JULIAN HARRAP

ARCHITECTS LLP

THE MONUMENT TO THE GREAT FIRE OF LONDON

VOLUME I: CONSERVATION PLAN

MARCH 2025

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CITY OF LONDON

JULIAN HARRAP ARCHITECTS LLP

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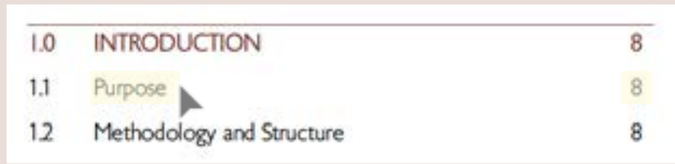

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FM	Facilities Management
HE	Historic England
HES	Heritage Estate Section
JHA	Julian Harrap Architects LLP
LVMF	London View Management Framework
MMP	Management and Maintenance Plan
NE	Natural Environment
OPS	Operations Division
PD	Planning Department
TB	Tower Bridge
NPPF	National Planning Policy Framework

- The Monument to the Great fire of London Conservation Management Plan, July 2014 by Julian Harrap Architects.
- JHA archive 2007-2009 Monument Major Repairs contract.
- Research on The Monument mapping and setting, 2024 by Dr Oliver Bradbury.
- The Monument Historical Documentation, 1991 by Dr Wendy Hitchmough
- 'Monument Views Study, City of London Assessment of Key Features and View Protection Considerations', published by the Department of the Built Environment December 2020.
- Bere Architects. Pavilion construction drawings 2005
- London Archives, 40 Northampton Road, Clerkenwell, EC1R 0HB.
- Historic England Conservation Principles, Policies and Guidance
- https://www.themonument.org.uk/
- https://www.themonument.info
- https://royalsociety.org/

PURPOSE

This Conservation Management Plan (CMP) has been commissioned by the City Corporation to provide guidance and support for the on-going management and maintenance of The Monument to the Great Fire of London, and its immediate surroundings. A Condition Survey, Structural Survey and Maintenance & Management Plan have been carried out to support the CMP.
The Monument to the Fire of London is a Scheduled Monument and Grade I building of international/national importance.
The CMP sets out the history of The Monument and its setting and describes the construction and fabric of the building. An assessment of the significance of The Monument and its setting is made together with the significance of each component. Issues associated with the building and its management as a visitor attraction are analysed, risks and opportunities identified and resulting policies drafted. The CMP concludes with an Action Plan summarising the policies and actions which would improve the condition, appearance, amenity and management of The Monument.

HISTORY & DESCRIPTION

The Monument to commemorate The Great Fire of London of 1666 and celebrate the rebuilding of the City was commissioned by King Charles II and designed by Robert Hooke with Sir Christopher Wren.
To provide an understanding of The Monument, the CMP gives an outline of the Great Fire of London, together with a summary of the King's commission and the design and public use of The Monument. Each element of the original building is then described together with the alterations made over time.

CONDITION SUMMARY

The structural condition survey focussed on three areas: the flaming orb area with minor corrosion to iron structural straps, the viewing platform which has cracking at the base of the railings and the steps where cracks are evident in stonework around the base of some balusters. A programme of regular inspections and monitoring is recommended leading to development of repair and stabilisation proposals once the causes are better understood.
The architectural condition survey considers the exterior stonework to be in good condition except for a weathering roll-moulding at the top of the column plinth, which is cracking and friable. An inspection commissioned by CoL officers in November 2024 did not reveal any major or serious defects with the stonework; annual monitoring should continue. The primary interior concern is the extent of damp in the basement and the current blocking of ventilation routes, accelerating decay to the masonry.

Otherwise, interior issues relate to the appearance of the interior, from the variable condition of the decorations to the downgrading of the presentation of the interior since the 2007-2009 Major repair contract.

SIGNIFICANCE

The Significance Appraisal first discusses and ascribes international, national or local levels of significance to The Monument and its setting, against established heritage values. The Monument has the highest significance in terms of its historical, aesthetic and communal value. It was commissioned by King Charles II to commemorate the Great Fire of London, the most famous disaster in London's history; it was designed by Christopher Wren and Robert Hooke and was constructed between 1671 to 1677; it survives remarkably intact and its early use as a public viewing gallery continues, giving it communal value derived from the impression received by its millions of visitors.

Each element of construction of The Monument, fixtures, fittings, signage, electrical services and immediate setting are then assessed for their contribution to the significance of The Monument, with reasons offered. A great deal of the existing building fabric, design and material survives from the original construction. These surviving elements are highly significant and some later additions and alterations have now gained some significance, due to their vintage or the quality of design and materials.

ISSUES AND OPPORTUNITIES

This section of the CMP identifies the ways in which day-to-day operations, or any alteration, development or new work, might lead to the core significance of The Monument being vulnerable in any way.

The issues are grouped under the following 11 headings:

- Approach and Adoption
- Repairs and New Works
- Maintenance
- Management and Staffing
- Access and Visitor Experience
- Events
- Health and Safety
- Services
- Sustainability
- Records Management
- Interpretation

Following a discussion of each issue, a policy or policies are identified. These are intended to protect the significance of the asset and where possible to enhance it, to provide a basis for making decisions and to provide a comprehensive framework for the sustainable management of the site. Policies requiring expenditure will be subject to the appropriate programming for funding and resources, and consultation with the relevant stakeholders.

ACTION PLAN

The Action Plan table identifies a level of urgency (essential, advisable, desirable) for each of the key actions, and lists the relevant policies for each action.

SUPPLEMENTARY DOCUMENTS

Supporting the CMP is a Condition Survey which includes a structural appraisal.
A Maintenance & Management Plan and a Forward 20-Year planned maintenance and repair costed spreadsheet has been prepared using information from Conservation Plan and Condition Survey.
A volume of Appendices provides background or supplementary information to the CMP, including a historical documentation review of The Monument prepared by Dr Wendy Hitchmough in 1991.

POLICY RECOMMENDATIONS

Approach and Adoption

PA1. Sustain the cultural significance of the site, maintain and enhance its distinctive character and its 'sense of place'.

PA2. Promote the need for a unified approach by bodies with responsibilities for making decisions that may affect the cultural significance of The Monument.

PA3. The Conservation Management Plan will be formally adopted by the City Corporation as one of the principal sources of guidance in the management and maintenance of The Monument.

PA4. The Conservation Management Plan should be reviewed periodically by the City Corporation, at intervals of no more than five years.

PA5. Report the CMP to relevant Committees and assign responsibility for management of The Monument to a Senior Responsible Officer within the City Corporation.

Repairs and New Works

PA6. The City Corporation will consult with Historic England and the Planning Department to ensure both cyclical maintenance and new works take place in a timely manner and with all the necessary consents

PA7. Restrict objects/bags that visitors take up The Monument and ensure interior repairs and alterations are hard-wearing.

PA8. The City Corporation will enact the recommendations of the Condition Survey and Maintenance Plan subject to funding.

PA9. Avoid fixing temporary access scaffolding to the historic fabric and consider the ease of access and longevity of repairs and new work.

PA10. Make good damage using appropriate materials and skills as soon as the need for repair is evident.

PA11. Retain original fabric and wear patterns.

PA12. Alterations to the fabric may be appropriate to reduce the rate of deterioration of the fabric.

PA13. Retain alterations or damage which have an overriding historic interest.

PA14. To repair the original fabric, select materials to match the original.

PA15. For conservation work, use appropriate architects and contractors, qualified in historic building work.

PA16. Record the historic fabric using photographs and drawings during alterations.

PA17. Understand the building through research, surveys, site trials before undertaking major repairs or alterations.

PA18. New works should be of high-quality design, appropriate materials and quality workmanship, ideally reversible and easy to replace in the future

Maintenance

PA19. Seek opportunities to record condensation issues and environmental conditions to establish how site operatives can best control the condensation through ventilation and heating.

PA20. Quickly remove / overpaint graffiti and monitor through by CCTV.

PA21. Ensure the hand painted signs are kept in good condition and are repainted when their condition deteriorates. Avoid printed paper signs.

Management and Staffing

PA22. The City Corporation should explore opportunities to create a database used by all parties, encourage cross-departmental coordination and establish liaison meetings.

PA23. The City Corporation will explore opportunities to review the use requirements, purpose and suitability of the Pavilion, and whether alternatives, which are more suitable for the welfare/management needs of the site and less harmful to The Monument, can be identified.

Access and Visitor Experience

PA24. Consider the needs of all the community in provision of facilities and events.

PA25. Review what measures could improve access for a greater range of people including disabled and neurodivergent people.

PA26. Explore new and discreet technologies to count visitors in and out, such as automated visitor counters.

PA27. Consider alternative locations to store visitors' bags and review implications of bag storage for people with a range of impairments.

PA28. The City Corporation will explore alternative tickets solutions such as becoming cashless and/or option to buy online.

PA29. The City Corporation will only publicise the official website.

PA30. Ensure the continued provision of educational resources on The Monument.

PA31. Review the arrangements for disabled school visitors and the assessment process regarding equitable provision.

PA32. The City Corporation will consider future opportunities to review the seating provision and inclusive design, both with the yard and at the base of the Monument.

PA33. Avoid any permanent obstruction of access to The Monument, both physically and visually, from the surrounding area.

PA34. The City Corporation will consider exploring options to ensure all visitors are informed of the access restrictions, limited space and number of steps.

PA35. The City Corporation will agree the outcome for the turnstiles and regularise consents as need.

PA36. The City Corporation will consider updating the 2004 Access Audit and reviewing access improvements recommended.

PA37. The City Corporation will explore solutions for the disused panoramic camera and weather station and associated equipment and consider providing a simpler and less obtrusive system.

Events

PA38. The City Corporation will consider use of The Monument and Yard for weekend / evening events and small private hires.

Health and Safety

PA39. Monument attendants to have appropriate health & safety training.

PA40. Ensure H&S certificates and assessments are carried out and undertake the recommended actions, promptly.

Services

PA41. Consider floodlighting the exterior of The Monument with floodlights located on surrounding buildings, to have licence agreements with owners of these properties and to keep the floodlights maintained and working.

PA42. The City Corporation to consider implementing a consented architectural lighting design, to replace the existing temporary light fittings.

PA43. Design and install new or renewed services to cause minimal harm to significant interiors and historic fabric.

Sustainability

PA44. Encourage that all uses, activities and developments within the site are undertaken in a sustainable manner.

Records Management

PA45. Keep the current and recent files and information safe, clearly labelled and filed for ease of use.

Interpretation

PA46. Consider providing a Monument Guide, or Fire of London Guide that can be downloaded onto a smartphone.

PA47. Consider updating the measured survey and explore using the 3D computer model of The Monument for interpretation purposes.

PA48. Consider exploring the viability of a souvenir guidebook of The Monument and its sale from other City of London outlets.

1.1 PURPOSE

This Conservation Management Plan (CMP) has been commissioned by the City Corporation to provide guidance and support for the on-going management and maintenance of The Monument to the Great Fire of London, and its immediate surroundings. A Condition Survey, Structural Survey and Maintenance & Management Plan have been carried out to support the CMP

The Monument and its setting, Monument Yard are owned and managed by the City Corporation.

The Monument, Fish Hill Street, London EC3R 6DB, was built between 1671 and 1677 and is a Grade I Listed building and a Scheduled Monument.

1.2 METHODOLOGY AND STRUCTURE

The CMP forms Volume 1 of a suite of documents providing information about the site.

The suite of documents is:

Volume I: Conservation Management Plan
Volume II: Quinquennial Inspection Survey
Volume III: Management and Maintenance Plan
Volume IV: Appendices, including copies of other relevant reports

The structure of this Conservation Management Plan is based on the City's standard CMP template which organises the CMP into three principal parts:

Understanding The Monument summarises the current knowledge about the building, beginning with the Fire of London and the commissioning of The Monument to commemorate the Great Fire, then the design and the building fabric. Alterations to the building are described together with the uses of the building and finally a summary of the management of the site.

The Assessment of Significance is a statement of the site's cultural significance, distilled from an assessment of its history. This is taken to mean significance in its widest sense, encompassing social value as well as historical, architectural and archaeological interest. Understanding the significance attached to the various parts of the site enables those considering its future to make informed decisions about management, care and development.

The third part is an examination of the conservation **Risks and Opportunities** arising mainly from the current use of The Monument, the maintenance and repair, stewardship and management. From this is developed a series of conservation Policies to serve as benchmarks and a firm foundation for the future use, management and maintenance of the building.

1.3 SCOPE AND LIMITATIONS

The geographical limitations of the CMP are The Monument, Monument Yard and the small pavilion building providing facilities for Monument staff and a disabled access WC.
There has been no assessment of ecology on the site.

1.4 CONSULTATION

The Supervising Officer / Project Manager for The Monument CMP commission is Joana Antonio (Heritage Estate Officer) of the City Surveyor's Heritage Estate Section (HES) who will be managing the Project.

Stakeholder engagement, both within and outside the City Corporation, is a critical part of the project so that consensus in management and maintenance of The Monument is reached.

The first and second draft of the CMP was shared with the City Corporation's internal and external stakeholders:

- Environment Department:
  - Natural Environment Division, Culture & Project Section
  - Planning
  - Access Advisor

- City Surveyor's Department:
  - Heritage Estate Section
  - Facilities Management
  - Operations Division
  - Property Projects Group

- City Bridge Foundation
- Comptroller & City Solicitor's Department
  - Principal Historical Research Officer

- Historic England

1.5 ADOPTION

This CMP will be submitted for endorsement by the relevant Committees before implementation by the City Corporation.
Once it has been endorsed Natural Environment Division and City Surveyor's Department will be responsible for the implementation of the CMP.
The CMP should be reviewed every five years after that to ensure it remains relevant.

1.6 AUTHORSHIP & RELEVANT DOCUMENTS

The report has been prepared by Julian Harrap Architects LLP.
The Monument, Architectural History Research by Wendy Hitchmough.
The Monument Setting, Architectural History Research and Significance Assessment by Dr Oliver Bradbury.

2.1 SUMMARY DESCRIPTION

2.1.1 Location

The Monument is located in the City of London at the junction of Monument Street and Fish Hill Street, which formerly led directly to the old London Bridge.

The address of The Monument is: The Monument to the Great Fire of London, Fish St Hill, London EC3R 8AH.

2.1.2 The King's Commission

The Monument was built between 1671 and 1677 to commemorate the Great Fire of London of September 1666 and to celebrate the rebuilding of the City.

On the orders of King Charles II a 1667 Act of Parliament for rebuilding the City of London decreed '.... To preserve the memory of this dreadful visitation..., a Column or Pillar or Brase of stone be erected on or as neare unto the place where the said Fire soe unhappily began as conveniently as may be ....'.

