www.cityoflondon.gov.uk

14. Planning Policy

National policy

The Civic Amenities Act, 1967, gave local authorities the power to designate conservation areas, and these powers are now contained in the Planning (Listed Buildings and Conservation Areas) Act 1990. The Act (section 69 (1) (a)) defines a conservation area as '...an area of special architectural or historic interest, the character and appearance of which it is desirable to preserve or enhance'. Section 71 (1) of the Act requires the local planning authority to "...formulate and publish proposals for the preservation and enhancement of any parts of their area which are Conservation Areas." See www.legislation.gov.uk

The Government's planning policies are contained within the National Planning Policy Framework (NPPF), which came into force on 27 March 2012. Historic environment policies are detailed in chapter 12 which sets out the requirements for local authorities and applicants in relation to the conservation of heritage assets, including conservation areas. See www.communities.gov.uk. NPPF historic environment policies are supported by the Historic Environment Planning Practice Guide (2010), produced by Historic England and endorsed by the Department for Culture, Media and Sport. See www.english-heritage.org.uk

London-wide policy

The London Plan (2011) and Draft Further Alterations (2014) forms part of the statutory development plan for the City of London and needs to be taken into account when considering development within the conservation area. Key policies to consider are: policies 7.8 Heritage assets and archaeology and 7.9 Heritage-led regeneration. See www.london.gov.uk

City of London Corporation policy

Planning policy in the City of London is contained within the Local Plan which was adopted in January 2015. The Local Plan includes policies for Development Management, which will be taken into account when deciding applications for planning permission. See www.cityoflondon.gov.uk Development proposals within Finsbury Circus Conservation Area have to be considered in the context of the policies in the Local Plan. Within this framework, particular account will need to be

taken of Core Strategic policies, CS10 'Design', CS12 'Historic Environment', CS13 'Protected Views', CS19 Open Spaces and Recreation, CS20 'Retailing', and CS21 'Housing'.

In addition to policy CS10 Design, special attention should also be paid to the Local Plan policy DM10.6 'Advertisements'. This policy seeks to encourage a high standard of design and a restrained amount of advertising, in keeping with the character of the City, and to resist excessive or obtrusive advertising, inappropriate illuminated signs and the display of advertisements above ground level. Other key policies in the Local Plan are: DM12.1 'Managing change affecting all heritage assets and spaces'; DM12.2 'Development in conservation areas', DM12.3 'Listed Buildings' DM 12.5 Historic parks and gardens and DM10.5 'Shopfronts'.

Protected views

The London Plan and the Local Plan seek to protect strategic views which are defined within the Mayor's SPG – the London View Management Framework (LVMF) 2012.

The City of London Protected Views SPD (2012) outlines protected views of St Paul's Cathedral, the Monument, Tower of London World Heritage Site and other historic landmarks and skyline features protected and managed by planning policies in the Local Plan and Mayor's London Plan.

In Finsbury Circus the following issues need to be considered:

Protected Vistas from Westminster Pier (8A.1) and King Henry's Mound, Richmond Park (9A.1) are relevant to the Finsbury Circus CA. The Wider Setting Consultation Area (Background) of both Protected Vistas crosses the Finsbury Circus CA. The Westminster Pier Protected Vista consultation threshold plane rises from 68.4m AOD to 71.9m AOD as it crosses the area from SW to NE. In the case of the King Henry's Mound Protected Vista, the consultation threshold plane is constant at 52.1m AOD as the protected vista crosses the area from SW to NE.

Relevant LVMF River Prospects to the Finsbury Circus CA include:

- River Prospect 15B: Waterloo Bridge (downstream)
- River Prospect 16B: The South Bank (Gabriel's Wharf viewing platform)
- River Prospect 17B: Golden Jubilee / Hungerford Footbridges (downstream)

The character summary identifies a number of distant and local views that contribute to the character of the conservation area. Proposals will be assessed for their potential effect on these and other views of significant individual buildings, townscape or skylines.

Sustainability and climate change

The City of London Corporation is committed to being at the forefront of action in response to climate change and other sustainability challenges that face high density urban environments. In particular, areas will need to be resilient to warmer wetter winters, hotter drier summers and more frequent extreme weather events.

In adapting to meet these challenges, it is important that sustainable development is sensitive to the historic environment. Development, including the incorporation of climate change adaptation measures, should have regard to the need to protect the historic significance of heritage assets.

Issues specifically relevant to Finsbury Circus include:

- Finsbury Circus garden is a Site of Local Importance for Nature Conservation
- The open space of Finsbury Circus, contributes to the biodiversity of the conservation area (see Management of Open Spaces and Trees). Part of Finsbury Circus Gardens has been closed for Crossrail works. The garden and landscaping will be reinstated following the completion of the works.
- In order to minimise the risks of flooding elsewhere in the City, new development schemes will be expected to make use of Sustainable Drainage Systems (SuDS) including rainwater harvesting systems and green roofs. SuDS designs will need to be assessed for their wider implications beyond the conservation area boundary.

The Local Plan Core Strategic policy CS15 provides guidance on sustainable development and climate change and policy CS18 on SuDS. Associated development management policies provide more details of the City's requirements. The City has also produced a Climate Change Adaption Strategy (revised and updated January 2010).

15. Access and an Inclusive Environment

The City of London Corporation is committed to creating an environment suitable for everyone. Opportunities will be taken where possible to provide an inclusive environment and improve accessibility in ways that enhance the character and appearance of the conservation area. This may include improving access to buildings and treating road and pavement surfaces in materials that are sympathetic to access and in keeping with the appearance of the area. As technology evolves and experience in finding solutions to access barriers grows the City Corporation believes that with thought and discussion a solution can be found to ensure that the needs of all users are met.

16. Environmental Enhancement

The City's Local Plan, policy DM10.4, provides guidance on the design and implementation of enhancement schemes for highways, the public realm and other spaces. The policy requires specific regard to be paid to the City's heritage, retaining and identifying features that contribute positively to the character and appearance of the City. Further detailed guidance is set out in the City Street Manual (April 2005). The main principles set out in the manual provide the framework for the City Corporation's vision for the City's streets. The principles are to:

- Rationalise street furniture.
- Improve the pedestrian experience.
- Enhance paving and surfaces.
- Introduce more trees and planting.
- Preserve historic character.
- Create an inclusive environment.
- Maximise the sustainability of each project.

These principles, detailed guidance and history and evolution of streets and spaces in the City are set out in detail in the manual.

17. Transport

Much work has already been done on reducing motor vehicle traffic in the City, including Finsbury Circus.

- The Mayor's congestion charging zone scheme has significantly reduced motor vehicle traffic in Central London.
- The Mayor's low emission zone scheme has further reduced numbers of the most-polluting heavy vehicles across London.
- In adopting its Local Plan the City Corporation has refined its highway hierarchy to further reduce the adverse impacts of motor vehicle traffic, including on the valued character of the City's conservation areas, and will continue to reduce the impact of traffic management infrastructure wherever possible.

Further details about transport proposals, including the City of London Cycle Parking Strategy, and Rail Strategy are available on the website. See www.cityoflondoncity.gov.uk

18. Management of Open Spaces and Trees

Trees, gardens and other green spaces make a strong contribution to the character and appearance of Finsbury Circus and will be enhanced, where appropriate, when opportunities arise.

Policy CS19 in the Local Plan identifies the City of London's policy on Open Spaces and Recreation. In particular the policy commits to 'Increasing the biodiversity values of open spaces, paying particular attention to sites of importance for nature conservation...'

The City of London Open Space Strategy SPD (2015) details the existing open spaces in the City, what spaces are to be provided in future, and how these could be delivered. The City of London Biodiversity Action Plan 2010-2015 (2010) outlines the importance of the City's urban green spaces, which in Finsbury Circus includes public gardens, shrubberies and large mature London plane trees. In addition, the City Corporation has published a Habitat Action Plan (HAP) for Urban Green spaces, Churchyards and Cemeteries, and for Built Structures.

The City of London Tree Strategy SPD (2012), Parts 1 (SPD) and 2 (guidance), sets out a strategy for the protection, maintenance and increase in privately owned trees and City Corporation owned and managed trees within the City of London. The location of trees or the potential loss of trees in the townscape may have an impact on the setting and views of heritage assets. It is important that this issue is considered and that significant harm is not caused to the setting of heritage assets.

Trees in the conservation area are protected under section 211 of the Town and Country Planning Act 1990 (as amended). Anyone proposing to carry out works to a tree in a conservation area must give six weeks' notice to the local planning authority of their intention to do so prior to undertaking such works.

There are currently no Tree Preservation Orders (TPOs) in Finsbury Circus conservation area, although the City Corporation will give further consideration to TPO designation in accordance with the Tree Strategy.

19. Archaeology

The City of London is the historic centre of London and has a rich history with monuments and archaeological remains surviving from all periods. It has an historic landscape which has shaped and influenced the modern townscape. There has been almost continuous occupation of the City from the initial Roman settlement and there is some evidence of earlier occupation. The development of the City is contained in the visible and buried monuments and archaeological remains. The history of settlement has led to the build-up and development of a very complex, and in some areas, deep archaeological sequence. Later building development and basement construction has partly eroded the archaeological evidence, and in some areas remains have been lost with no record or an incomplete record of only part of a site.

Due to the complex layering of remains above and below ground, the entire City is considered to have archaeological potential unless it can be demonstrated that archaeological remains have been lost, due to basement construction or other ground works.

Where development is proposed which involves new groundworks, an historic environment assessment, including an assessment of the archaeological potential and impact of the proposals will be required as part of the planning application. Where significant remains survive, consideration will be given to amendments to the proposals to ensure that disturbance to archaeological remains is minimised or reduced.