It is stated on the north panel of the pedestal, that the height of the column, 202ft, is the distance from the site of King's Baker in Pudding Lane to the east, where the Great Fire began.

2.1.3 Design

Sir Christopher Wren and his colleague, Dr Robert Hooke, provided a design for a colossal Doric column in the antique tradition. They drew up plans for a column containing a cantilevered stone staircase of 311 steps leading to a viewing platform. This was surmounted by a drum and a copper urn from which copper flames emerged, symbolising the Great Fire. The Monument, as it came to be called, is 61 metres high (202 feet) - the exact distance between it and the site in Pudding Lane where the fire began.

Fig. 1 Aerial view of The Monument, Monument Yard and Pavilion, 2024

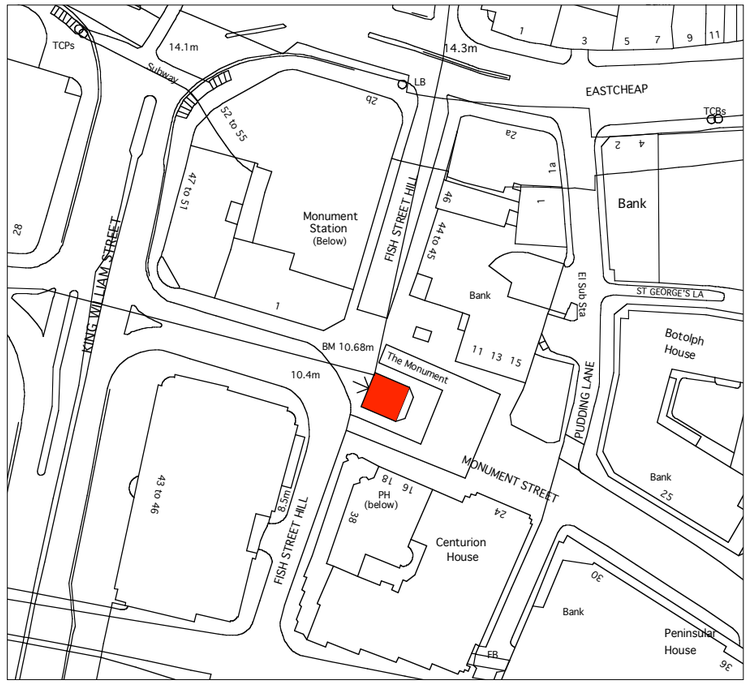


Fig. 2 OS map showing the location of The Monument, 2007

2.1.4 Use

The column was completed in 1677, and in accordance with Wren and Hooke's original intention, was at first used by the Royal Society as a place for experiments in gravity and astronomy. Experiments were soon discontinued, and The Monument became a place of historic interest. Visitors climb the spiral staircase to look across London in all directions from a height of about 160 feet, the level of the public viewing gallery.

2.2 THE GREAT FIRE OF LONDON

The Great Fire of London is one of the most well-known disasters in London's history. It began on 2 September 1666 and lasted just under five days. One-third of London was destroyed and about 100,000 people were made homeless. The fire had a devastating effect on the lives of Londoners from all parts of society. It took about 50 years to rebuild the ruined city. Evidence of the fire can still be seen today through archaeological discoveries and the remains of ruined churches.

The fire started at 1am on Sunday morning on 2 September in Thomas Farriner's bakery on Pudding Lane. It may have been caused by a spark from his oven falling onto a pile of fuel nearby. The fire spread easily as London was very dry after a long, hot summer. The area around Pudding Lane was full of warehouses containing highly flammable items such as timber, rope and oil. A very strong easterly wind blew the fire from house to house in the narrow streets.
As the fire was spreading so quickly most Londoners concentrated on escaping, rather than fighting the fire. They rescued as many of their belongings as they could carry and fled. Thomas Farriner and his family had to climb out of an upstairs window and onto their neighbour's roof to escape the fire in their bakery.

Many Londoners fled to the river and tried to load their goods onto boats to get away to safety. Other people rushed through the City gates and went to the fields outside London, sheltering in tents and shacks.
Londoners had to fight the fire, helped by local soldiers, as there was no fire brigade in London in 1666. They used firefighting equipment such as buckets of water, water squirts and fire hooks which was stored in local churches. The best way to stop the fire was to pull down houses with hooks to make gaps or 'fire breaks'. This was difficult because the wind forced the fire across any gaps created. The mayor, Thomas Bludworth, complained, 'the fire overtakes us faster than we can do it.'
A quicker way of demolishing houses was to blow them up with gunpowder, but this technique wasn't used until the third day of the fire (Tuesday 4 September). Fire Posts, each staffed by 130 men, were set up around the City to fight the blaze. On Tuesday night the wind dropped and the fire-fighters finally gained control. By dawn on Thursday the fire was out.
A map of the area destroyed by the Great Fire, by Wenceslaus Hollar, 1666 shows (in white) the burnt area of London. The damage caused by the Great Fire was immense: 436 acres of London were destroyed, including 13,200 houses and 87 out of 109 churches. Fewer than 10 people are recorded as dying in the Great Fire. Some places still smouldered for months afterwards.

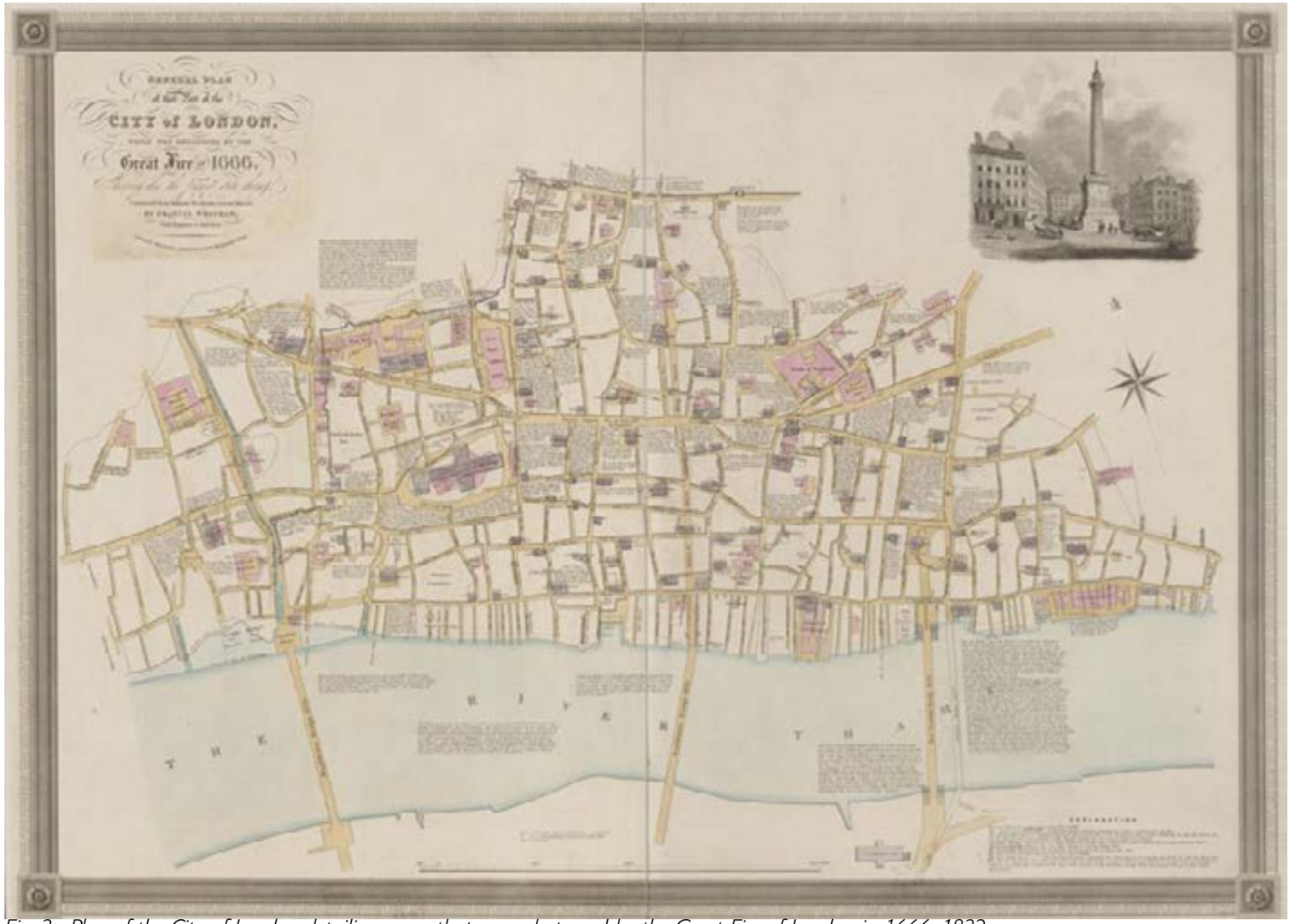


Fig. 3 Plan of the City of London detailing areas that were destroyed by the Great Fire of London in 1666, 1832

It took nearly 50 years to rebuild the burnt area of London. St Paul's Cathedral was ruined, as was the Guildhall and 52 livery company halls.
Throughout 1667 people cleared rubble and surveyed the burnt area. Much time was spent planning new street layouts and drawing up new building regulations, designed to prevent such a disaster happening again. Houses now had to be faced in brick instead of wood and some streets were widened. Rebuilding of public buildings, like churches, were paid for with money from a new coal tax. 51 of the destroyed churches were rebuilt and about 9000 houses. Two new streets were created, pavements and new sewers were laid, and London's quaysides were improved. The results were noticeable: '(London) is not only the finest, but the most healthy city in the world', said one proud Londoner.

2.3 THE ARCHITECTS: SIR CHRISTOPHER WREN & ROBERT HOOKE

2.3.1 Designers of The Monument

The design of The Monument is credited to Sir Christopher Wren, Surveyor General to King Charles II and the architect of St. Paul's Cathedral, and his friend and colleague, Dr Robert Hooke.

A recent paper suggests the design of The Monument can be attributed to Hooke alone:
'The limits of collaboration: Robert Hooke, Christopher Wren and the designing of The Monument to the Great Fire of London by Matthew F. Walker' published in Notes & Records of the Royal Society 2011 and available online at: https://royalsociety.org/

The article re-examines the origins of the design of The Monument and challenges the consensus that The Monument represents a joint design by Wren and Hooke. The writer analyses the surviving drawings for the column and compares them with the surviving documentary sources to demonstrate that Hooke, in his capacity as City Surveyor, can be considered responsible for the final design of The Monument.

2.3.2 Sir Christopher Wren (1632 - 1723)

Wren was an English scientist and mathematician and one of the country's most distinguished architects, best known for the design of many London churches, including St Paul's Cathedral. He was a founder of the Royal Society and his scientific work was highly regarded by Sir Isaac Newton.

Christopher Wren was born in East Knoyle, Wiltshire and educated at Westminster School and Wadham College, Oxford.
He became Professor of Astronomy at Gresham College in London In 1657, then the Savilian Professor of Astronomy at Oxford in 1661.

Wren was part of a scientific discussion group which held weekly meetings where scientists exchanged ideas. In 1662, this body received its Royal Charter from Charles II and 'The Royal Society of London for the promotion of Natural Knowledge' was formed. In addition to being a founder member of the Society, Wren was president of the Royal Society from 1680 to 1682.

Wren's interest in architecture developed from his study of physics and engineering. In 1663 he submitted a model of his design of the Sheldonian Theatre in Oxford, the first of his projects to include a dome and from then on, architecture was his main focus. In 1665 Wren visited Paris, where he was strongly influenced by French and Italian baroque.

Wren's greatest opportunity in architecture came in 1666, following the Great Fire of London, which destroyed much of the medieval city. Appointed Commissioner for rebuilding the City Corporation in that year, he carried out a survey of the area destroyed by fire with the help of three surveyors, one of whom was Robert Hooke. Wren produced ambitious plans for rebuilding the whole area but they were rejected, partly because property owners insisted on keeping the sites of their destroyed buildings.
However, Wren designed 51 new city churches, as well as the new St. Paul's Cathedral. In 1669, he was appointed surveyor of the royal works, which effectively gave him control of all government buildings in the country. He was knighted in 1673.

In 1675, Wren was commissioned to design the Royal Observatory at Greenwich. In 1682, he received another royal commission, to design a hospital in Chelsea for retired soldiers, and in 1696 a naval hospital in Greenwich. Other buildings include Trinity College Library in Cambridge (1677 - 1692), and the facade of Hampton Court Palace (1689 - 1694). Wren often worked with the same team of craftsmen, including master plasterer John Groves and wood carver Grinling Gibbons

Wren died in 1723. His gravestone in St Paul's Cathedral features the Latin inscription which translates as 'If you seek his memorial, look about you.'

Fig. 4 Sir Christopher Wren (1632 – 1723)

2.3.3 Dr Robert Hooke (1635 - 1703)

Robert Hooke was an English inventor, microscopist, physicist, surveyor, astronomer, biologist and artist, who played an important role in the scientific revolution, through both theoretical and experimental work.
He was born on the Isle of Wight, the son of John Hooke, curate at All Saints' Church. Educated at home by his father, then at Westminster School and Christ Church, Oxford, where some of the best scientists in England were working at the time. Hooke impressed them with his skills at designing experiments and building equipment, and soon became an assistant to the chemist Robert Boyle.

In 1660, he discovered Hooke's law of elasticity, which describes the linear variation of tension with extension in an elastic spring. In 1662 Hooke was named Curator of Experiments of the newly formed Royal Society of London -- meaning that he was responsible for experiments performed at the Society's weekly meetings. In 1665, he published a book entitled Micrographia. Hooke devised the compound microscope and illumination system - one of the best such microscopes of his time and used it in his demonstrations at the Royal Society's meetings. In 1665 he was appointed Professor of Geometry at Gresham College, London, then a year later, Surveyor to the City Corporation and chief assistant of Christopher Wren, helping to rebuild London after the Great Fire.
He worked on designing The Monument, Royal Greenwich Observatory, St. Paul's Cathedral, whose dome uses a method of construction conceived by Hooke, and Bethlem Royal Hospital. He died in London in 1703.

Fig. 5 Memorial portrait of Robert Hooke for Christ Church Oxford, where he studied, Showing Hooke surrounded by some of his inventions and interests, 2011.

2.4 DESIGN & CONSTRUCTION OF THE MONUMENT

The following summaries of the design and construction of The Monument are taken from the official website for The Monument.

2.4.1 Design of The Monument

Sir Christopher Wren prepared several designs for The Monument at first proposing a pillar with sculptured flames of gilt bronze issuing from small openings in the shaft, and a phoenix on the summit rising from her ashes, also of gilt bronze.
This, on further consideration, he found unsuitable, and then designed a statue of Charles II, 15 feet high. The statue was, however, found to be impracticable on the ground of expense, and the present vase or urn of flames was therefore substituted.

The following letter, printed by Elmes in his biography of the great architect, fully describes Wren's views as to the most suitable ornament for the summit of The Monument:

> "In pursuance of an order of the Committe for City Lands, I doe herewith offer the several designes which some monthes since I shewed his Majestie, for his approbation; who was then pleased to thinke a large ball of metall gilt would be most agreeable, in regard it would give an ornament to the town, at a very great distance; not that his Majestie disliked a statue; and if any proposal of this sort be more acceptable to the City, I shall most readily represent the same to his Majestie. I cannot but commend a large statue, as carrying much dignitie with it; and that which would be more vallueable in the eyes of forreiners and strangers. It hath been proposed to cast such a one in brasse, of twelve foot high, for £1,000. I hope (if it be allowed) wee may find those who will cast a figure for that money, of fifteen foot high, which will suit the greatnesse of the pillar, and is (as I take it) the largest at this day extant; and this would undoubtedly bee the noblest finishing that can be found answerable to soe goodly a worke, in all men's judgements. A ball of copper, nine foot diameter, cast in several pieces, with flamesin gilt, may well done, with the iron worke and fixing, for £350; and this will be most acceptable of any thing inferior to a statue, by reason of good appearance at a distance and because one may goe up into it, and upon occasion use it for fireworks. A phoenix was at first thought of and is the ornament in the wooden modell of the pillar, which I caused to be made before it was begun; but upon second thoghtes, I rejected it, because it will be costly, not easily understood at that highth, and worse understood at adistance; and lastly, dangerous by reason of the sayle the spread winges will carry in the winde. The balcony must be made of substantiall well forged worke, there being noe need, at that distance, of filed work; and I suppose (for I cannot exactly guesse the weight), it may be well performed and fixed, according to good designe, for fourscore and ten poundes including painting. All which is humbly submitted to your consideration.

2.4.2 Construction of The Monument

The Monument is a freestanding column of the Doric order and is constructed in Portland Stone. At a total height is 202 feet,
is not only the tallest, but the finest isolated stone column in the world.

The plinth of the column is 28 feet square beneath the pedestal of about 21ft square and 40ft high. Arising from the pedestal is the fluted shaft, 120ft high and 15ft in diameter at its base, reducing slightly with height. The abacus at the top of the fluted shaft is the viewing platform, wrapped around a stone cylinder, or drum. A stone dome on the circular drum carries the Flaming Orb, which is a massive urn constructed from deep bands of sheet copper, riveted together with a bowl at the very top. The urn is decorated externally with copper garlands and the bowl with many twisted strips of copper, all fixed with rivets. The exterior copperwork is gilded with sheets of gold leaf. The effect is a bowl of dazzling gold flames atop a golden urn, which symbolizes the Great Fire of London. A structural wrought iron armature fastens the copper flaming orb down to the stone mass of the dome and drum below.
The west side of the base displays a sculpture, by Caius Gabriel Cibber of the destruction of the City; with King Charles II, and his brother, James, the Duke of York surrounded by Liberty, Architecture, and Science, giving directions for its restoration.
The four carved stone dragons at the base were the work of Edward Pierce, Jnr., a sculptor and architect frequently employed by Wren.

Inside the column is a continuous cantilevered spiral stone staircase of 345 black limestone steps, lit by narrow slit windows. The first

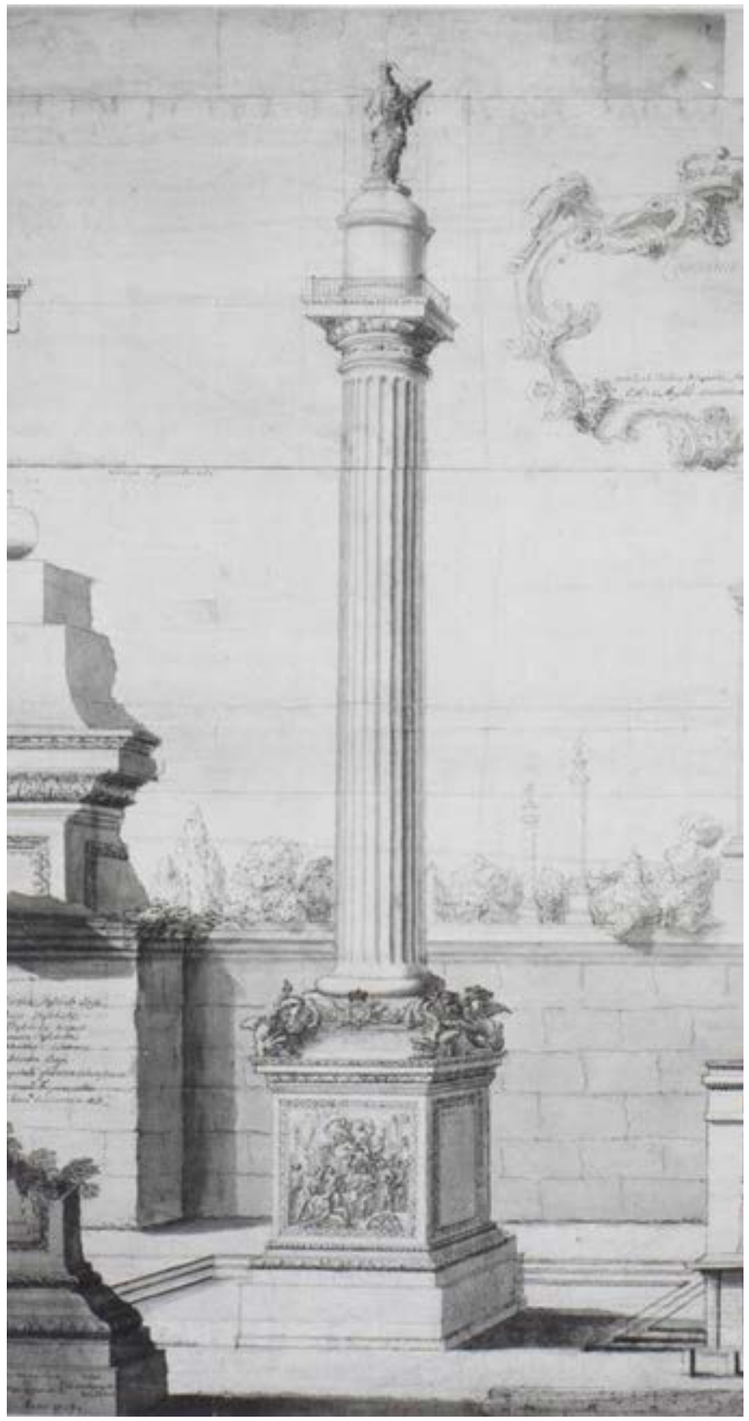


Fig 6 The Monument. Ink. By Nicholas Hawksmoor. 1724 (V&A HB939 E404-1951)

311 steps take the visitor up to the viewing platform and the last 34 steps lead up to the top landing from where a circular iron ladder continues up to the underside of the copper bowl; the top of the Flaming Orb.

The work of construction occupied six years, from 1671 to 1677, due to the difficulty of getting enough Portland stone of the required dimensions. This caused the King to issue a proclamation, dated 4th May 1669, forbidding any person to transport stone from the Isle of Portland without leave from Dr. Christopher Wren, the Surveyor-General.

In a manuscript preserved in the Guildhall Library (MS. 184, fol.41), which contains particulars of expenses incurred by the Corporation in re-erecting public buildings after the Fire, the total cost of the construction of The Monument is given as £13,450 11s. 9d. The quantity of Portland stone contained in the column, as estimated by the architect, is 28, 196 cubic feet.

Inscriptions on the Base of The Monument

In 1677, the Court of Aldermen requested Dr. Gale, master of St. Paul's School, to devise a fitting inscription for the new pillar, in consultation with Sir Christopher Wren and the City Surveyor, Mr. Hooke.
Dr. Gale's inscription, having been approved by the King, was presented to the Court and ordered to be inscribed.
Altogether three Latin inscriptions were devised covering three panels of the pedestal. That on the north side records the City's destruction, that on the south its restoration, and that on the east the years and mayoralties in which the erection of The Monument was commenced, continued and finished. On the west panel is a sculptured design by Cibber.

The following are translations of the inscriptions:

North Panel

> In the year of Christ 1666, on the 2nd September, at a distance eastward from this place of 202 feet, which is the height of this column, a fire broke out in the dead of night, which, the wind blowing devoured even distant buildings, and rushed devastating through every quarter with astonishing swiftness and noise. It consumed 89 churches, gates, the Guildhall, 'public edifices, hospitals, schools, libraries, a great number of blocks of buildings, 13,200 houses, 400 streets. Of the 26 wards, it utterly destroyed 15, and left 8 mutilated and half-burnt. The ashes of the City, covering as many as 436 acres, extended on one side from the Tower along the bank of the Thames to the church of the Templars, on the other side from the north-east along the walls to the head of Fleet-ditch. Merciless to the wealth and estates of the citizens, it was harmless to their lives, so as throughout to remind us of the final destruction of the world by fire. The havoc was swift. A little space of time saw the same city most prosperous and no longer in being. On the third day, when it had now altogether vanquished all human counsel and resource, at the bidding, as we may well believe of heaven, the fatal fire stayed its course and everywhere died out. *[But Popish frenzy, which wrought such horrors, is not yet quenched.]
> These last words were added in 1681 and finally deleted in 1830.

Fig. 7 North panel inscription, 2024

South Panel

> Charles the Second, son of Charles the Martyr, King of Great Britain, France and Ireland, defender of the faith, a most gracious prince, commiserating the deplorable state of things, whilst the ruins were yet smoking provided for the comfort of his citizens, and the ornament of his city; remitted their taxes, and referred the petitions of the magistrates and inhabitants of London to the Parliament; who immediately passed an Act, that public works should be restored to greater beauty, with public money, to be raised by an imposition on coals; that churches, and the cathedral of St. Paul's, should be rebuilt from their foundations, with all magnificence; that the bridges, gates, and prisons should be new made, the sewers cleansed, the streets made straight and regular, such as were steep levelled and those too narrow made wider, markets and shambles removed to separate places. They also enacted, that every house should be built with party-walls,

Fig. 8 South panel inscription, 2024

and all raised of an equal height in front, and that all house walls should be strengthened with stone or brick; and that no man should delay building beyond the space of seven years. Furthermore, he procured an Act to settle beforehand the suits which should arise respecting boundaries, he also established an annual service of intercession, and caused this column to be erected as a perpetual memorial to posterity. Haste is seen everywhere, London rises again, whether with greater speed or greater magnificence is doubtful, three short years complete that which was considered the work of an age.

East Panel

This pillar was begun, Sir Richard Ford, knt., being Lord Mayor of London, in the year 1671; carried higher in the Mayoralties of Sir George Waterman, knt., Sir Robert Hanson, knt., Sir William Hooker, knt., Sir Robert Viner, knt., and Sir Joseph Sheldon, knt.; and finished in the Mayoralty of Sir Thomas Davies, in the year of the Lord 1677.

For the historian, entries in the City records three years after the completion of The Monument and its inscriptions clearly show that the column was originally erected simply to perpetuate the memory of the Fire of London, and that the idea of publicly ascribing the calamity to intentional designs of Papists was not formed until after the so-called discovery of the Popish plot, by Titus Oates, in 1678.

In 1680 the Court of Common Council ordered that an inscription, in Latin and English, be fixed on The Monument, signifying that "the City of London was burnt and consumed with fire by the treachery and malice of the Papists in September in the year of Our Lord 1666".

In 1681 two resolutions were passed by the Court of Aldermen as follows:

23rd June 1681, "The Right Honourable the Lord Mayor is desired by this Court to direct the setting up the inscriptions lately agreed to in Common Councell touching the fireing of this City by the Papists A0 1666 upon the Pillar on Fish streete hill and the house where the fire began in such manner as his Lordship shall thinke convenient."

12th July 1681. "It is now agreed by this Court that the Right Honourable the Lord Maior (who was desired by his Court to cause the additional inscription lately agreed to in Common Councell to be set up on the Pillar at Fish street hill) doe in order therunto cause the inscription allready made on the said Pillar, or such part thereof as his Lordshipp shall thinke convenient to be taken out and anew ingraved the better to make way for the said additionall Inscription."

Soon after the accession of James II the additional inscriptions were obliterated and removed. But the order was reversed on the accession of William III, in accordance with the following minute:

Court of Common Council, 16th September 1689. "It is unanimously agreede and ordered by this Court that the two severall Inscriptions formerly sett upp by order of this Court in ye Mayoralty of Sr Patience Ward on ye monument, and ye house where ye dredfull fire in 1666 began (which have been since taken downe), be againe sett upp in their former places and that Mr. Chamberlaine and Mr. Comptroller doe se the same done accordingly."

The questionable addition was finally removed from The Monument under an order of the Court of Common Council dated 6th December 1830. At this time, probably, the stone was also removed from the house in Pudding Lane.

This wise decision, besides according with historical facts, removes from The Monument the obloquy expressed in Pope's well-known lines:

"Where London's column pointing at the skies, Like a tall bully, lifts the head, and lies."

Fig. 9 East panel inscription, 2024

Fig. 10 West panel sculptural relief carving, 2024

The Relief Sculpture Panel

The sculpture on the west panel of the pedestal, facing Fish Street Hill, is a basso-relievo by Caius Gabriel Cibber, the sculptor, which represents the King affording protection to the desolate City and, freedom to its rebuilders and inhabitants.

The design is allegorical and displays a female figure, representing the City of London, sitting on ruins in a languishing condition, her head hanging down, her hair dishevelled and her left hand lying carelessly upon her sword; behind is Time with his wings and bald head, gradually raising her up. Another female figure by her side gently touches her with one hand and, with a winged sceptre in the other, points upwards to two goddesses sitting in the clouds, one with a cornucopia, denoting Plenty, the other having a palm branch in her left hand, signifying Peace.
At her feet is a bee-hive, denoting Industry, by which the greatest difficulties can be surmounted. Beneath the figure of London, in the midst of the ruins, is a dragon supporting a shield bearing the arms of the City of London. Over her head are shown houses burning and flames breaking out through the windows. Behind Time is a group of citizens raising -their hands in encouragement.