The City Corporation will indicate the potential of a site, its relative importance and the likely impact to a developer at an early stage so that the appropriate assessment and design development can be undertaken. Developers should refer to Planning Advice Note 3: Archaeology in the City of London, and Conservation Areas in the City of London: A General Introduction to their Character for further information.

Alterations to open spaces, provision or maintenance of utilities by statutory undertakers, and road and rail proposals are also likely to affect archaeological remains. The upper layers of roads immediately beneath the pavement and road surface will have been partially disturbed by the provision of sewers and services; otherwise these areas, because they have not been built on represent a valuable part of the archaeological resource.

There is high archaeological potential in Finsbury Circus, including:

- Evidence of the upper Walbrook Valley and river system
- Evidence of Roman and medieval defences including London Wall and ditch sequences
- Evidence of Roman burials and settlement pattern, including roads
- Deposits of Moorfields Marsh, with good environmental and organic preservation
- Medieval and late medieval drainage systems, rubbish dumping and land reclamation
- Layout of Finsbury Circus and gardens.

20. Enforcement

Suspected potential breaches of planning control regulations are investigated in accordance with the City of London Planning Enforcement Standards, August 2013. This sets out the manner and timescales in which issues will be investigated, and is available on the City of London website.

21. Condition of the Conservation Area

The buildings and public realm of Finsbury Circus are generally in good condition and maintained to a high standard although part of the garden is temporarily in use as a Crossrail works site. Potential pressures in the conservation area have been identified as new development and utilities replacement works, although these do not threaten its character. The condition of the conservation area is judged to have improved in recent years, and is expected to further improve in coming years with the reinstatement of the gardens when Crossrail works are complete. Planning applications will be judged against the local, regional and national policies and guidance identified above, and the loss of buildings and features that contribute to the character of the area will be resisted accordingly.

Further reading and references

Bradley, Simon, and Pevsner, Nikolaus, The Buildings of England London 1: The City of London (1997)

Philip Ward-Jackson, Public Sculpture of the City of London (2003)

Alastair Service, London 1900 (1979)

Ben Weinreb and Christopher Hibbert (ed), The London Encyclopaedia (1983)

Historic England, Understanding Place: Conservation Area Designation, Appraisal and Management (2011)

<https://www.historicengland.org.uk/>

Historic England, Seeing the History in the View (2011)

[Historic England website \(see above\)](#)

Historic England, The Setting of heritage assets (2011)

Historic England website (see above)

Historic England climate change guidance and resources

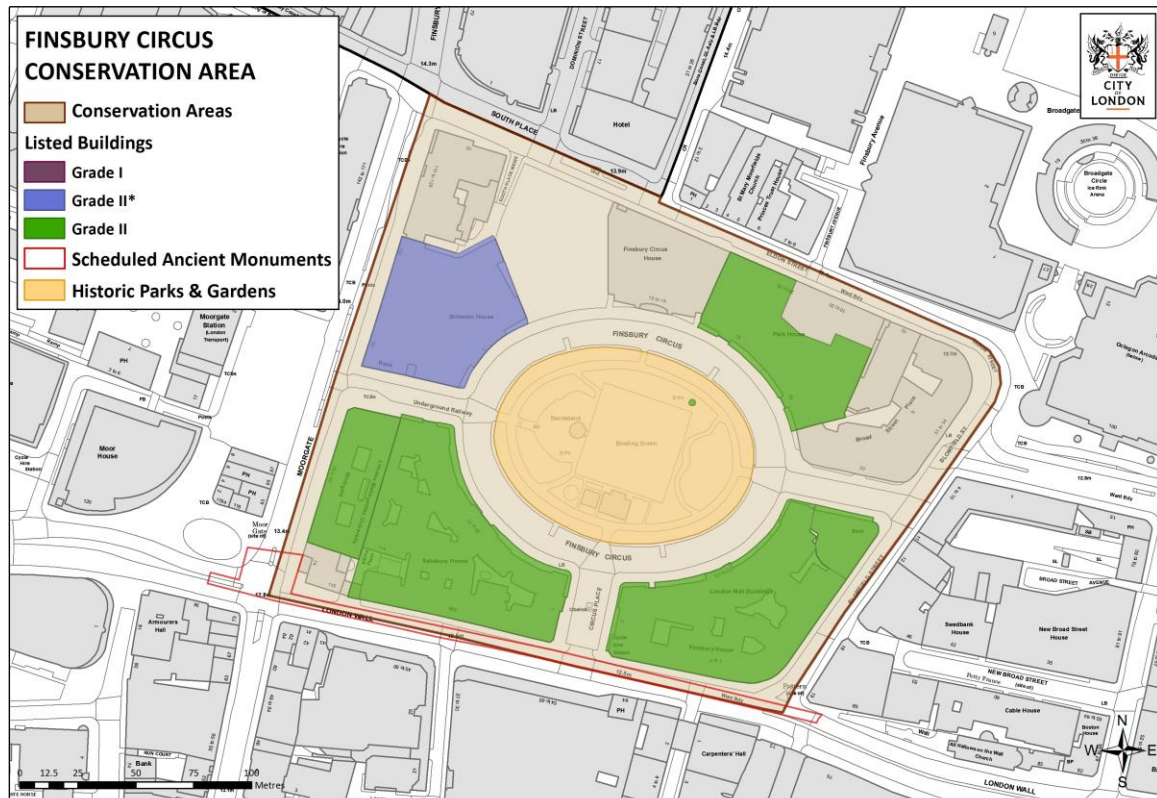
<https://www.historicengland.org.uk/advice/planning/local-heritage/helm-redirect>

Historic England climate change website for property owners

<https://www.historicengland.org.uk/advice/your-home/saving-energy/>

Appendix

Designated Heritage Assets



Correct February 2015

Listed Buildings

Street	Number/name	Grade of listing
Finsbury Circus	1-6 (Britannic House/Lutyens House)	II*
	Drinking fountain and shelter, north side of gardens	II
	16 and 18, Park House and Garden	II
	25, London Wall Buildings	II
	31, Salisbury House	II
Moorgate	Business School, London Metropolitan University, 76-92 Moorgate	II
	94 -100 (see also 1-6 Finsbury Circus)	II*
Eldon Street	26-31 (see also 16 and 18 Park House and Garden House)	II

Scheduled Ancient Monuments

London Wall: remains of Roman wall and conduit and medieval postern, Blomfield House to site of Moor Gate

Additional considerations

Finsbury Circus is listed as a Registered Historic Park and Garden at Grade II by Historic England, which is a material consideration in the planning process. It is also protected under the London Squares Preservation Act 1931.

Blue Plaques and Plaques

- Site of St Mary Moorfields – Pro Cathedral of the Roman Catholic Church, 1852-1870
- London Wall – Finsbury Circus – Site of Bethlehem Hospital
- London Wall – site of Moorgate
- Museum of London Wall walk plaque



Contacts

Department of the Built Environment

City of London
P.O. Box 270
Guildhall
London EC2P 2EJ

Tel: 020 7332 1710

Email: plans@cityoflondoncity.gov.uk

Website: www.cityoflondoncity.gov.uk

The London Metropolitan Archives

40 Northampton Road
Clerkenwell
London EC1R 0HB

Tel: 020 7332 3820

Email: ask.lma@cityoflondoncity.gov.uk

Website: www.cityoflondoncity.gov.uk/lma



The City of London Corporation is the local planning authority for the financial and commercial heart of Britain, the City of London. It is committed to maintaining and enhancing the status of the business City as one of the world's three leading financial centres, through the policies it pursues and the high standard of services it provides. Its responsibilities extend far beyond the City boundaries and it provides a host of additional facilities for the benefit of the nation. These range from the Central Criminal Court, the Old Bailey, to the famous Barbican Arts Centre and open spaces such as Epping Forest and Hampstead Heath.

Among local authorities the City of London Corporation is unique. Not only is it the oldest in the country, combining its ancient traditions and ceremonial functions with the role of a modern and efficient authority, but it operates on a non-party political basis through its Lord Mayor, Aldermen and Members of the Court of Common Council.

The City of London Corporation: a unique authority for a unique City.

City of London

Foster Lane Conservation Area

Draft Character Summary and Management Strategy SPD

Introduction.....	3
Character Summary	4
1. Location and context.....	4
2. Designation history	5
3. Summary of character	5
4. Historical development	6
5. Spatial analysis.....	11
6. Character analysis	14
7. Land uses and related activity.....	19
8. Architectural character	19
9. Local details	20
10. Building materials	21
11. Open spaces and trees	21
12. Public realm	22
13 Cultural Associations	22
Management Strategy	23
14. Planning Policy	23
15. Access and an Inclusive Environment	25
16. Environmental Enhancement.....	26
17. Transport	26
18. Management of Open Spaces and Trees	27
19. Archaeology	27
20. Enforcement	28
21. Condition of the Conservation Area	28
Further reading and references	29
Appendix.....	30
Designated Heritage Assets.....	30
Contacts	32

Introduction

The present urban form and character of the City of London has evolved over many centuries and reflects numerous influences and interventions: hence the character and sense of place is unique to that area, contributing at the same time to the wider character of the City.

This character summary and management strategy provides an understanding of the significance of the conservation area by identifying and analysing its principal characteristics. It does not include specific detail about every building and feature within the area, and any omission from the text should not be interpreted as an indication of lesser significance. The character summary and management strategy has been prepared in line with the Historic England document *Understanding Place: Conservation Area Designation, Appraisal and Management* (2011).