Opposite these figures is a pavement of stone raised with three or four steps, on which stands King Charles II in Roman costume, with a baton in his right hand and a laurel wreath on his head, corning towards the City of London, and commanding three of his attendants to descend to her relief. The first represents Science, with a winged head and a circle of naked boys dancing on it, and in her hand a figure of Nature with her numerous breasts ready to give assistance to all.
The second is Architecture holding in the right hand a plan, and in the left, a square and compasses. The third figure is Liberty waving a cap in the air.

Behind the King stands his brother, the Duke of York, holding in one hand a garland to crown the rising city, and in the other an uplifted sword for her defence. The two figures behind are justice with a coronet, and Fortitude with a reined lion. Above these figures are represented houses in building and labourers at work.
Lastly, underneath the stone pavement on which the King stands, is a figure of Envy gnawing a heart and emitting contagious fumes from her envenomed mouth.

Timber Panel

The Monument

The Monument, designed by Robert Hooke FRS in consultation with Sir Christopher Wren, was built 1671-1677, on the site of St Margaret Fish Street Hill, to commemorate The Great Fire of London 1666. The fire burnt from 2 to 5 September, devastating two-thirds of the city, and destroyed 13,200 houses, 87 churches, and 52 livery company halls.

The Monument, a freestanding fluted Doric column topped by a flaming copper urn, is 61m/202ft in height, being equal to the distance westward from the site of the bakery in Pudding Lane where the fire broke out. Its central shaft originally housed lenses for a zenith telescope. And its balcony, reached by an internal spiral staircase of 311 steps, affords panoramic views of the City. The allegorical sculpture on the pedestal above was executed by Caius Gabriel Cibber and shows Charles II coming to assist the slumped figure of the City of London.

St Magnus the Martyr

Fish Street Hill, to the south, leads to St Magnus the Martyr, a Wren Church. Alongside which is the ancient street which led to the medieval London Bridge.

Fig. 11 Timber panel and inscription, 2024

2.5 THE SETTING OF THE MONUMENT, LONDON

2.5.1 Setting of The Monument and how it has changed since Construction

The current setting of The Monument has been completely changed from the original seventeenth century piazza setting; it is now more like a street or thoroughfare.

The history of this evolution is described in Appendix: Monument Historical Documentation, 1991 by Wendy Hitchmough, (section: 'Changes in Urban Landscape Setting', pp. 47-52).
As this report is not illustrated, mapping and pictorial views of Monument Yard/Square since it was built, are provided in the CMP. Quotes are from the Hitchmough's report, illustrated with historical mapping and pictorial documentation.

17th Century

'The Monument was constructed on the site of the church and churchyard of St Margaret, New Fish Street. When the church was destroyed in the Great Fire the Parish of St Margaret was joined with that of St Magnus and so the church was not rebuilt. The height of The Monument – 202 feet, is said to be equal to its distance from the site in Pudding Lane where the Great Fire began. 17th century engravings show Monument Yard as an open square, with The Monument on the eastern perimeter, formally positioned with raised paving steps on three sides and the busy Fish Street Hill on the fourth side. Fish Street Hill continued into the old London Bridge, forming the principle route from London to Southwark, and The Monument and St Magnus the Martyr were clearly visible as a composition from the Bridge, and from the north. The new buildings along Fish Street Hill and around the three sides of Monument Yard were four storey buildings, often with shops or business premises occupying the ground floors.'

The 1873 map shows the alignment of The Monument with the outline of Old London Bridge

'Stow described the area as a place where "be fish-mongers and fayre taverns; on Fishstreet hill and Grassestreet, men of divers trades, grocers and haberdashers." In 1681, 1673 feet of land was purchased from the Rector and Church Wardens of St Margaret's for the enlargement of Fish Street Hill, and the paved setting to The Monument was widened. The Monument, with its small square behind and with the bustling Fish Street Hill in front was the subject of many engravings, remaining with very few alterations from the 17th century through the 18th century.'

18th Century

'Towards the end of the 18th century the buildings along the west side of Fish Street Hill began to be replaced but those along the east side, and in Monument Yard continued with only superficial alterations. By 1784 railings and been positioned around the base of The Monument on the north, east and south sides and this may have been done to protect the base. In 1784 the paving within this iron railing was taken up and relaid, but no documentation has been located which can date the alterations to the surrounding raised paving.'

The c. 1750 view clearly shows 17th century buildings, perhaps even dating from the 1670s when The Monument was built. Buildings are characteristic of the period, with mullion and transom windows, modillion eaves and exposed roofs with dormers not hidden by parapets. A few early 18th century buildings can be seen, with sash windows and arched lintels.

By c. 1800 some of these buildings had either been completely rebuilt in the Georgian manner or probably just re-fronted with more continuously aligned fenestration, which was by then, sash windows.

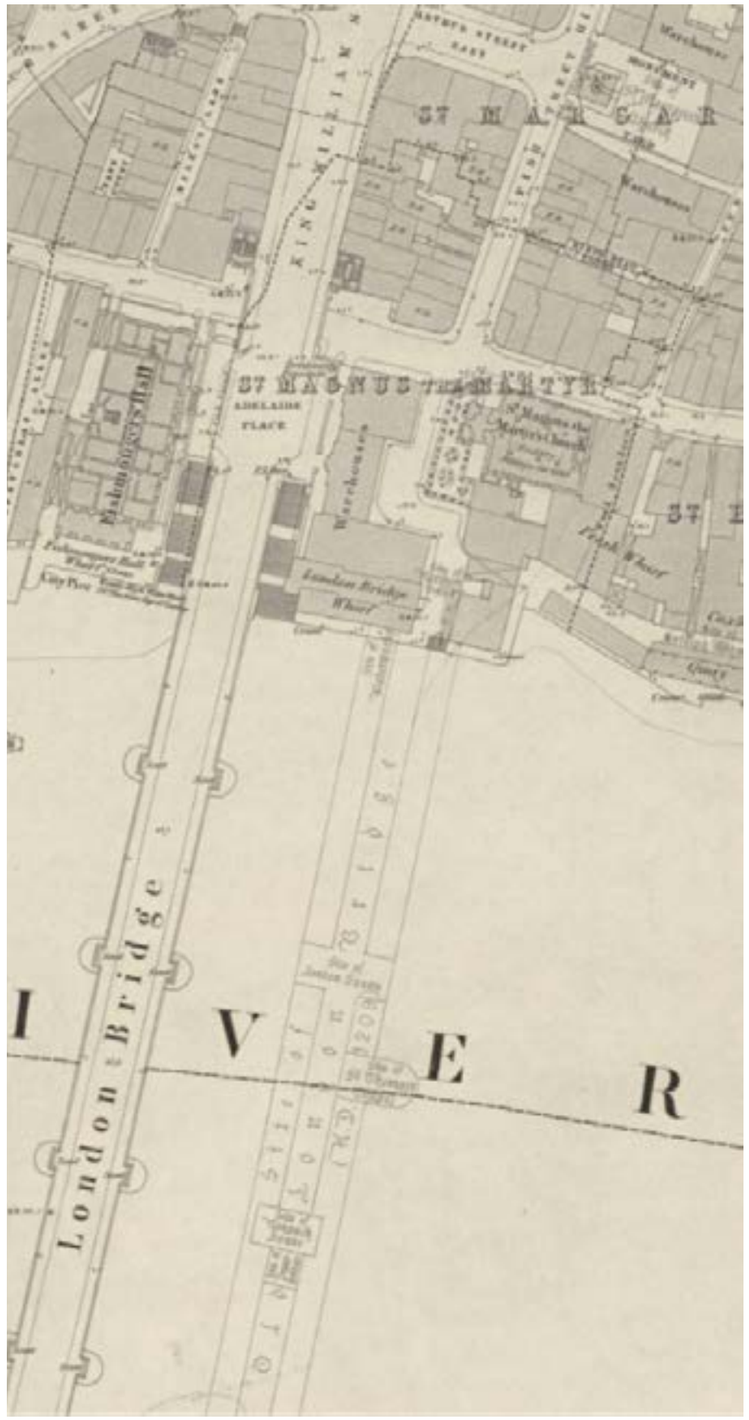


Fig. 12 1883 Ordnance survey map showing The Monument with the outline of Old London Bridge

19th Century

> 'The rebuilding of London Bridge to the west of the old London Bridge destroyed the original alignment of The Monument, St Magnus the Martyr Church, and the old bridge. Fish Street Hill ceased to be the main thoroughfare from London to Southwark and the prominence of The Monument diminished accordingly. Payne's Illustrated London, published in 1847, describes the alteration:
> "The curvature from the bridge on the Middlesex or London side, cannot be sufficiently deplored. The Monument by the building of new London Bridge, has been thrown into the shade, and may well join in a lament at the obscuration of its present altered locality."'

The late 1870s photograph (Fig. 17) shows Monument Yard in its original form as a piazza, with the surrounding buildings a variety of architectural styles, quite modest in aspiration and physically deferential to The Monument and not competing with it. All the buildings in the photograph of the east side (behind The Monument) look to be late 17th century. On the south side are more utilitarian type buildings, likely to be warehouses, and between the east side late 17th century buildings and warehouses on the south side is the original alley that went through to Pudding Lane (seen here as shadow between the two buildings).
Buildings replaced since the 17th century were done with tact and respect to The Monument.

It was in 1880-1893 that the setting of The Monument was changed for the first time since it was built:

> 'In 1880 the character of Monument Yard and the paved area around The Monument were even more radically altered. The buildings on the north and south sides were cleared and the construction of Monument Street changed the square into an open thoroughfare.'

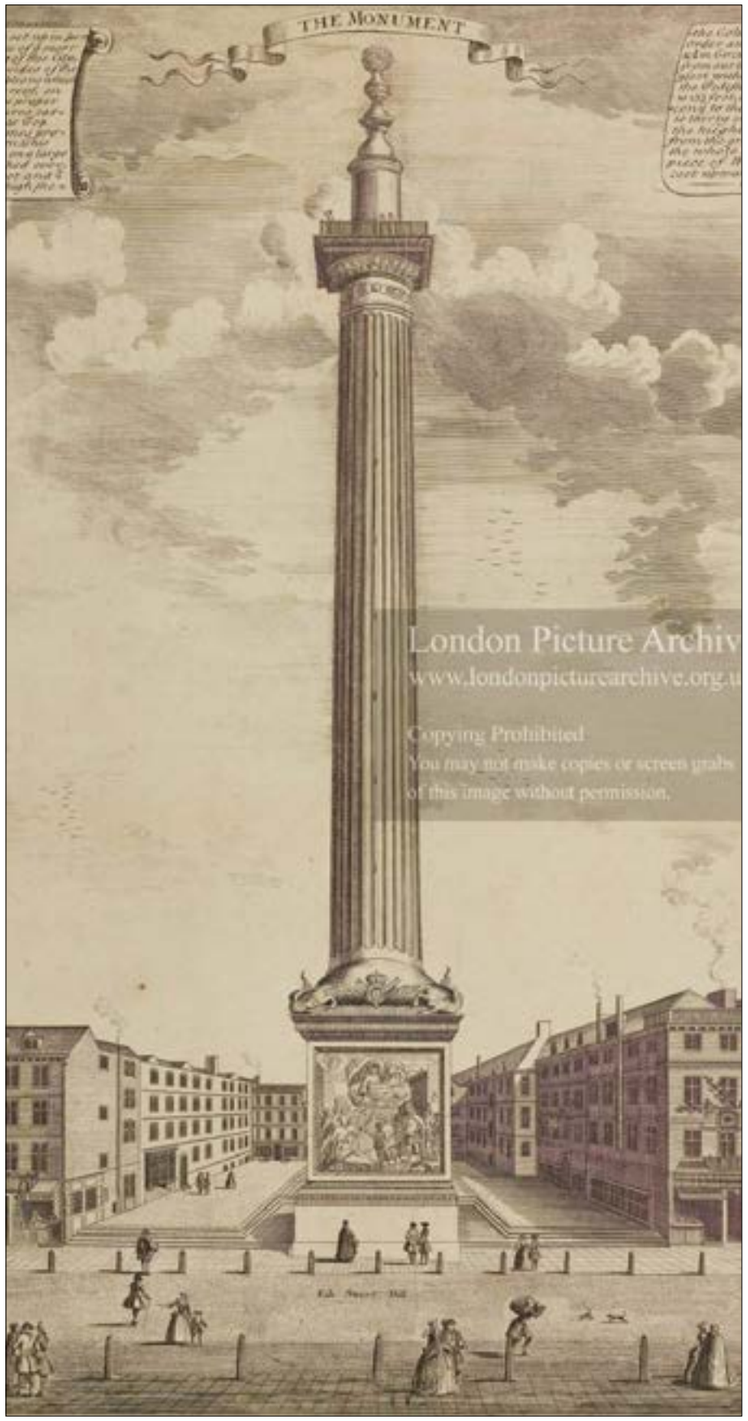


Fig. 13 c.1740 view showing the first generation of buildings surrounding The Monument

Fig. 14 North side of The Monument, viewed from the west, c.1750

Fig. 15 South side of The Monument, viewed from the west, c.1750

Fig. 16 Monument Yard in c. 1800 (from c. 1890 magic lantern slide) showing a much more Georgian appearance

Monument Street was formed in 1883-1893 and later extended to take in the former Monument Square:

> 'An article in The Builder of 30 October 1880 discusses the alterations in detail:
> "The entire area of Monument-yard is at present being re-arranged, and so laid out as to convert a large portion of it into a new carriage-way, which is intended to be constructed between Fish-street-hill and Lower Thames street, opposite Billingsgate Market. Hitherto the whole open space around The Monument has been flagged, and served only as an approach to The Monument itself and the buildings on the north, south, and east sides respectively, with the exception of a narrow passage at the south east corner, leading into Pudding-lane. All this is now being changed. The old flags have been taken up, and the level considerably lowered, with the view of adapting it to the gradient of the intended new thorough fare. There are to be new footpaths on the north and south sides of The Monument, with carriage-road approaches to the new thoroughfare eastward, which will intersect Pudding-lane, buildings there having been taken down for the purpose of opening out the new street. The new carriage-road around The Monument will be paved with granite, resting on a concrete bottom..... The old buildings on the north side and south sides of The Monument, fronting Fish-street-hill, have recently been taken down, and on the site so cleared on the south side an extensive block of new buildings is in course of erection, which will have a frontage to Fish-street-hill of about 40 ft. in length, and be carried to a depth of 70 ft. eastward, the Fish-street-hill elevation, as well as that facing the south side of Monument-yard, being uniform in architectural design..... The site which has been cleared on the north side of The Monument in Fish-street-hill remains inclosed and not yet built upon. It belongs to the Fishmongers' Company, who, we learn, do not propose to erect any new buildings upon it until the Inner Circle Completion Railway project is finally settled."

Where previously engravings of The Monument had generally taken a view southwards along Fish Street Hill, showing The Monument on the east side of the street and suggesting the square behind, now it was primarily viewed from the west side, showing the busy crossroads of Monument Street and Fish Street Hill, with The Monument isolated in the centre of a busy square. As the new buildings were erected to the north and south of The Monument its urban setting at the edge of an open square with generous paved surrounds shrank to a central island, set back and aesthetically divorced from Fish Street Hill and Monument Street, and crowded by the proximity and character of the surrounding buildings. The Monument underground station was constructed at the end of the 1880's.

20th Century

> 'Monument Yard has been preserved through the 20th century, although alterations to building lines and changes in traffic patterns have eliminated any meaningful urban landscape setting. Fish Street Hill is no longer a primary route linking London to Southwark, the bridge has moved, and the relationship between The Monument and St Magnus the Martyr is only apparent to the most observant visitor. There are very few remaining indications that this was once the highest free-standing column in Europe, situated on the edge of a busy thoroughfare against the backdrop of a formal square. Monument Yard has lost its qualities both as a composed open square and as a market area where fishmongers gathered with their crates early in the mornings. The Monument itself is dwarfed by surrounding buildings. Where for two centuries it was one of London's most prominent landmarks, featured in every guidebook to the City, now it is quite difficult to find.'

The setting of The Monument was debased with the formation of Monument Street in 1883-1893; the replacement of good 19th century buildings throughout the 20th century has further degraded the setting. Some of the earlier 20th century buildings replacing the 19th century (or earlier) buildings were better than the calibre of architecture that there is now.

Fig. 17 Late 1870s photograph showing Monument Yard in its original form as a piazza, with surrounding buildings physically deferential to The Monument.

Mapping

The Great Fire of London in 1666 is reputed to have begun in a bakery in Pudding Lane approximately on the present site and it is therefore not surprising that all of the buildings in the area were destroyed.

A map of London 1658, drawn by Richard Newcourt and engraved by William Faithorne illustrates the London within the city walls, Westminster and the suburbs, and identifies the churches.

The extract in Fig. xxx shows the location of the church of Margrett in new Fishstreete, which was destroyed in the fire. The Monument was constructed on the site of the former church.

The churches shown on the extract of the London map of 1658, shown in Fig. 18.

5 Alhallows the Lesse in Thames Streete
11 Andrew Hubbard by Philpot lane
23 Bottolph at Billings=gate
26 Clements in East chepe
45 Lawrence Poultney near East chepe
46 Leonarde in Eastchepe
48 Magnus by the Bridge
51 Margrett in new Fishstreete
53 Mary Ab church lane
54 Mary Alderman berry
59 Mary hill above Billings gate
68 Martins Orgars nere Eastchepe
76 Michaell Crooked Lane neere N.Fish, etc

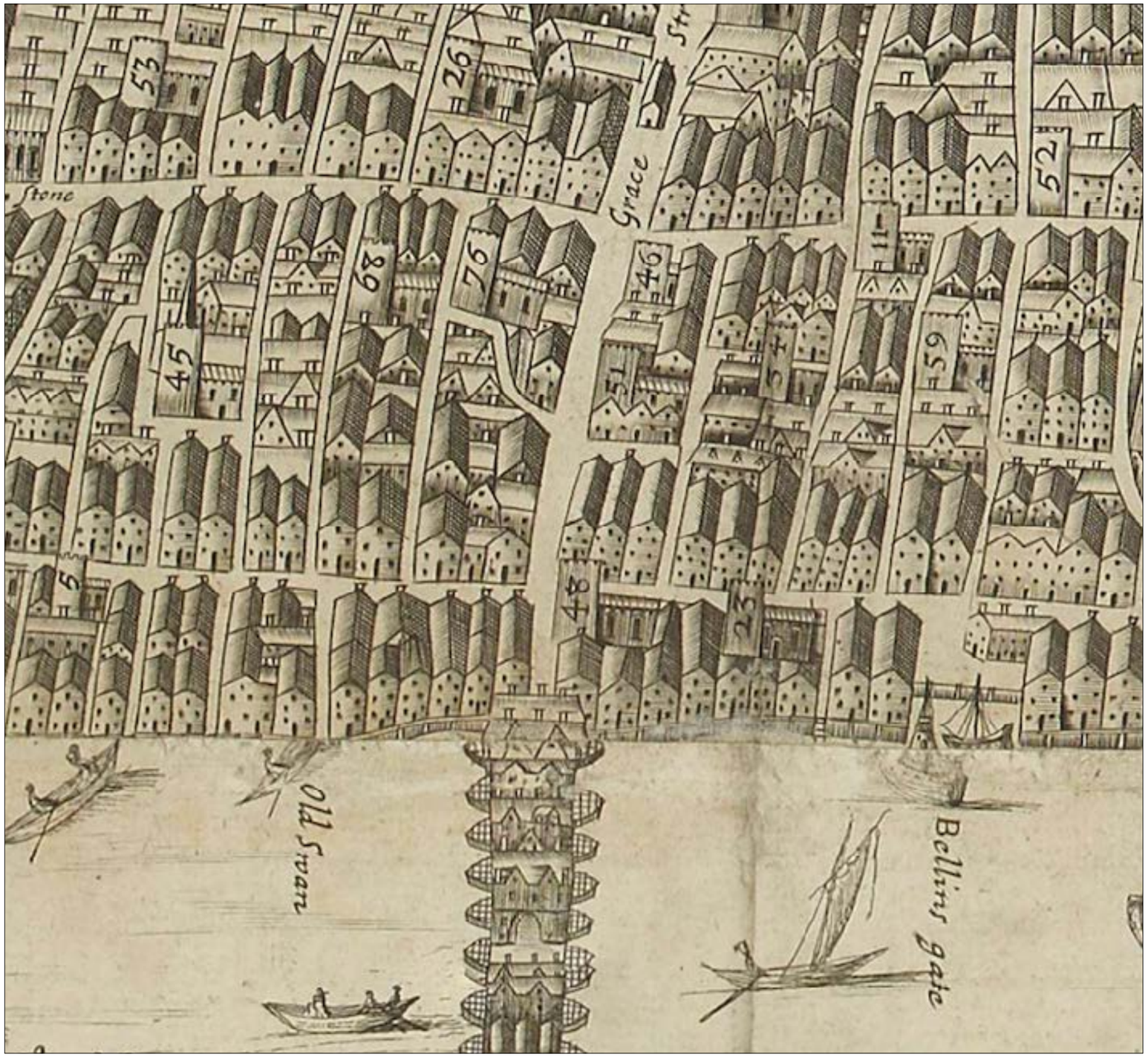


Fig. 18 Extract from a print of an engraving made by William Faithorne,after: Richard Newcourt produced 1658.

The earliest cartographical depiction of The Monument is on The City of London Map of 1676 (Fig. 19), useful for showing the individual surrounding buildings as opposed to later just shaded-in type mass depiction of buildings.

On the following page are maps dated:

- 1682: the Ogilby and Morgan map of 1682 shows that within ten years of the Great Fire the whole of the Pudding Lane area had been redeveloped. The Monument, built in 1671-77, and its square is shown (Fig. 20).
- 1746: Rocque's map of 1746 showing a similar pattern (Fig. 21).
- 1799: The Horwood map of 1799 shows the property numbers indicating the buildings were addressed as Monument Yard (Fig. 22).
- 1851: London and its environs (reduced from the Skeleton Plans) Sheet VII.SE, shows King William Street now being the main thoroughfare to London Bridge. (Fig.23).
- 1873: The Ordnance Survey map of 1873 London - Middlesex & Surrey VII.76 (Fig.24).
- 1895: The Ordnance Survey map of 1895 London - VII.76, shows the big change from 17th century enclosed piazza to The Monument now being in the middle of a street (Fig.25).
- 1920: London (Land Registry Edition) VII.76; revised in 1893-94, published 1920 (Fig.26).

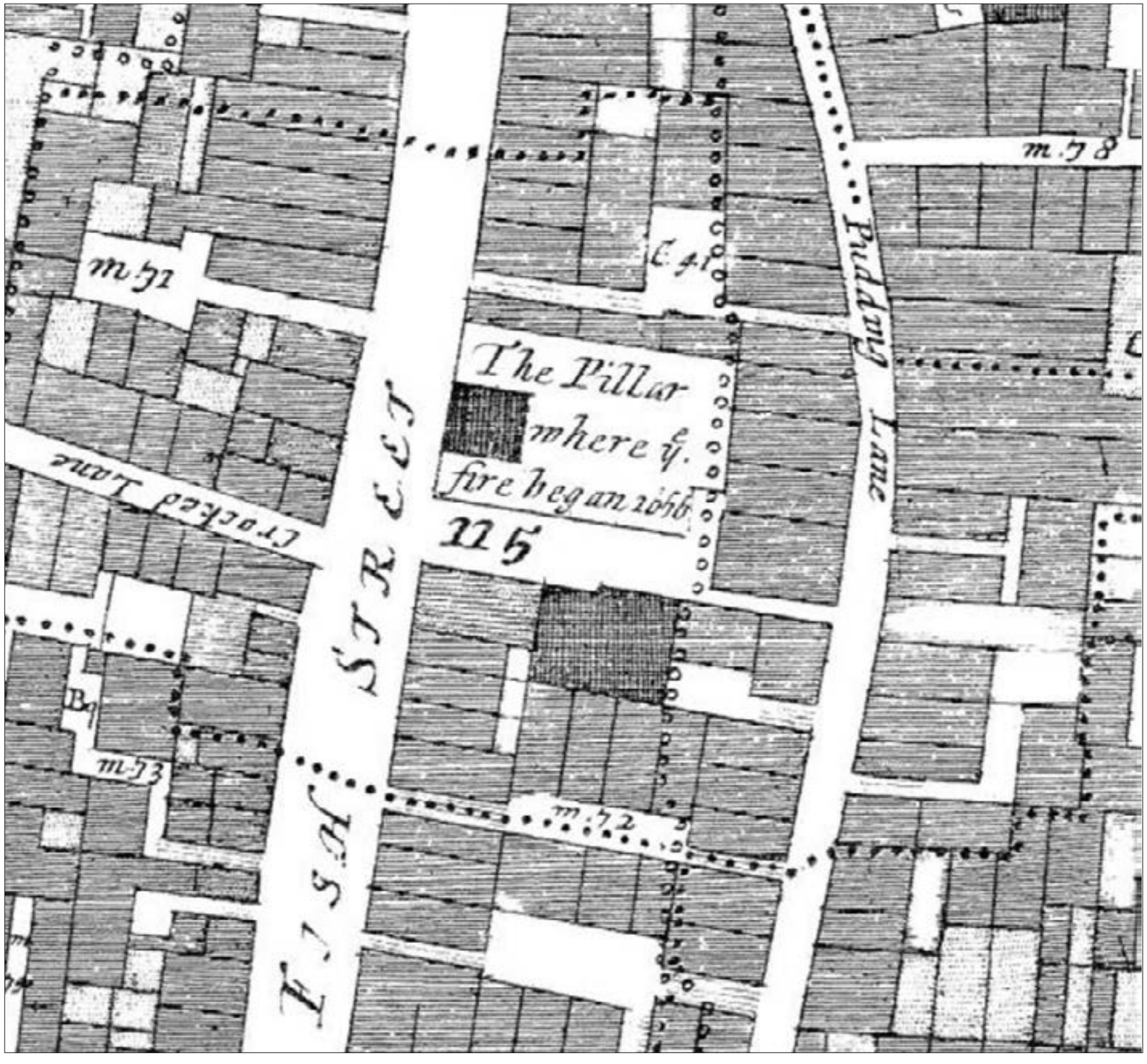


Fig. 19 Ogilby and Morgan map of 1676, depicting The Monument as The Pillar

Fig. 20 1682 map showing 'The Pillar'. London &c. Actually Survey'd by William Morgan