This document is proposed to be adopted as a Supplementary Planning Document. It should be read in conjunction with the City of London Local Plan and other guidance, including 'Conservation Areas in the City of London, A General Introduction to their Character' (1994) which has more information on the history and character of the City.



Wax Chandlers' and Goldsmiths' Halls

Character Summary

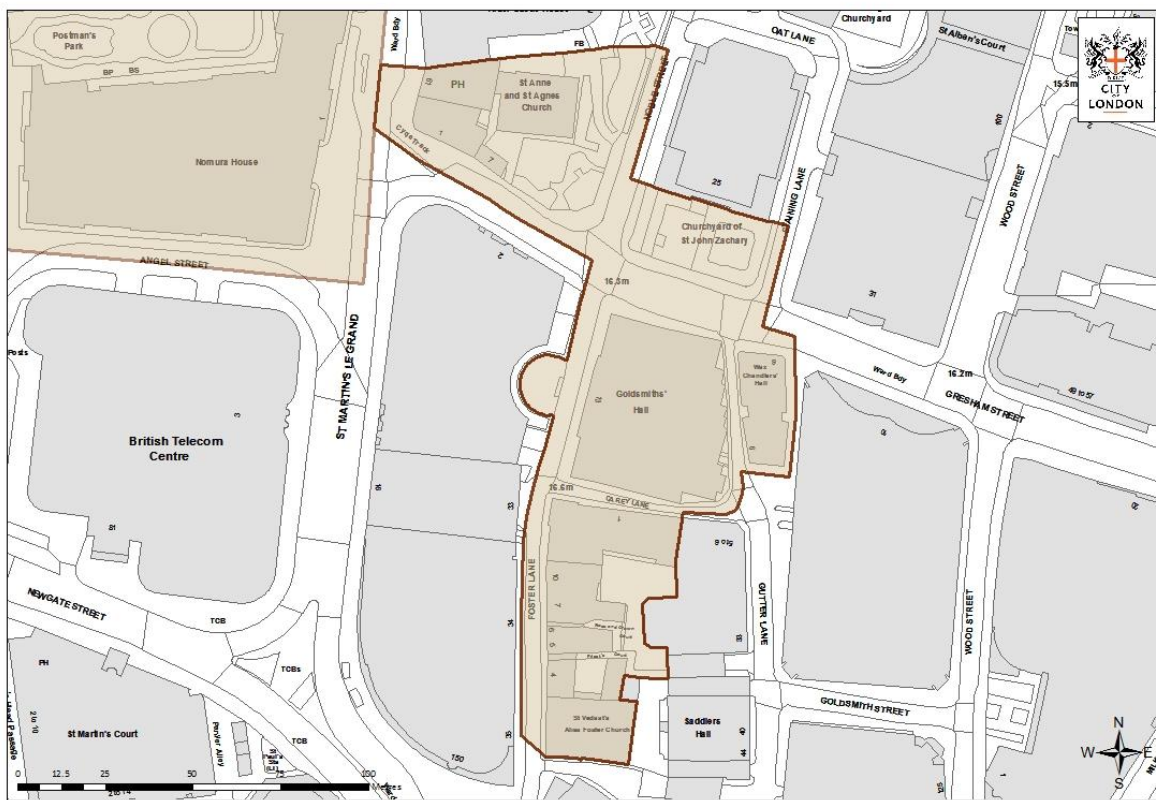
1. Location and context

Foster Lane Conservation Area is in the centre of the City of London. It is situated to the west of the Guildhall.

Foster Lane Conservation Area is located between St Paul's Cathedral and the Guildhall, bound by Aldersgate Street, Noble Street, Staining Lane, Gresham Street, Gutter Lane and Foster Lane.

It covers an area of 11,246 sq. metres and is located within Cheap, Bassishaw and Aldersgate Wards.

Foster Lane Conservation Area shares a boundary with Postman's Park Conservation Area on its western side. St Paul's Conservation Area lies a short distance to the south, with Bow Lane Conservation Area to the south and Guildhall Conservation Area to the east.



Boundary Map

2. Designation history

16 June 2007 Foster Lane Conservation Area was a new designation as part of the Conservation Area Boundary Review.

3. Summary of character

The characteristics which contribute to the special interest of Foster Lane Conservation Area can be summarised as follows:

- A small linear area, based on medieval Foster Lane and comprising a gently curving street, alleyways and open spaces;
- The massing, rhythm, material and architectural detailing reflect the neo-classical style which is a vital element of the City's character and appearance;
- The intimacy of scale is maintained by the relationship of a narrow street plan with open spaces and buildings that respect it;
- The concentration of Livery Halls in the area reflects a use that is unique to the City and its character. Together with churches, churchyards, open spaces and new buildings, the area reflect both the historic evolution of the City and its role as the financial centre of London.

Details of features and characteristics which help to define the special interest of the conservation area are described below.



4. Historical development

Early history

The area lies within the bounds of the Roman City of Londinium where the first Roman occupation dates to approximately AD 49-52. Extensive evidence of Roman activity has been recorded in the area including the Roman City wall and ditch; roads, surfaces, bridges, a well and other structures. At Foster Lane evidence has been recorded of buildings and quarrying. A Roman road linking the main west road with the southern gate to the Roman fort has been recorded beneath the east side of Foster Lane. Massive masonry footings seen in 1830 beneath Goldsmiths' Hall may have been part of a podium for a Roman temple or shrine; a 2nd century altar from the site is preserved in the Hall. At Gutter lane, buildings from the Roman period were identified, as well as a road and a 1st century mosaic which was found during sewer digging in the 1840s. All of this evidence indicates the importance of the City during this early Roman period.

By the middle of the 5th century, London's role as an administrative centre and port had ceased. Although the defensive wall of the City may have remained in good repair, the layers of dark earth found overlying Roman remains on many City sites suggests that much of the area had either been cultivated or lain waste.

There is little evidence in the area for continuity of urban life between the demise of Roman Londinium and the Saxon re-establishment in the 9th Century. Road layers and stake holes have been identified at Foster Lane, and at Noble Street. Dark earth and pottery have been recorded in archaeological work.

Medieval

The first large-scale resettlement of the City dates to the 9th and 10th centuries, after the re-foundation of the walled town by Alfred the Great, utilising the defensible area within the Roman City walls. At this time street plans were laid out in the Queenhithe area between the river and the market at Cheapside.

In the Medieval period the majority of the population of London resided within the walls, and the City became increasingly important in terms of both its economic and political status. The Roman walls were maintained and re-built during this period, and the street plan developed. Gutter Lane, a corruption of the 12th century family name (Goudren, Guthurum or Godrune), was originally known as Goudron and later as Gutheran Lane. Saddlers Hall was on the west side and the Broderers' Hall (The Worshipful Company of Broderers' [Embroiderers]) is known to have stood at Gutter Lane from circa. 1520.

Of the several churches in the area, St Vedast-alias-Foster was first mentioned in 1170 (re-built in 1519, further repaired in 1614, with interior reconstruction in 1953-63). St Anne and St Agnes dates from 1137, when it was known as St Agnes and was granted to the Dean and Chapter of St Martins-le-Grand. In a will from the later 13th

century it was referred to as St Anne de Aldredesgate and by 1460 it is named after both saints. There are thought to have been approximately 300 people living in the parish of St Anne and St Agnes in around 1500.

In the 13th Century there were 4 churches in the Foster lane area. In addition to St Vedast and St Anne and St Agnes, there were two churches that have not survived. Modern Gresham Street was the site of St John Zachary. It was first referred to in AD 1120 when the canons of St Paul's gave the Church of St John the Baptist to the Monk Zachary. It was subsequently given his name to distinguish it from St John the Baptist, Walbrook. The building was rebuilt in 1390, repaired several times and enlarged in the 17th century, before being destroyed in the Great Fire of London. The former churchyard is now incorporated in a garden created by the Goldsmiths' company. The second church was St Leonard's church which stood on the west side of Foster Lane and served a large parish up until its destruction in the Great Fire.

Of particular importance to the development of the area was the concentration of crafts and guilds. One of the most notable buildings in the area is Goldsmiths' Hall. The Goldsmiths' Fraternity received its first charter in 1327, and the first hall on the present site, acquired in 1339, is the earliest recorded of any Livery Company. In 1300 gold and silver were first hallmarked with a leopard's head by the wardens of the craft. The Guild subsequently became one of the 'Great Companies' It had absolute responsibility for the quality of gold and silver objects (later adding platinum) which had to be marked in Goldsmiths' Hall (Hallmarking) before they could be sold. The guild is also responsible for determining that the precious metal content of the coin of the realm does not fall below the legally prescribed minima, an operation carried out in the Trial of Pyx each year since 1248. The practice of using promissory notes grew up among the Goldsmiths' of the 17th century and was the forerunner of modern banking, developed by the goldsmith, Sir Francis Child.

The first Goldsmiths' Hall stood on the east side of Foster Lane, on the site of the former mansion of Nicholas de Segrave, brother of the Bishop of London. It was rebuilt in 1407 by Sir Drue Barentyn and included a courtyard, an assay office, vaults, an armoury and a granary.

On the neighbouring site in 1501 the Wax Chandlers' Company acquired the 'Cock on the Hoop', an alehouse and brewery, with shops that had accommodation above. Over a period of years the buildings were converted into a livery hall, including a meeting hall, a parlour, kitchen and buttery. By 1528 the Hall was ready for use. A new hall was built in 1657 but much of it was damaged ten years later in the Great Fire.

Seventeenth and eighteenth centuries

The Great Fire of London which began on the night of 2nd September 1666 had a significant effect on the area. By the time the fire was extinguished, 400 acres had been burned within the City. 87 churches had been destroyed, together with 44 livery halls and 13,200 houses. Of the 4 churches in this area; St Vedast, St Anne and St Agnes, St Leonard and St John Zachary, only the former two were subsequently rebuilt.

On the 'Agas' map of 1603, the Church of St Anne and St Agnes has a short square tower at its west end, but was later destroyed in the Great Fire. During this time, services were held in a temporary building within the ruins. The church was rebuilt between 1676 and 1687 by Christopher Wren, who incorporated the lower part of the medieval tower into the new building with possible contributions by Robert Hooke. The small brick church is of an unusual design in London, being based on a Greek cross, it utilises a vaulted square within a square, a formula based on the Nieuwe Kerk in Haarlem in the Netherlands. John Wesley is said to have preached at the church twice in 1738.

During this period a new Goldsmiths' Hall was constructed on the same site by Nicholas Stone in 1634-6. It was used as the exchequer by Parliamentarians during 1641-60, was subsequently damaged by the Great Fire, and restored by Edward Jarman in 1669.

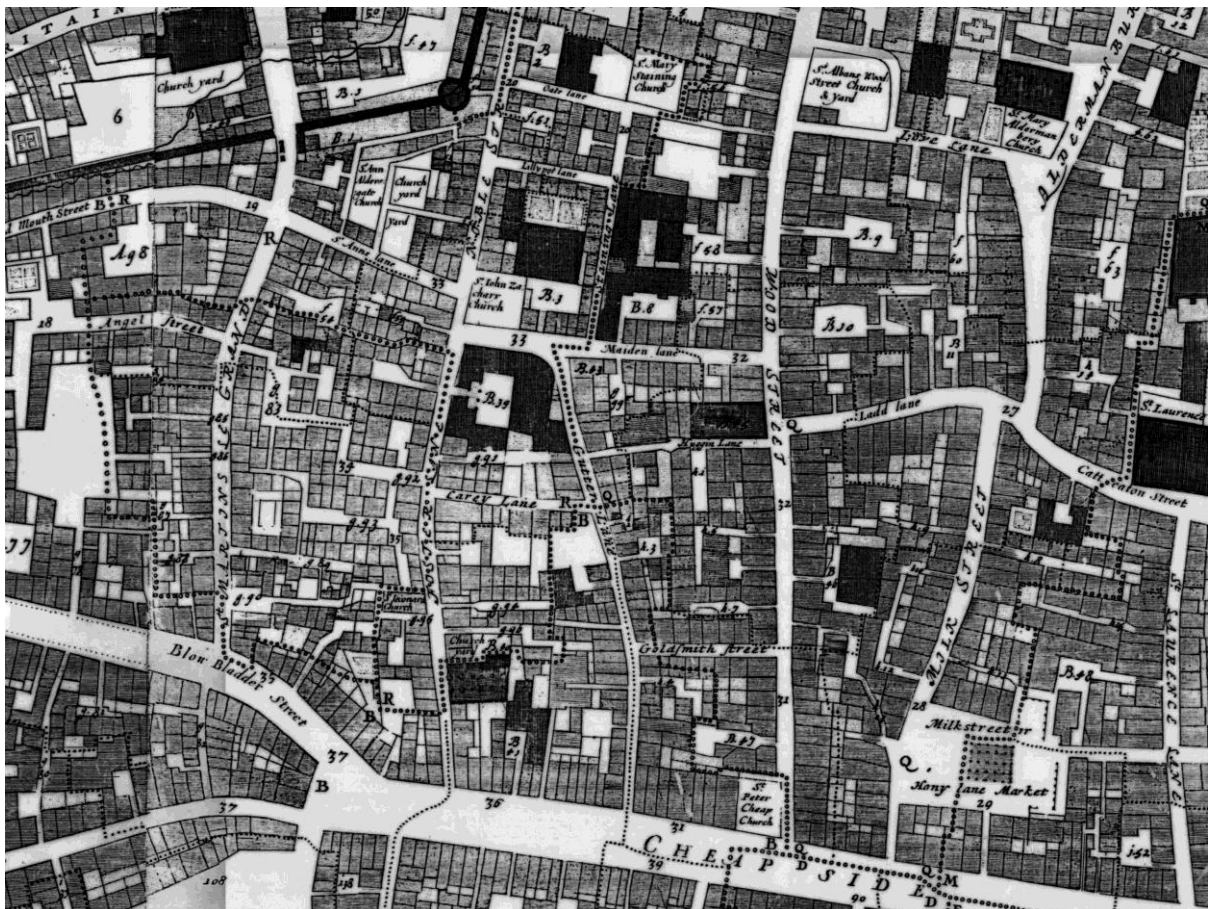
Between 1700 and 1715 the area supported 32 different crafts in the parish of St Anne and St Agnes including a shoemaker, a draper, a tailor and a haberdasher. Maps dating from the mid-16th century clearly show that the street plan has changed little from this period; however there was further development in the form of Noble Street; probably named after Thomas Le Noble who owned land here in the 14th century, although through the Middle Ages it was also referred to as Foster Lane. In the 16th century Sir Nicholas Bacon lived here; and in the 17th century it was home to the Lord Mayor, Robert Tichborne, who signed Charles I's death warrant. Scriveners Hall was in Noble Street from 1642 to 1730 and Coachmakers Hall until its destruction in the 2nd World War.

Aldersgate Street, on the edge of the conservation area, was named after Alders Gate which stood opposite no.62. The Church of St Botolph Aldersgate, mentioned in 1135, is the first recorded building here, and several Elizabethan noblemen had their mansions here.

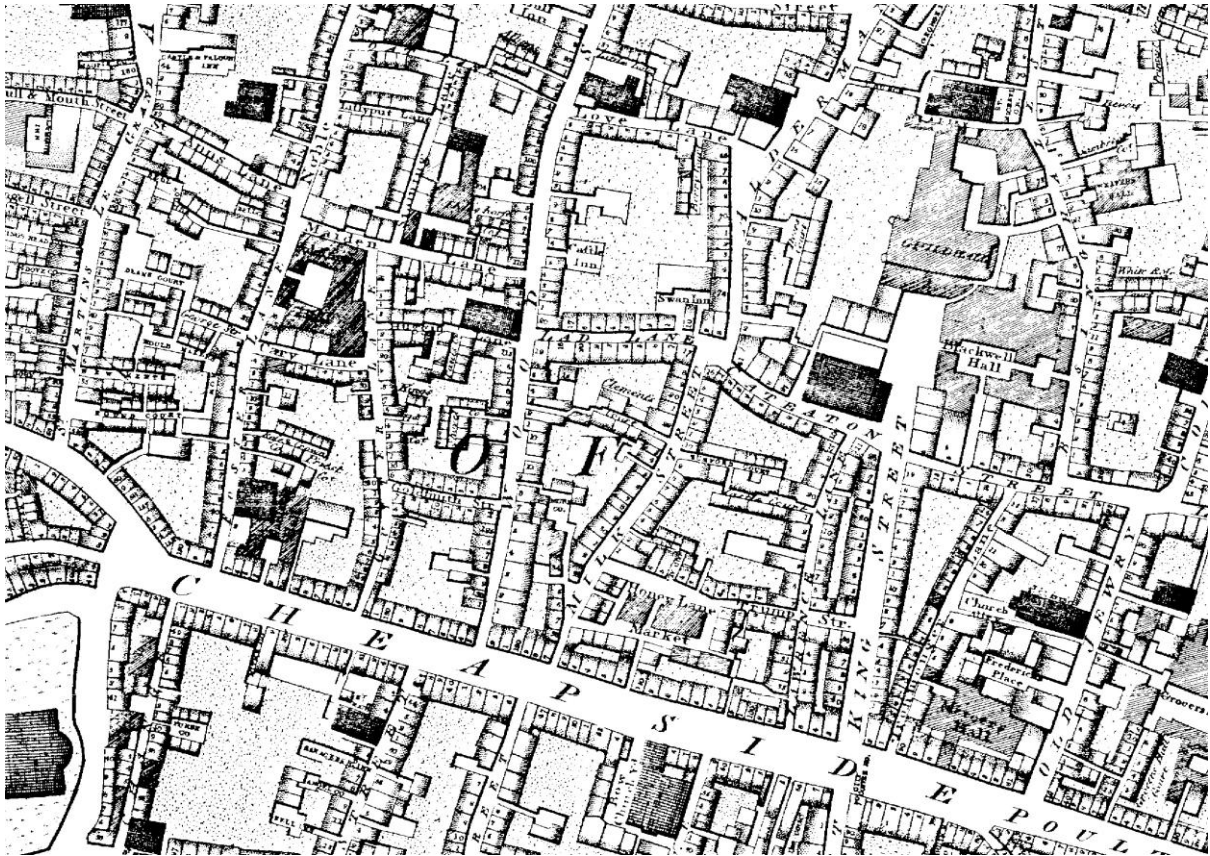
Rebuilding after the Great Fire was forbidden until owners had cleared debris from the roadway and established their claim to the land. A Committee considered redevelopment plans, among which were those of Christopher Wren and John Evelyn, both rejected as impractical for a commercial City. By November 1666, the commissioners had drawn up Bills to give the City authorities power to deal with drainage, water supply and street cleaning. A coal tax was levied to raise revenue for rebuilding public buildings. Private houses were to be rebuilt with two storeys for by lanes, three storeys along the river and for streets and lanes of note, four storeys for high streets and mansion houses for citizens of extraordinary quality. By 1672 most

of the private houses were completed and life and trade had revived. The ward map of 1740 shows that the entire conservation area lay within Aldersgate Ward, it had been rebuilt following the damage of the fire and the modern street plan was virtually in existence.