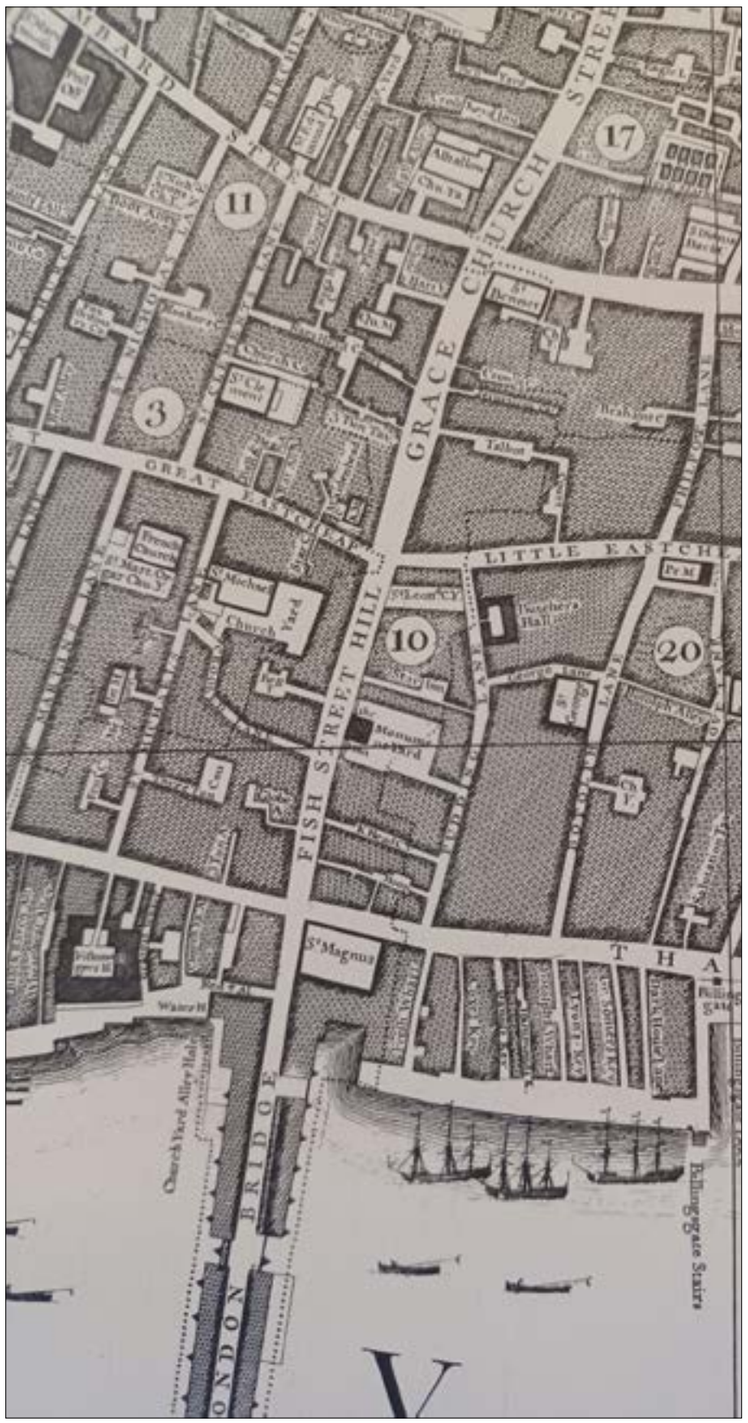


Fig. 21 1746-47 map, John Rocque

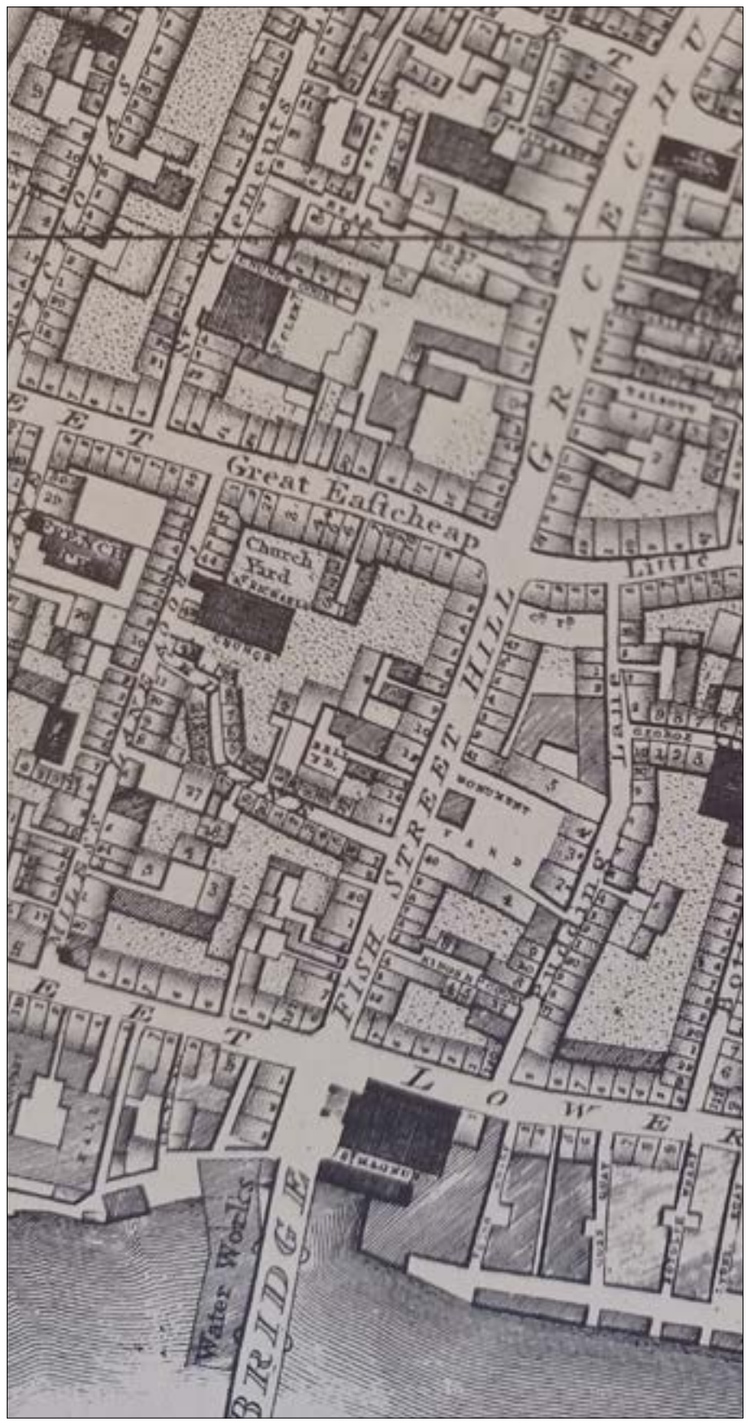


Fig. 22 Richard Horwood's map of 1792-99 and updated by William Faden in 1813 – useful for showing the individual buildings in Monument Yard

- 1851: London and its environs (reduced from the Skeleton Plans) Sheet VII.SE, shows King William Street now being the main thoroughfare to London Bridge. (Fig.23).

- 1873: The Ordnance Survey map of 1873 London - Middlesex & Surrey VII.76 (Fig.24).

- 1895: The Ordnance Survey map of 1895 London - VII.76, shows the big change from 17th century enclosed piazza to The Monument now being in the middle of a street (Fig.25).

- 1920: London (Land Registry Edition) VII.76; revised in 1893-94, published 1920 (Fig.26).

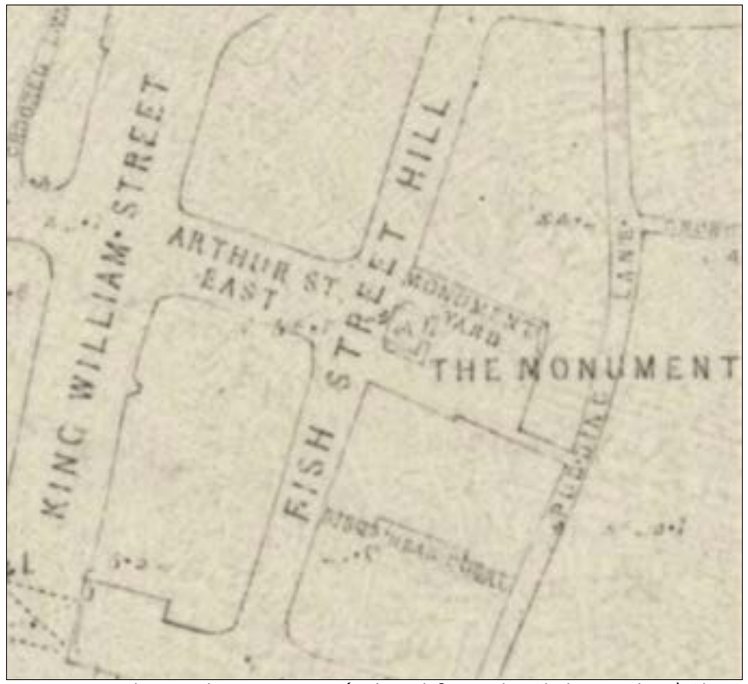


Fig. 23 London and its environs (reduced from the Skeleton Plans) Sheet VII.SE; surveyed in 1848-1851, published c. 1851.

Fig. 24 1893-95 map showing the big change from 17th century enclosed piazza to The Monument now being in the middle of a street

Fig. 25 London - Middlesex & Surrey VII.76; surveyed 1873, published 1875.

Fig. 26 London (Land Registry Edition) VII.76; revised in 1893-94, published 1920. Reprinted 1941.

Historic Photographic Views

In the early 20th century view below, the surrounding Square buildings have replaced the Georgian buildings. The scale is still respectful and although the commercial buildings on the east and south side are not as significant as those they replaced, they are still essentially deferential to The Monument. The building on the north side even seems to be a distinguished replacement in a robust mid-Victorian Italianate palazzo style.

These historic photos show the intended vertical quality of The Monument, towering over everything, and now completely diminished due to too much vertical competition.

Fig. 27 Base of The Monument, early 20th century

Fig. 28 The Monument, now in Monument Street, in a c.1890 magic lantern slide

Fig. 29 The Monument, Magic Lantern slide circa 1900

Two Historic Postcards

It can be seen from the late 1950s/early 1960s postcard that all the 19th century buildings previously in Monument Square had been rebuilt. This postcard shows Canoe House on the right and Regis House, background left, a good quality 20th century building of Regent Street-style architecture, now replaced. The height of these rather nondescript buildings was still deferential, but that sense of deference seems to have broken down in the 1990s and after 2000, with developer's architecture taking over and building as densely as planning constraints permitted.

These historic postcards show the intended vertical quality of The Monument, towering over everything, and now completely diminished due to too much vertical competition.

Fig. 30 Late 19th century postcard

Fig. 31 Late 1950s or early 1960s postcard with Canoe House on the right

20th Century Mapping

The Goad Insurance maps of London, 1927 and 1947, both show a rich level of detail of the buildings around the Monument.

The 1950-53 Ordnance Survey map shows a significant aspect of the setting had been destroyed during the War with the large site cleared to the north-west of The Monument on Fish Street Hill, near the entrance to Monument underground station. It was still a vacant site twenty years later.

The 1971 map shows a significant indentation opposite The Monument on the north side where there had previously been good Regency/Victorian buildings.

But even with these rather nondescript buildings and traffic nearby, the height of these buildings was still deferential. That sense of deference seems to have broken down in the 1990s and after 2000 for all the buildings in Monument Square now seem to be no older than the 1990s.

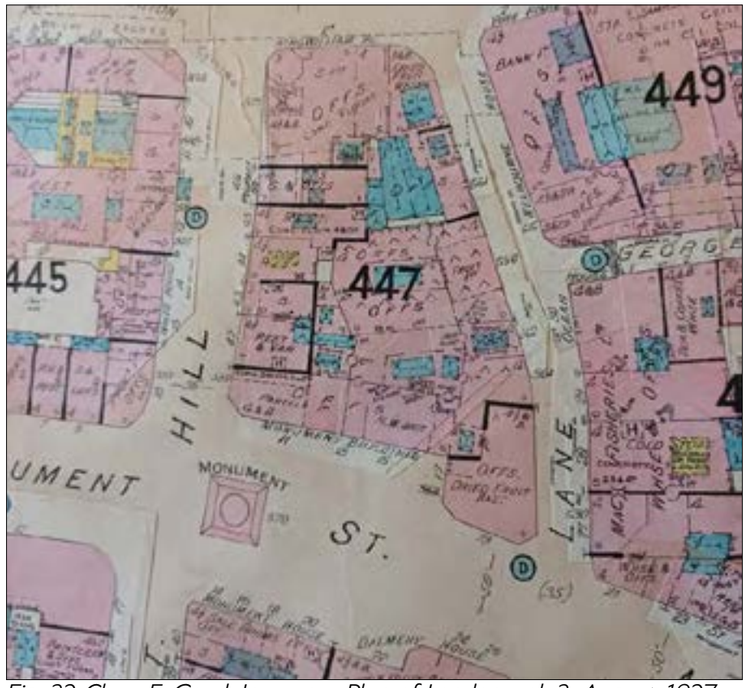


Fig. 32 Chas. E. Goad, Insurance Plan of London, vol. 3, August 1927

Fig. 33 Chas. E. Goad, Insurance Plan of London, vol. 3, September 1947

Fig. 34 Ordnance Survey map revised in 1950-51, published 1953

Fig. 35 Ordnance Survey map revised in 1971, published in 1972

2.5.2 The Significance of The Setting Now

Vistas

The setting of the building has completely changed from the historical setting, where The Monument was enclosed on three sides within a formal piazza and stood high above the surrounding buildings.

Today The Monument is surrounded by such tall developments it can only be seen from specific locations close to the building.
From afar, the view of The Monument from the South Bank has been concealed due to all the buildings in front of it. Crossing London Bridge from the south, a view of The Monument is completely hidden by the replacement Regis House.
From King William Street, the vista into Monument Square has been preserved but there is much architectural competition jostling for dominance.
From Pudding Land at the east end of Monument Square, the small 2005 glass pavilion partly blocks the full view.
From The Monument's viewing gallery, views are often of modern rooftops often with plant equipment whereas historically there would have been interesting roof shapes, tiled and church towers etc.

Fig. 36 View from the South Bank, tall buildings conceal The Monument, 2024

Fig. 37 The Monument is hidden by the replacement Regis House, 2024

Fig. 38 Viewed directly from the west, 2024

Fig. 39 Closer from the west, many different architectural idioms, 2024

Architectural Idioms

Originally the surrounding architecture related to The Monument in that it was all classical and well proportioned, but now there is now a mixture of competing building styles surrounding The Monument. On the south side is the postmodern Britannia/Al Dente building in precast stone. Abutting is a Modern building in travertine and glass, too tall for the setting of The Monument.

Regis House in the south-west corner works well in terms of the Portland stone used but is far too much mass packed onto the site and is therefore in competition with The Monument. The building in the north-west corner is again acceptable in terms of Portland stone used and less bulky than Regis House.
The Monument Building (north side) has a blank monolithic massing and incongruous materials (wavy aluminium fins and ubiquitous glass walling).

None of the surrounding buildings are likely to be replaced as they are comparatively new but there is at least one architectural opportunity and that is with the very tired looking 1970s building on Pudding Lane as this acts as an inappropriate east side backdrop to The Monument.

The landscaping in stone paving is one of the more successful aspects of recent improvements with cobbles retained along the west vista, giving something of the original flavour.

Fig. 40 From Pudding Lane, to the east, 2024

Fig. 41 From the Viewing Platform: rooftop services & plant, 2024

Fig. 42 From the Viewing Platform: rooftop services & plant, 2024

2.5.3 The Monument Views Study

Views to and from The Monument are described in detail in: 'Monument Views Study. City of London Assessment of Key Features and View Protection Considerations', published by the Department of the Built Environment December 2020.
https://www.cityoflondon.gov.uk/assets/Services-Environment/planning-protected-views-monument-views-study-2020.pdf
The Monument Views Study identifies and provides a brief description of features which can be seen from the Monument viewing platform, in each direction. Street views of the Monument are also described. The London View Management Framework (LVMF) protects important views and provides the basis for more detailed guidance on each view.