In 1791 Wax Chandlers' Hall was demolished due to its 'ruinous condition' and a much smaller Hall was built in its place. It was refurbished in 1834 under the supervision of Joseph Gwilt who was a noted architectural writer. Although he was not a member of the Company, his father was and he married into a Wax Chandler family. Like many other livery halls undergoing refurbishment at that time, the furniture was brought up to date: the old trestle tables and benches were thrown out and replaced with chairs and mahogany tables.



Ogilby and Morgan 1676-79



R Horwood 1792-99

Nineteenth century

The present Renaissance-style Goldsmiths' Hall was built on the same site by Philip Hardwick in 1829-35. After being damaged in the Second World War, it was restored by C. James in 1947. The panelling in the Court Room survives from the 1669 Hall.

Following the completion of the new Wax Chandlers' Hall the City started to consider the realignment of streets (now Gresham Street), which would involve taking the northern part of the site and the demolition of the Hall. The Company finally lost this battle in 1849, and the modern street plan developed when Gresham Street was created in 1845 by widening and re-aligning Cateaton Street, Maiden Lane, St Anne's Lane and Lad Lane. It is named after the merchant and financier, Sir Thomas Gresham, founder of the Royal Exchange and Gresham College.

The Wax Chandlers' replaced their hall with the fifth and surviving building designed by Charles Fowler (Secretary to the Institute of British Architects and designer of Covent Garden market) in an Italianate style, on a rusticated granite base. Internally, it was intended to be richly decorated by the firm of Crace, but a cheaper firm was used instead. After 1880, the interior was decorated plainly.



Twentieth and twenty-first centuries

During the Second World War, three high explosive aggregate night time bombs fell on the area between 7th October 1940 and 6th June 1941. The church of St Anne and St Agnes was badly damaged in 1940 and was again partially rebuilt between 1963 and 1968 by Braddock and Martin. Following the bombing, the church was served with a Dangerous Structure Notice, however, the church continued to be used to some degree.

It became a Lutheran church in 1966; the churchyard open space was extended to the south and east as a result of the bomb damage during World War II and was landscaped as a garden in the 1960s. The church is now used as a music centre.

4. Spatial analysis

Layout and plan form

The conservation area is an irregular shape with a closely drawn boundary around the three dominant designated heritage assets within it. The Church of St Anne and

St Agnes in the north-west corner, Goldsmiths' Hall occupies the central portion, and to the south is St Vedast's Church. The streets that form the conservation area provide a variety of characteristics in the dense composition of Foster Lane contrasted by the more open character of the buildings and spaces fronting onto Gresham Street and Noble Street.

In the development of the street layout, it is the north-south routes through the conservation area that have the longest history. Foster Lane follows a similar path to a Roman road that was found behind the east side of the lane, and Gutter Lane dates from the 12th century. Noble Street was probably named after Thomas Le Noble who owned land here in the 14th century. The modern street layout finally came into existence in 1845 with the widening of Cateaton Street, Maiden Lane, St Anne's Lane and Lad Lane. This collection of narrow lanes was renamed Gresham Street, and their previous incarnations as separate entities accounts for the unusual orientation of the street.

Building plots

The building plots in the conservation area vary in size due to the variety of building types and ages. Usually, older buildings occupy smaller plots, and in some locations where they have been replaced in later periods, the small plots remain. No. 7 Gresham Street is an example of this.

Building heights

Building heights in the area are between 4 and 6 storeys, except for the spire of St Vedast's Church which rises above its neighbours and provides a strong termination at the south end of Foster Lane. The roofscape across the conservation area contributes to its character. The church towers and other more dominant features remain prominent against the domestic scale of Foster Lane and other parts of the conservation area.

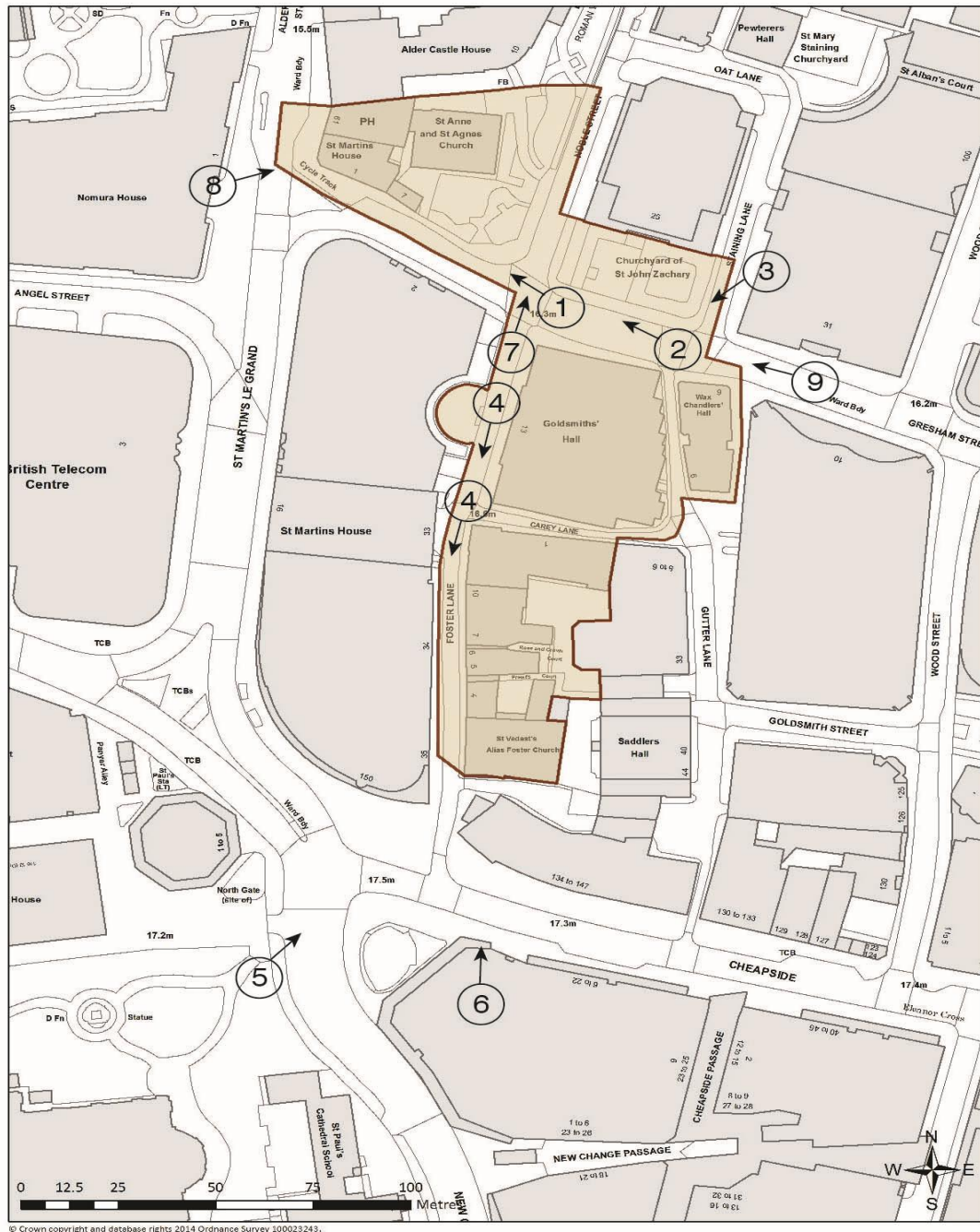
Views and vistas

Distant and local views make a strong contribution to the character of the area. The following illustrate the range of distant and local views which exist in Foster Lane Conservation Area. This list is not comprehensive, and the area provides further opportunities to capture long, short and kinetic views.

1. Views from Gresham Street looking west towards St Anne and St Agnes Church
2. View from Gresham Street of St John Zachary Churchyard.
3. View from Staining Lane across the lower portion of the St John Zachary Churchyard towards Wax Chandlers' Hall and Goldsmiths' Hall.
4. Views along Foster Lane, which is narrow, and curves away there are important views of the fine group of buildings 'bookended' by Goldsmiths' Hall and St Vedast Church at the north and south end of the street.
5. Views from outside the conservation area of the tower of St Vedast. In particular, from the north east corner of St Paul's Churchyard and the west end of Cheapside.
6. Elevated view of the tower of St Vedast Church and along Foster lane from the roof terrace of One New Change.

7. View looking north along Noble Street, along the line of the Roman and Medieval City and fort walls. This provides a long view across London Wall to the continuation of the historic wall on the north side.
8. View of important 19th century townscape group on the corner of Gresham Street and Aldersgate Street.
9. Long view along Gresham Street of the conservation area, important buildings, trees and green spaces.

These views are identified on the map below;





Goldsmiths' Hall across St John Zachary Garden

5. Character analysis

The conservation area is varied in the size of its buildings, and the use of materials. It is the high quality of the buildings and their street presence, with imposing facades and modelling that provides a unifying character. Buildings throughout the conservation area adjoin the pavement.

Foster Lane

Foster Lane is a corruption of St Vedast, to whom the church on the east side of the lane is dedicated. Another church dedicated to St Leonard once stood opposite, but was not rebuilt after its destruction in 1666.



View of St Anne and St Agnes Churchyard open space

Before the Great Fire, Foster Lane and the surrounding area was known for goldsmiths and jewellers, and the continued dominance of Goldsmiths' Hall into the present day perpetuates this historical influence.