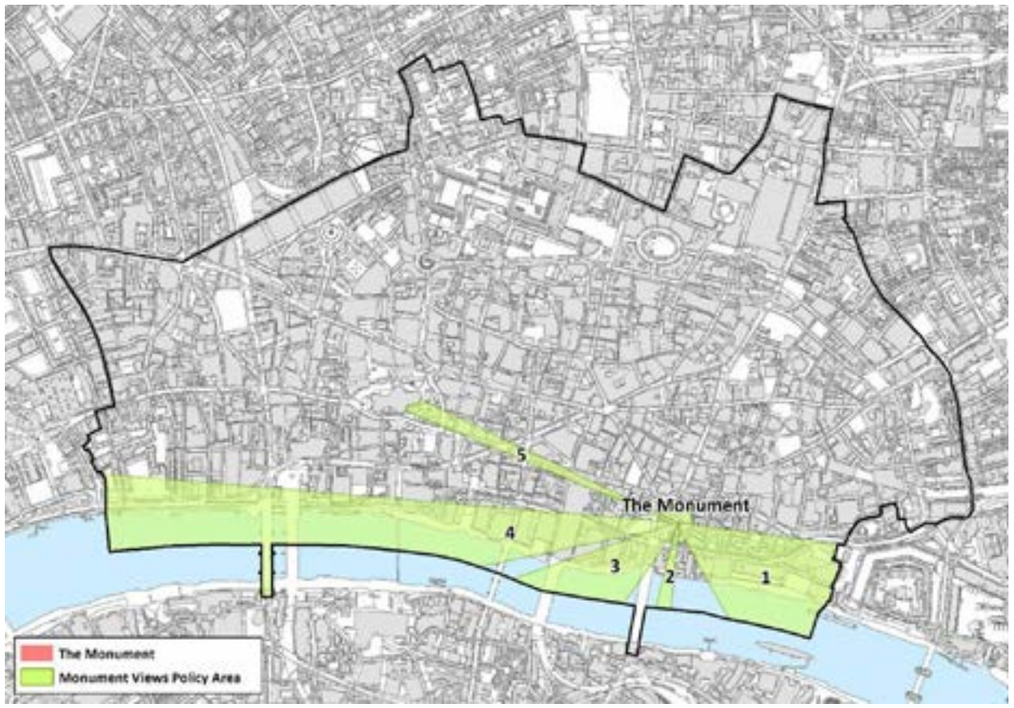


Fig. 43 Monument Views Policy Area

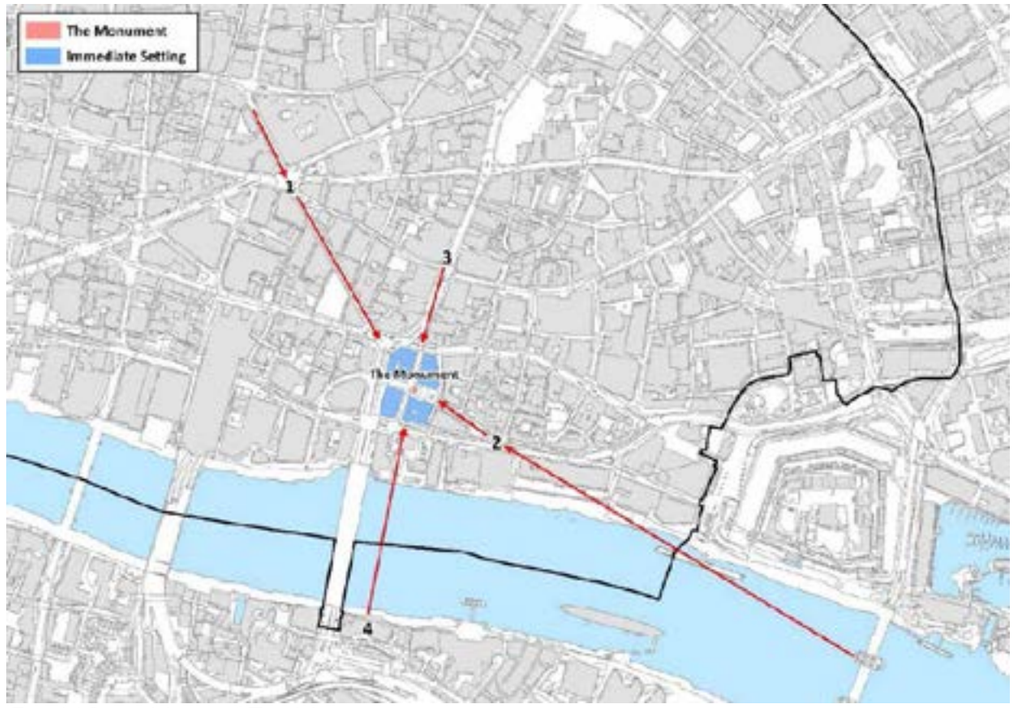


Fig. 44 Street Views of The Monument

2.6 THE EXISTING BUILDING FABRIC

The Monument is basically a freestanding Portland stone fluted column consisting of a base, 28 feet square, surrounded by a pedestal, about 21 feet square, and a fluted Doric column, 120 feet high. The abacus to the Capital forms the base of a viewing gallery which is enclosed by a railing. Above this base there is a stone Drum supporting a gilded vase crowned by a flaming ball.

2.6.1 The Exterior Stonework

The Monument is constructed entirely from Portland stone. It is unclear from the original building accounts which strata of Portland stone was used and it may well be the case that a range of beds were used, depending on the exposure and ease of carving. From site inspections during the 2007-2009 major repair contract, the extent of shelly deposits on the badly weathered surfaces, would suggest that the stone is either Whitbed or Roach bed.

The Drum has a moulded base and cornice to the throating immediately below the gilt vase and flaming orb.
There is a square headed doorway on the east side giving access to the viewing platform from the interior of the column.
The viewing platform is constructed from particularly large slabs of black limestone; archaeological remains of earlier balustrades and support posts remain set into the stone.

The capital comprises a Portland stone torus necking with carved relief. Above the necking the ovolo immediately beneath the abacus is carved with an egg and dart motif surmounted by a leaf and dart cyma-reversa moulding to the square viewing platform.

Beneath the viewing platform are four re-carved stone paterae approximately 900mm in diameter. These were carved and installed in 2009, suspended by stainless steel bolts, replacing the original carvings which detached themselves in 1882 and were never replaced.

The column shaft is 99 feet in height with 24 convex flutes. The raised flat ridge between two flutes is a fillet and, on The Monument, the central fillet on each face of the column is pierced with 8 no. narrow slit lights which light the internal staircase.
The column base comprises a torus moulding on a square base,

Fig. 45 Exterior of The Monument, 2009

which is decorated on each of the four sides by a carved garland with a shield and scroll and a carved dragon at each corner, representing the City of London.

The pedestal is built of Portland stone ashlar blockwork, with sunken panels on all sides; the west panel is an ornate carved scene, by Claus Cibber, the other three panels are inscribed.
The column base is of random coursed stonework and contains the pair of entrance doors on the east side.

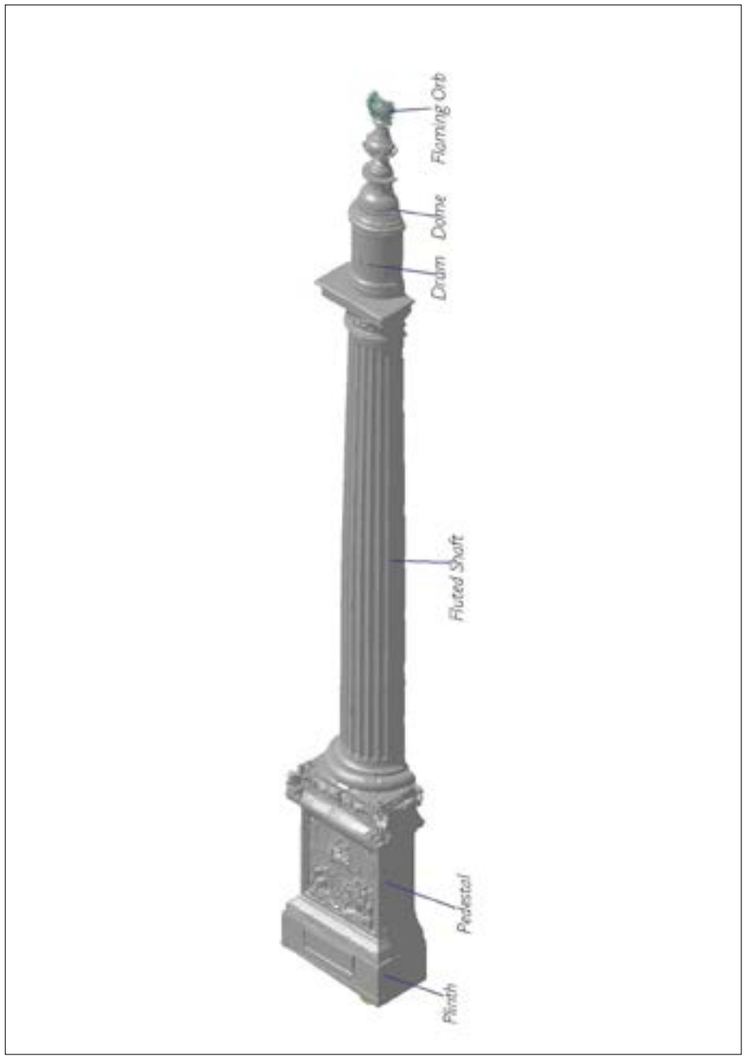


Fig. 46 Isometric model of half of The Monument showing the principal components

2.6.2 The Flaming Orb and Supporting Iron Armature

The Portland stone drum above the viewing platform is a continuation of the Portland stone stairwell shaft below. The walls of the circular drum are solid Portland stone, over 2 ft thick.
Above the circular drum is a dome of Portland stone blocks, which reduces the internal diameter of The Monument from about 7.5 ft to approximately 3 ft.
Externally, above the neck of the dome is a circular stone cornice with a plain band of stonework above, on which sits the copper flaming orb.

The form of the flaming orb is a massive urn with a bowl at the very top constructed from deep bands of sheet copper, 1/8 inch thick, riveted together. The urn is decorated externally with copper garlands and the bowl with many twisted strips of copper, all fixed with rivets. The copperwork is externally gilded with sheets of gold leaf. The effect is a bowl of dazzling gold flames atop a golden urn.

Inside the stone dome and flaming orb is a structural wrought-iron armature, the purpose of which is to fasten the copper flaming orb down to the stone mass of the dome and drum below. The armature within the flaming orb is a circular ladder with four iron vertical legs and circular iron rungs. The ladder gives access from the black limestone landing at the top of the drum up into the copper bowl at the very top of the flaming orb. Iron flanges are bolted to the legs of the circular ladder at intervals and are riveted to the copperwork, thereby securing the copper to the wrought- iron armature. The four legs of the ladder continue down to the stone dome below, where they each curve outwards following the profile of the inside of the stone dome. The legs are fixed to the inner walls of the stone dome, again with iron flanges bolted to the legs and let into the stonewalls of the dome, thereby fixing the armature down to the stonework. The legs of the armature are of uneven length as they meet the stone landing and steps of the spiral staircase. The two shortest legs – on the north and east side – end on the top of the top stone landing. The west leg is slightly longer, resting on the top spiral step. The south leg, due to the configuration of the spiral staircase, is much longer and extends straight down the inner wall of the drum to meet the tread of the sixth step down. The entire armature is of wrought iron, the legs are 1 in. x 4 in. in section, and all connecting bolts have large square-headed nuts. All the ironwork is painted with lead-based paint, overcoated with modern oil-based paint.

Fig. 47 The gilded copper flaming orb on the stone dome and drum 2009

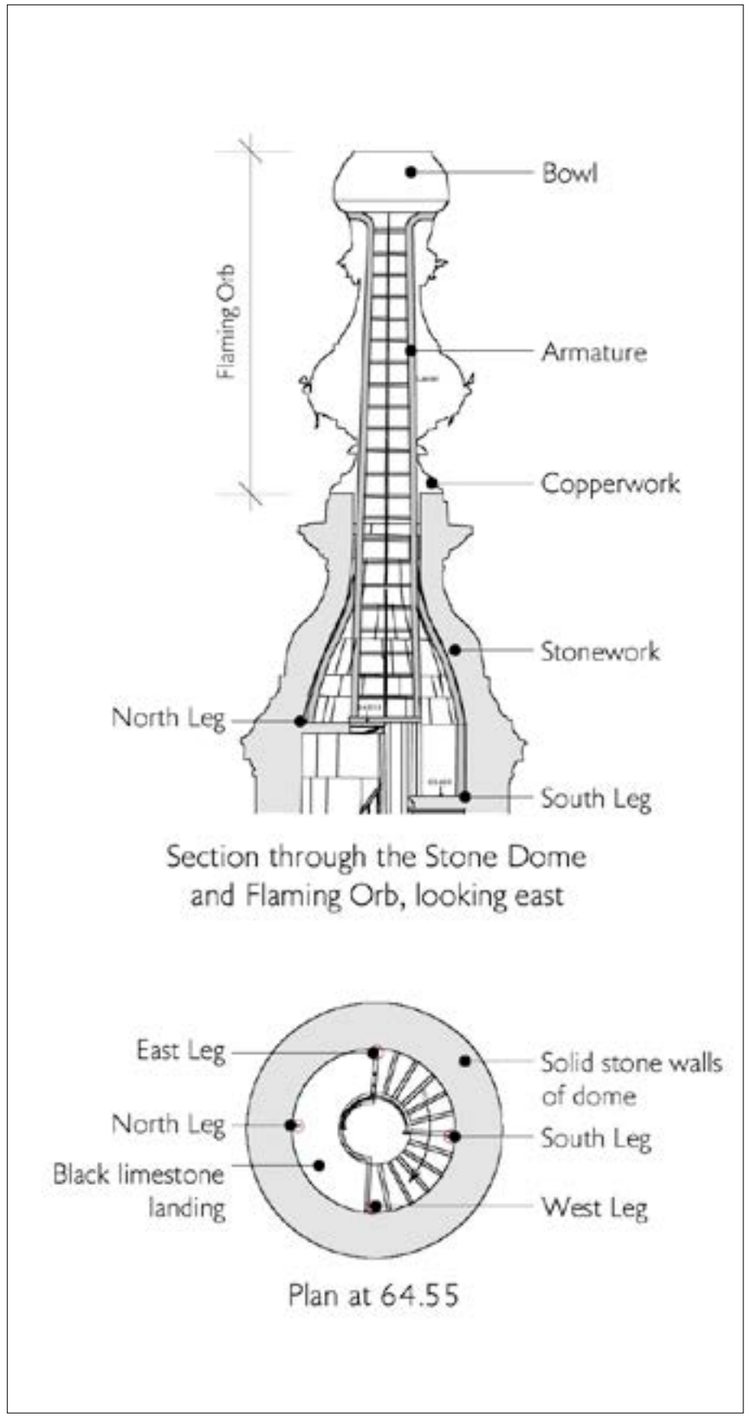


Fig. 48 Section through the flaming orb, stone dome and drum, and plan through the drum, showing the supporting wrought iron armature, 2006

2.6.3 The Balustrade & Cage

At the time of its construction, the viewing platform was surmounted by a wrought-iron balustrade to dado height, with each widely spaced square baluster, appearing to be lead-caulked into the stone platform. Archive records describe the balustrade being extensively repaired and strengthened towards the end of the 18th century and in 1842, an iron cage added to prevent people throwing themselves from the platform. The balustrade and cage were renewed in 1954 with painted cast iron framing and balusters.

In 2009 the balustrade and cage were replaced with the current curved stainless-steel balustrade. Only alternate balusters are actually structurally embedded in the viewing platform to reduce the risk of inducing cracking along the edge of the black limestone.