St Vedast Church is probably a post-Conquest foundation, since the dedication – known elsewhere in England only at Tathwell, Lincolnshire – is to a Frankish saint. It was first mentioned in 1170, rebuilt in 1519 and repaired in 1614. The present church is by Christopher Wren (1670-3) and is built on the site of the pre-fire church. The main feature of the church is the tower and spire, which was added 1694-7. It is the most Baroque of all the City church steeples, and there is some conjecture that it may have been designed by Hawksmoor. Above the Doric frieze of the tower, there are several stages with pilasters in varying arrangements. The lower stages have big rectangular openings in each face. The light and shade effects of these arrangements are extremely pleasing. The west elevation, tower and spire are faced in Portland Stone, with the south elevation being constructed of a ragstone base with brick above. The quiet interior was reconstructed in 1953-63 by S.E. Dykes Bower after war damage, and most of the furniture has been brought from other Wren churches.

The associated buildings to the north make an engaging group. **No.4 Foster Lane** is Stephen Dykes Bower's rectory, completed in 1960 and now a Grade II listed building. Brick with stone dressings in shallow relief under a pediment, a pattern-making design evocative of Continental Neoclassicism. On the first floor, is a large and highly-coloured mural of Jacob's dream, by Hans Feibusch from 1959. A passage between the rectory and church leads to a charming paved courtyard

with a wall fountain, faced opposite by the little red brick church hall, built 1691 as the school house of St Leonard Foster Lane. Five cross-windows and modillion cornice, then a tiled roof and cupola with diagonal pilasters added in restoration by Dykes Bower. He also re-created the tiny two-storeyed wooden south cloister. The loggia extends along the front of the rectory making an L-shape. Around its walls are displayed part of a Roman pavement found in 1886 on the site of St Matthew Friday Street, a relief of a head by Epstein, and two cherubs from a lost monument.

North of St Vedast's rectory and the Priest's court is a cluster of modest buildings, which are significant for their domestic character and age in this part of the City.

No.5 Foster Lane (incorporating No.6) is a late 17th century house, refaced after war damage. Flush sash boxes perpetuate the original arrangement. North of No.6, Rose and Crown Court join Priest's Court to the rear of the building. Both are extremely narrow alleys, even by City standards. They were extended through to Gutter Lane in post-war rebuilding, and from Priest's Court provide a view of Saddlers Hall through a screen wall. **No.10 Foster Lane**, by John Gill Associates for the Goldsmiths' Company, 1981-4, reflects part of the adjoining Nos. 11-12, Elyot House. These offices of 1896 make derivative use of fashionable free classical detail.

Goldsmiths' Hall – The present renaissance style hall was built on the original site by Philip Hardwick in 1829-35. A monumental Portland Stone building, on a plinth of Haytor granite. It is designed in a manner just changing from early 19th century Neoclassical into Neo-English Baroque. The key motif is the giant order: columns by the entrance, giant pilasters on the sides and towards Gresham Street. There are original cast-iron lamp standards at the Foster Lane entrance, and impressive railings on the rear elevation to Gutter Lane. At the rear of the building, the arched windows of the Livery Hall appear, above an irregular single-storey extension. This was added by Hardwick in 1847 for furnaces, and now houses the Assay Office. After being damaged in the 2nd World war, it was restored by C.James in 1947. The panelling in the Court Room is from the 1669 Hall. It was altered c.1970, when a new mansard roof was added. Opposite the main entrance is a semi-circular open space incorporated into the design of the modern building, this land is owned by the Goldsmiths' Company and was left undeveloped as a result of negotiations with the Goldsmiths' and the City.

Carey Lane

Although Stow says that the name was derived from a man named Kery, it more probably came from an old English girl's name, Kiron. It was once known as Kyron Lane.

No.1 – This building is on the corner of Foster Lane. A Portland stone post-modern building from 2002, it has a complex window, projecting bay and string course arrangement. The restrained cornice that runs along the top of the roofline mirrors the neighbouring Goldsmiths' Hall, without competing with it.

Gresham Street

Created in 1845 by widening Cateaton Street, Maiden Lane, St Anne's Lane and Lad Lane. The street was pieced together from widened older lanes not quite in alignment with one another. This explains the uneven course of the street. It is named after Sir Thomas Gresham, founder of the Royal Exchange and

Gresham College which moved to the corner of Basinghall Street in 1842.

No.1 Gresham Street – Provides an important transition between the mixed scale of Gresham Street and the more impressive buildings of Aldersgate. This 19th Century block in Portland stone, has considerable modelling and embellishment which makes a fine statement on the corner of the two streets. The ground floor shop front is not original, and detracts from the overall effect; however the prominent roofline including the corner dome and pediments is very striking

No.7 Gresham Street – A modest later 19th century commercial block. Built of brick and now painted. A café occupies the building with additional seating on the first floor and in the basement. It retains the original shop front arrangement. Above, two storeys of three bays are divided by brick pilasters and cornice. The third floor terminates in a pleasing pediment with mansard dormers on either side. This building makes a fine contribution to the setting of Wren's St Anne and St Agnes and 1 Gresham Street.

These buildings form an important townscape group with No.61 Aldersgate.

St Anne and St Agnes – is an ancient establishment, first mentioned in 1137. The vicar in 1649 was beheaded for protesting against the execution of Charles I. The church was destroyed in the Great Fire and re-built by Christopher Wren in 1676-87 in red brick in a domestic style. It is of an unusual design in London, being based on a Greek cross. The parish was united with St John Zachary in 1670. Badly damaged by bombing in 1940, it became a church for Lutheran worship in 1954, and was rebuilt by Braddock and Martin-Smith in 1963-8. It is different from many other City churches, built mostly of brick and with a rendered square tower and cupola to mark its location. It is set back on a corner plot, well masked by surrounding vegetation. The resultant glimpsed views of the building both from distant and close viewpoints give it a unique character, a more hidden church encircled with trees and shrubs, providing a quiet oasis within the City and an important open space. The north elevation can be glimpsed through the gate at the side, and the white render gives an impression of how the church looked before the post-war restoration. To the north side of the church is a semi-ruined structure that has been preserved and forms an important aspect of the open space and contributes to the secluded character of this part of the conservation area.

St John Zachary –After part of the Goldsmiths' Company's property was demolished in World War II, the former churchyard was made into a garden by fire watchers in 1941. It won the 'Best Garden on a Blitzed Site' in 1950 under a post-war initiative by the Gardeners' Company. It was redesigned after the war by Peter Sheppard, c.1962 and a photograph from the 1960s shows the layout in two distinct areas. The west section is raised above street level, simply laid out, with a number of gravestones from St John Zachary and two large plane trees. On the east side, steps lead down to the sunken section of the garden. This lies below street level and consists of a rectangular lawn with a fountain, York Stone paving and public seating set against the retaining wall. Improvement works in 1995/6 by Anne Jennings included a new layout by the Gardeners' Company, a water fountain donated by the Constructors' Company with new planting and relaying of flagstones by Goldsmiths' Company and lighting by the Lightmongers' Company. The work was part-funded from the Corporation of London's City Changes scheme. The arch at

the entrance to the west section on Gresham Street, with a leopard's head as its central feature, was made by apprentices at the Rural Development Commission in Salisbury, whose work was managed by the Blacksmiths' Company.

In 2009, a sculpture entitled 'Three Printers' c.1957 by Wilfred Dudeney was placed in the sunken garden. Commissioned for New Street Square by the Westminster Press Group, the sculpture represents the newspaper process, with a newsboy, a printer and an editor. When New Street Square was redeveloped the Goldsmiths' Company, as the freeholders of the square, moved the sculpture to their garden at Gresham Street.

This open space provides a valuable antidote to the dense urban grain of the City; both the raised and lower parts of the garden provide quiet and peace. The upper part of the garden is well screened from the street by 2 mature plane trees and other planting, and the lower part is made more private by its position below street level.

Wax Chandlers' Hall's brick and granite building is the sixth hall on this site. Earlier halls were lost in the Great Fire, re-planning of the street and disrepair. The rusticated granite ground floor from Charles Fowler's Italianate Hall (1852-4), is all that escaped destruction in the World War II bomb damage of 1940. The replacement storeys by Lord Mottisone are of brick, like their predecessors. Tall windows to the second floor Livery Hall, and copper clad mansard roof was completed in 1958. As a consequence of the redevelopment of the site to the east, the Hall became a freestanding building. The east wall was refaced in 2003, to a design by Foster and Partners (the architects of No.10 Gresham Street to the east). This is a fine restrained example of a livery hall that contributes greatly to the character of the conservation area. Wax Chandlers' and Goldsmiths' Halls have a group value in terms of scale, proportions and materials.

Noble Street

It provides a significant vantage point of the remains of the Roman and Medieval Wall and South-East corner of the Roman Fort, and continues the line of Foster Lane north of Gresham Street to London Wall. It bisects the two open spaces of St Anne and St Agnes church and the site of St John Zachary.

Aldersgate Street – was named after the Alders Gate, one of the gates in the City wall which stood opposite no.62. The Roman origin of the gate was proved in 1930, when a mass of Roman masonry was found and preserved beneath the roadway. There are significant long views south to St Paul's cathedral.

No.61 – houses the Lord Raglan public house. It was originally known as 'the Mourning Bush' before being renamed the Lord Raglan. The 18th century building still retains many of its original features, including remains of the Roman wall in the cellar. This is a fine example of its type with an original pub frontage. It has decorated window treatments on the first floor becoming more restrained further up the building, and terminating in a decorative balustrade. This building forms an important townscape group with Nos. 1 and 7 Gresham Street.



No.1 Gresham Street

Gutter Lane – the name is a corruption of the 12th century family name Goudrun, Guthrum or Goudrune. The street was originally known as Goudron and later as Guthran Lane. Bomb damage was heavy, and this medieval street is now faced by post war buildings with the exception of Goldsmiths' Hall and Wax Chandlers' Hall.

6. Land uses and related activity

The area was traditionally occupied by churches, guildhalls and livery company halls associated with craft and guild activities. These uses remain, with some increase in commercial activity and the continuing presence of residents in the area.

8. Architectural character

Architects, styles and influences

The architecture of the area is varied dating from the 17th Century to the 21st Century. Much of the style of the area is influenced by the classical character of Goldsmiths' Hall, Wax Chandlers' Hall, the 19th century buildings and the Dutch influenced St Anne and St Agnes Church.

Building ages

The conservation area contains buildings spanning more than 300 years from the Church of St Vedast alias Foster to the construction of 1 Carey Lane in the 21st Century.

9. Local details

The conservation area is restrained in character, with buildings backing directly onto the pavement with little boundary treatment or embellishment.

There is some enrichment provided by the original lampstands marking the entrance to Goldsmiths' Hall, the wrought iron decorative archway at the entrance to St John Zachary Churchyard garden, and the railings on the west side of Goldsmiths' Hall.



St Vedast Foster Lane



St Anne and St Agnes Church

9. Building materials

Portland Stone and brick are the predominant building materials in the area. They are characteristic of and unify the conservation area.

10. Open spaces and trees

The Churchyard of St John Zachary and the vegetation surrounding St Anne and St Agnes church make a significant contribution to the character and appearance of the area. The small courtyard on the north side of St Vedast, Foster Lane has an extremely tranquil character, considering its proximity to the bustle of Cheapside, and has a feeling of privacy that is uncommon in the City of London.

The raised part of St John Zachary churchyard is surrounded by vegetation and the presence of two mature plane trees contribute greatly to the character of the conservation area. The lower part of the churchyard has a more open character, with formal planting, fountain and sculpture, but has an atmosphere of privacy due to the position below street level. From this lower position there are also important views looking upwards to Wax Chandlers' Hall and Goldsmiths' Hall.

There are glimpse views of buildings through the trees along Gresham Street which contribute to the interest of the area. The character of the open spaces and trees changes during the year with the density of vegetation and foliage. This serves to give the area a dynamic character with different elements being more or less visible depending on the time of year, and the changing leaf canopy.



St Anne and St Agnes Church Spring/Summer

11. Public realm

Paving materials are predominantly of York stone with granite kerbs. Asphalt is laid on the road surfaces.

12. Cultural Associations

John Milton and John Bunyan were parishioners of St Anne and St Agnes church. John Wesley, the founder of Methodism preached twice at the church in 1738.

Management Strategy

The management strategy sets out the position regarding the wider policies and guidance concerning the preservation and enhancement of Foster Lane. Future development schemes and enhancement projects will need to take account of these policies in relation to the special architectural and historic interest of the conservation area, as detailed in the above character summary. Significant characteristics of Foster Lane include its associations with the guilds, in particular Goldsmiths' and Wax Chandlers'.

Documents produced by the City of London are available on the website www.cityoflondon.gov.uk

13. Planning Policy

National policy

The Civic Amenities Act, 1967, gave local authorities the power to designate conservation areas, and these powers are now contained in the Planning (Listed Buildings and Conservation Areas) Act 1990. The Act (section 69 (1) (a)) defines a conservation area as '...an area of special architectural or historic interest, the character and appearance of which it is desirable to preserve or enhance'. Section 71 (1) of the Act requires the local planning authority to "...formulate and publish proposals for the preservation and enhancement of any parts of their area which are Conservation Areas." See www.legislation.gov.uk

The Government's planning policies are contained within the National Planning Policy Framework (NPPF), which came into force on 27 March 2012. Historic environment policies are detailed in chapter 12 which sets out the requirements for local authorities and applicants in relation to the conservation of heritage assets, including conservation areas. See www.communities.gov.uk. NPPF historic environment policies are supported by the Historic Environment Planning Practice Guide (2010), produced by Historic England and endorsed by the Department for Culture, Media and Sport. See www.historicengland.org.uk/

London-wide policy

The London Plan (2011) forms part of the statutory development plan for the City of London and needs to be taken into account when considering development within the conservation area. Key policies to consider are: policies 7.8 Heritage assets and archaeology and 7.9 Heritage-led regeneration. See www.london.gov.uk

City of London Corporation policy

Planning policy in the City of London is contained within the City of London Local Plan which was approved on 15th January 2015. The Local Plan includes policies for Development Management, which are taken into account when deciding applications for planning permission. See the City of London website.

Development proposals within Foster Lane Conservation Area have to be considered in the context of the policies in the Local Plan. Within this framework, particular account will need to be taken of Core Strategic policies CS6 'Cheapside and St Paul's', CS10 'Design', CS12 'Historic Environment', CS13 'Protected Views', CS19 'Open Spaces and Recreation', CS20 'Retailing', and CS21 'Housing'.

In addition to policy CS10 Design, special attention should also be paid to the Local Plan policy DM10.6 'Advertisements'. This policy seeks to encourage a high standard of design and a restrained amount of advertising, in keeping with the character of the City, and to resist excessive or obtrusive advertising, inappropriate illuminated signs and the display of advertisements above ground level. See also paragraphs 3.10.32 to 3.10.36 for further details. Other key policies in the Local Plan are: DM12.1 'Managing change affecting all heritage assets and spaces'; DM12.2 'Development in conservation areas', DM12.3 'Listed Buildings', DM 12.4 Ancient monuments and archaeology, DM10.5 'Shopfronts' and DM19.2 'Biodiversity and Urban Greening'.

Protected views

The London Plan and the Local Plan seek to protect strategic views which are defined within the Mayor's SPG – the London View Management Framework (LVMF) 2012.

In Foster Lane Conservation Area the following issues need to be considered:

Protected Vistas from Westminster Pier (8A.1) and King Henry's Mound, Richmond Park (9A.1) are relevant to the Foster Lane CA. The Wider Setting Consultation Area (Background) of both Protected Vistas crosses the Foster Lane CA. The Westminster Pier Protected Vista consultation threshold plane rises from 55.5m AOD to 58.0m AOD as it crosses the area from SW to NE. In the case of the King Henry's Mound Protected Vista, the consultation threshold plane is constant at 52.1m AOD as the protected vista crosses the area from SW to NE.

Relevant LVMF River Prospects to the Foster Lane CA include:

- River Prospect 15B: Waterloo Bridge (downstream)
- River Prospect 16B: The South Bank (Gabriel's Wharf viewing platform)
- River Prospect 17B: Golden Jubilee / Hungerford Footbridges (downstream)

The City of London Protected Views SPD (2012) outlines protected views of St Paul's Cathedral, the Monument, Tower of London World Heritage Site and other historic landmarks and skyline features protected and managed by planning policies in the Local Plan and Mayor's London Plan.

Sustainability and climate change

The City of London is committed to being at the forefront of action in response to climate change and other sustainability challenges that face high density urban environments. In particular, areas will need to be resilient to warmer wetter winters, hotter drier summers and more frequent extreme weather events.

In adapting to meet these challenges, it is important that sustainable development is sensitive to the historic environment. Development, including the incorporation of climate change adaptation measures, should have regard to the need to protect the historic significance of heritage assets.

Issues specifically relevant to Foster Lane include:

- The open spaces of the Churchyard of St John Zachary and St Anne and St Agnes Church, contribute to the biodiversity of the conservation area (see Management of Open Spaces and Trees).
- In order to minimise the risks of flooding elsewhere in the City, new development schemes will be expected to make use of Sustainable Drainage Systems (SuDS) including rainwater harvesting systems and green roofs.

The Local Plan policy CS15 provides guidance on sustainable development and climate change and policy CS18 on SuDS. This is supplemented by development management policies. The City has also produced a Climate Change Adaption Strategy (revised and updated January 2010).

14. Access and an Inclusive Environment

The City of London is committed to creating an environment suitable for everyone. Opportunities will be taken where possible to provide an inclusive environment and improve accessibility in ways that enhance the character and appearance of the conservation area. This may include improving access to buildings and treating road and pavement surfaces in materials that are sympathetic to access and in keeping with the appearance of the area. As technology evolves and experience in finding solutions to access barriers grows the City Corporation believes that with thought and discussion a solution can be found to ensure that the needs of all users are met.

15. Environmental Enhancement

A City Street Manual (April 2005) has been prepared which sets out in detail the policies used to manage the public realm. The main principles set out in the manual provide the framework for the City Corporation's vision for the City's streets. The principles are to:

- Rationalise street furniture.
- Improve the pedestrian experience.
- Enhance paving and surfaces.
- Introduce more trees and planting.
- Preserve historic character.
- Create an inclusive environment.
- Maximise the sustainability of each project.

These principles, detailed guidance and history and evolution of streets and spaces in the City are set out in detail in the manual.

There are no completed public realm enhancement schemes in Foster Lane conservation area.

16. Transport

Much work has already been done on reducing motor vehicle traffic in the City, including Foster Lane.

- The Mayor's congestion charging zone scheme has significantly reduced motor vehicle traffic in Central London.
- The Mayor's low emission zone scheme has further reduced numbers of the most-polluting heavy vehicles across London.
- In adopting its Local Plan the City Corporation has refined its highway hierarchy to further reduce the adverse impacts of motor vehicle traffic, including on the valued character of the City's conservation areas, and will continue to reduce the impact of traffic management infrastructure

Further details about transport proposals, including the City of London Cycle Plan, and Rail Strategy are available on the website. See www.cityoflondon.gov.uk

17. Management of Open Spaces and Trees

Trees, churchyards, gardens and other green spaces make a strong contribution to the character and appearance of Foster Lane, and will be enhanced, where appropriate, when opportunities arise.

The City of London Open Space Strategy (2008) details the existing open spaces of the City, what spaces are to be provided in future, and how these could be delivered. The City of London Biodiversity Action Plan 2010-2015 (2010) outlines the importance of the City's urban green spaces, which in Foster Lane includes small public gardens and trees. In addition, the City Corporation has published a Habitat Action Plan (HAP) for Urban Green spaces, Churchyards and Cemeteries, and for Built Structures.

The City of London Tree Strategy SPD (2012), Parts 1 and 2, sets out a strategy for the protection, maintenance and increase in privately owned trees and City Corporation owned and managed trees within the City of London. The location of trees or the potential loss of trees in the townscape may have an impact on the setting and views of heritage assets. It is important that this issue is considered and that significant harm is not caused to the setting of heritage assets.

Trees in the conservation area are protected under section 211 of the Town and Country Planning Act 1990 (as amended). Anyone proposing to carry out works to a tree in a conservation area must give six weeks' notice to the local planning authority of their intention to do so prior to undertaking such works.

There are currently no Tree Preservation Orders (TPOs) in Foster Lane conservation area, although the City Corporation will give further consideration to TPO designation in accordance with the Tree Strategy.

18. Archaeology

The City of London is the historic centre of London and has a rich history with monuments and archaeological remains surviving from all periods. It has an historic landscape which has shaped and influenced the modern townscape. There has been almost continuous occupation of the City from the initial Roman settlement and there is some evidence of earlier occupation. The development of the City is contained in the visible and buried monuments and archaeological remains. The history of settlement has led to the build-up and development of a very complex, and in some areas, deep archaeological sequence. Later building development and basement construction has partly eroded the archaeological evidence, and in some areas remains have been lost with no record or an incomplete record of only part of a site.

Due to the complex layering of remains above and below ground, the entire City is considered to have archaeological potential unless it can be demonstrated that archaeological remains have been lost, due to basement construction or other ground works.

Where development is proposed which involves new groundworks, an historic environment assessment, including an assessment of the archaeological potential and impact of the proposals will be required as part of the planning application. Where significant remains survive, consideration will be given to amendments to the proposals to ensure that disturbance to archaeological remains is minimised or reduced.

The City Corporation will indicate the potential of a site, its relative importance and the likely impact to a developer at an early stage so that the appropriate assessment and design development can be undertaken. Developers should refer to Planning Advice Note 3: Archaeology in the City of London, and Conservation Areas in the City of London: A General Introduction to their Character for further information.

There is high archaeological potential in Foster Lane:

- Roman remains associated with roads and settlement, the defensive fort and London Wall
- Medieval remains of domestic and commercial type related to the high status craft industries and proximity to the market at Cheapside
- Churches of early medieval origin and their churchyards

19. Enforcement

Suspected potential breaches of planning control regulations are investigated in accordance with the City of London Planning Enforcement Standards, August 2013. This sets out the manner and timescales in which issues will be investigated, and is available on the City of London website.

20. Condition of the Conservation Area

The buildings and public realm of Foster Lane conservation area are generally in good condition and maintained to a high standard. Potential pressures in the conservation area have been identified as new development and utilities replacement works, although these do not threaten its character. The condition of the conservation area is judged to have improved in recent years, and is expected to further improve in coming years. Planning applications will be judged against the local, regional and national policies and guidance identified above, and the loss of buildings and features that contribute to the character of the area will be resisted accordingly.

Further reading and references

Bradley, Simon, and Pevsner, Nikolaus, *The Buildings of England London 1: The City of London* (1997)

Historic England, *Understanding Place: Conservation Area Designation, Appraisal and Management* (2011)

www.historicengland.org.uk/

Historic England, *Seeing the History in the View* (2011)

<https://www.historicengland.org.uk/>

Historic England, *The Setting of heritage assets* (2011)

<https://www.historicengland.org.uk/>

Historic England climate change guidance and resources

<https://www.historicengland.org.uk/advice/planning/local-heritage/helm-redirect>

Historic England climate change website for property owners

<https://www.historicengland.org.uk/advice/your-home/saving-energy/>

Freeman, Jennifer (editor) *Save the City: a Conservation Study of the City of London* (1979)

Stephens Curl, James, *Encyclopaedia of Architectural Terms* (1992)

Huelin, Gordon, *Vanished Churches of the City of London* (1996)

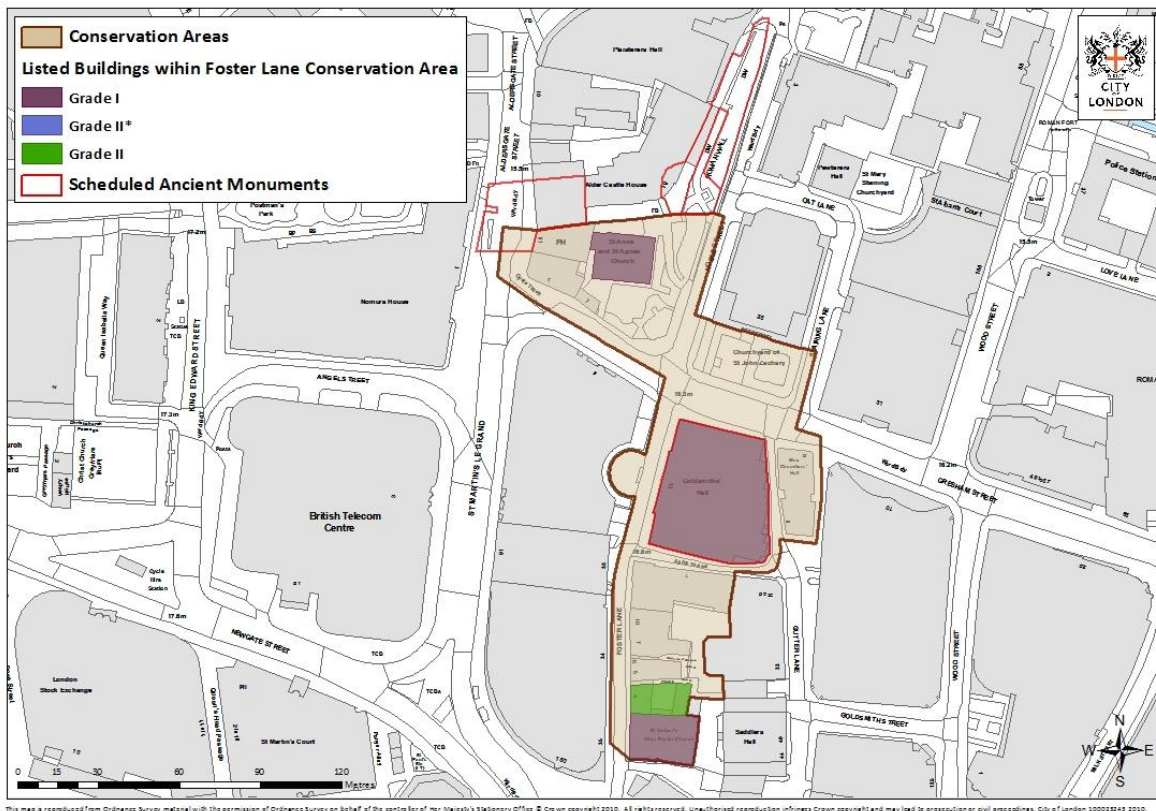
Hyde, Ralph, *Ward Maps of the City of London*, London Topographical Society (1999)

Appendix

Blue Plaques

- St John Zachary
- St Leonard's Church, Foster Lane (outside the conservation area)

Designated Heritage Assets



Correct December 2014

Listed Buildings

Street	Number/name	Grade of listing
Foster Lane	St Vedast Church	Grade I
	No. 4, St Vedast Rectory	Grade II

Foster Lane CA Draft Character Summary and Management Strategy SPD – July 2015

	Goldsmiths' Hall	Grade I
Gresham Street	St Anne and St Agnes Church	Grade I

Scheduled Ancient Monuments:

London Wall: Section of Roman and Medieval Wall and Bastion at Noble Street – Number: 26329

London Wall: Section of Roman Wall and Roman, Medieval and Post-Medieval Gateway at Aldersgate – Number 26330

Contacts

Department of the Built Environment

City of London
P.O. Box 270
Guildhall
London EC2P 2EJ

Tel: 020 7332 1710

Email: plans@cityoflondon.gov.uk

Website: www.cityoflondon.gov.uk

The London Metropolitan Archives

40 Northampton Road
Clerkenwell
London EC1R 0HB

Tel: 020 7332 3820

Email: ask.lma@cityoflondon.gov.uk

Website: www.cityoflondon.gov.uk/lma



The City of London Corporation is the local planning authority for the financial and commercial heart of Britain, the City of London. It is committed to maintaining and enhancing the status of the business City as one of the world's three leading financial centres, through the policies it pursues and the high standard of services it provides. Its responsibilities extend far beyond the City boundaries and it provides a host of additional facilities for the benefit of the nation. These range from the Central Criminal Court, the Old Bailey, to the famous Barbican Arts Centre and open spaces such as Epping Forest and Hampstead Heath.

Among local authorities the City of London Corporation is unique. Not only is it the oldest in the country, combining its ancient traditions and ceremonial functions with the role of a modern and efficient authority, but it operates on a non-party political basis through its Lord Mayor, Aldermen and Members of the Court of Common Council.

The City of London Corporation: a unique authority for a unique City.

This page is intentionally left blank