The intention for the cage above the heavy and reassuring balustrade was to create a lightweight birdcage hanging from the stone dome beneath the flaming orb. Slender curved branch arms of stainless-steel tube are clad with woven stainless steel mesh to provide security and prevent the throwing of large objects, while at the same time enabling a clear view of the urban landscape of the City. The tubes carry data and electric cables for the public address system, cameras, speakers, lighting and multi-language telescopes, now removed.

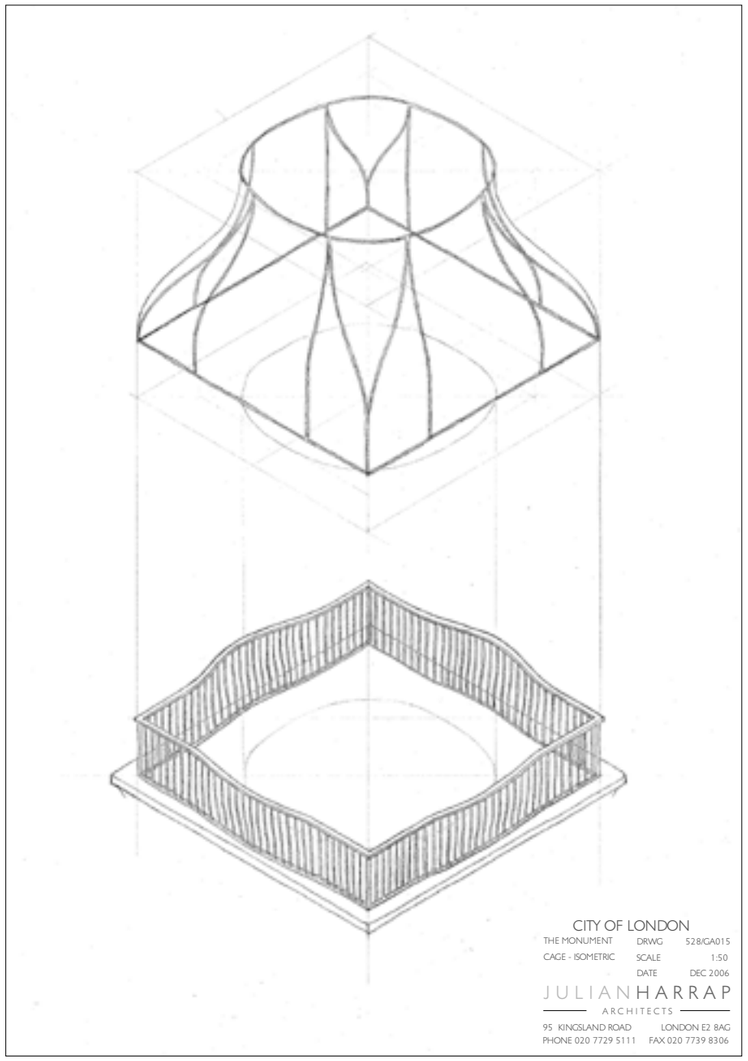


Fig. 49 Design sketch for the new lightweight cage above the new balustrade 2009

Fig. 50 Viewing platform new cage & balustrade in 2009.

2.6.4 Windows

Each face of the column shaft has 8 no. narrow slit window openings. Internally the windows are within a niched recesses of varying sizes. The windows within the column shaft were nearly all replaced in 2009 with slim bronze casement windows, or fixed glass panes within bronze frames where the openings in the stonework are very narrow. An early iron framed window in the Drum was used as a prototype. Immediately above the entrance on the east side there is an oval window. The window is an iron framed centre hung pivot window.

Fig. 51 Bronze casement window flush with stone wall, 2024

Fig. 52 Bronze casement opened, 2024

Fig. 53 Bronze casement in recessed alcove, 2024

Fig. 54 Iron oval casement window, 2024

2.6.5 External Doors

The entrance doors are a pair of substantial four panel doors, held open within the stone reveals of the doorway by a pair of heavy iron hooks. The doors are of solid oak, glazed within their upper two panels and are set within an oak frame, all constructed in 2009.

The pair of oak glazed doors at high level, leading onto the viewing platform, are stained and varnished, with brass door furniture and appear to be 1950s.

Fig. 55 Pair of glazed oak entrance doors, installed 2009, 2024.

Fig. 56 Pair of glazed oak doors onto viewing platform, 2024.

2.6.6 External Railings and Paving

The Monument Yard was re-paved by the City Corporation as part of The Monument Street Scene Enhancement Scheme prior to 2007. The paving abuts the base of The Monument and is scribed to the cast iron plinth of the railings.

The paving is 75mm Yorkstone on 25mm lime paving mortar on 100mm Type 1 sub-base. Yorkstone steps lead up to the entrance door.

Railings around the base of The Monument were probably first installed towards the end of the 18th century, but the present cast iron railings, limited to the area around the entrance on the east facade, date from the late 19th century.

Fig. 57 Paved area within the cast iron railings on the east elevation, south side, 2024.

Fig. 58 Cast iron railings and plinth on the east elevation, north side, 2024

2.6.7 The Stairwell

The stairwell shaft is constructed of solid Portland stone blocks and is circular on plan; the circumference of the circle diminishing with the height of the column shaft.
The cantilevered helical staircase is continuous from entrance foyer up to viewing platform level, without landings, then continues up into the Drum and Dome to give access to the Flaming Orb.

The circular void at the centre of the helical stair allows views from the staircase down to the ground floor and up to the timber enclosure, with iron structure, at viewing platform level.
At ground floor, the circular void continues, via a large circular opening in the floor, to the basement room; a historic iron grille covers the floor opening.
At high level, the central circular void continues, via a large circular opening in the timber ceiling, up to a historic iron grille across the opening at the top stone landing at the base of the dome.

The steps are black limestone, samples of which were identified through petrographical examination as being:

> 'a fine grained, dark grey and irregularly laminated limestone, a Bituminous Stromstolitic Pelmicrite. The general appearance, lithology and preservation are typical of many limestones from lower carboniferous strata of Britain, and north-western Europe'.

The original black limestone spiral staircase was extensively structurally repaired during the 2009 contract using Fischer resin and stainless-steel reinforcement rods. Repairs to the steps were undertaken using black limestone from the Pooil Vaaish quarry on the Isle of Man, believed to be the original source of the stone.

Fig. 59 Looking down the helical staircase showing stone insert repairs to all historic stair treads, 2024

Fig. 60 Looking up at the underside of the stair treads at the original black limestone, 2024

2.6.8 Ground Floor Interior

Masonry

The passage leading from the entrance to the staircase enclosure has a barrel-vaulted ceiling constructed of fine coursed ashlar Portland stone. Recessed into the walls are semicircular niches: two are immediately inside the entrance door containing the turnstiles. The turnstile niche on the north wall was created when the turnstile was installed in 1891, and the existing higher-level south niche was extended down to floor level to accommodate the turnstile. The third arched niche is a the higher-level and contains a carved stone bowl, thought to be a font.

Floor Finishes and Basement Access

The floor of the circular stairwell shaft is paved with black limestone. The entrance corridor was re- paved with slabs of Purbeck stone in 2009. The floor of the attendants' recess is timber boarding, with access to the basement via a hinged timber-boarded hatch set in the floor.

Joinery

A small historic timber-panelled half-door gives access to the attendants' recess from the restricted entrance corridor. Access to the basement is therefore difficult, but there is little scope for easing the situation.

At the back of attendants' recess is a low-level cupboard and on the north wall is a purpose made cupboard.

One of the higher-level historic niches on the south wall of the entrance corridor has been infilled with a glass fronted painted softwood cupboard immediately above the turnstile, complete with 1 no. drawer.

Fig. 61 Looking east from the staircase into the entrance lobby, 2024

Fig. 62 Looking east, from the base of the stair, towards the entrance door, 2024

Turnstiles

The pair of cast-iron turnstiles, made by Le Grand & Sutcliff was installed in 1891. It comprises a central barrier of 7 no. circular iron balusters, 25mm diameter with two end newels 32mm diameter, with a flat iron top rail. The painted iron gates, one each side of the barrier have brass digital counters and are semicircular on plan with 11 no. square section balusters and flat iron top rail. The wrought-iron hoop gates are pegged in position and operated by a floor mounted ratchet mechanism.
The pair of turnstiles allows one visitor at a time to enter, and one visitor at a time to leave. The widths of the turnstiles are fairly narrow and the turnstiles are located close to the entrance door and frame.

The mechanism was in good working order until the central barrier and the projecting arms of the gates were temporarily removed c.2010 to reduce the restricted access for visitors. This makes it more difficult for the attendants to count visitors in and out of the building and therefore to know how visitors are in the building at any one time.

Fig. 63 c.1891 turnstile with the projecting 'arms' and the central rail temporarily removed (north side), 2024.

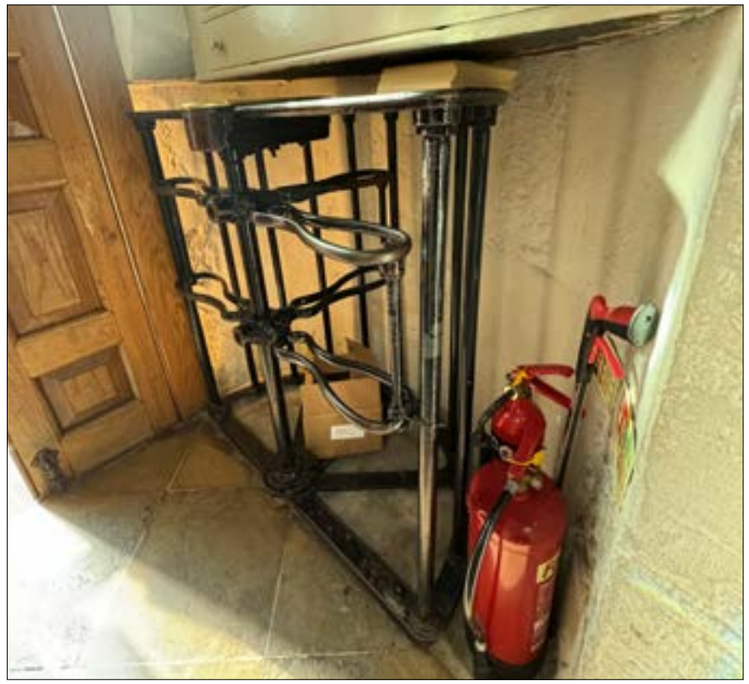


Fig. 64 Turnstile (south side) in recess below a cupboard, with the projecting 'arms' temporarily removed, 2024

2.6.9 The Basement

The floor hatch in the attendants' recess leads, via a series of radiating stone steps, to a circular chamber 2.14 metres (7 feet) in diameter with a semi-circular domed Portland stone ceiling. The chamber lies directly beneath the stairwell. The walls are constructed of coursed rubble Portland stone blocks and red clay brickwork. The floor to the chamber is made up of a compacted lime screed.

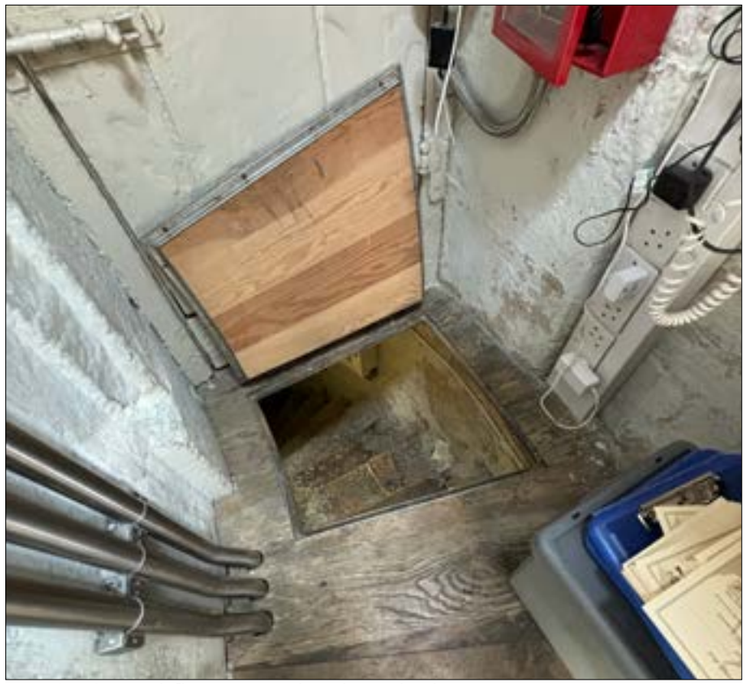


Fig. 65 Ground floor access hatch to the basement, 2024.

Fig. 66 Looking up to the floor access hatch from the basement steps, 2024

Fig. 67 Central circular basement room, looking up at the (blocked-up) oculus in the stone domed soffit, 2024

Fig. 68 Neat stainless-steel conduits & junction boxes, and temporary Cat6 cables to basement computer (for redundant Panoramic camera installation), 2024

2.6.10 Electrical Services

Electrical services were renewed and upgraded in the 2007-2009 Major Repairs contract.
All the cables, electrical & data, were brought up the stairwell in spiral stainless-steel conduits, each shaped-on site to fit the diminishing circumference of the stairwell. The viewing platform cage structure, of stainless-steel tubes, are also conduits for electrical cables.

At viewing platform level are CCTV cameras and speakers for the attendants at ground floor level to speak to those on the viewing platform. An intercom allows those at viewing platform level to contact those below.
Electrical outlet points are provided for laser displays and to serve the fire detection & alarm system.

Power supplies are provided to each corner of the viewing platform balustrade to serve 'talking' telescopes (now removed) and a future exterior lighting design (never implemented).
These power points are now used for LED 'ropes' fixed underneath the balustrade, and a temporary uplighter fixed with cable ties to a corner of the balustrade.

The 2009 stairwell lighting was innovative slim LED light strips fixed to the 1" square stair balusters, the colour of the light fittings matching the dark grey iron balusters and softly lighting the treads of the spiral staircase. Several of the baluster lights had battery back-up as emergency lights, which were indistinguishable from the standard fittings. All baluster light fittings below viewing platform level have been replaced since 2009 with wider light strips, with a harsh bright light, and new transformers. The new baluster lights are in black housings which contrast with the balusters now painted pale grey. Emergency lights independent of the baluster lights have been introduced into the stairwell.

The flaming orb area was lit with blue lighting, visible to the public from the helical stair up through the circular ceiling grille at viewing platform level.
The basement (Hooke's workshop) was lit with a gentle red glow, visible from the helical stair down through the iron grille across the oculus of the basement dome.

At ground floor level, the former soft warm lighting behind the attendants' recess is now cold LED lighting.

Fig. 69 CCTV camera at Viewing Platform level, 2024

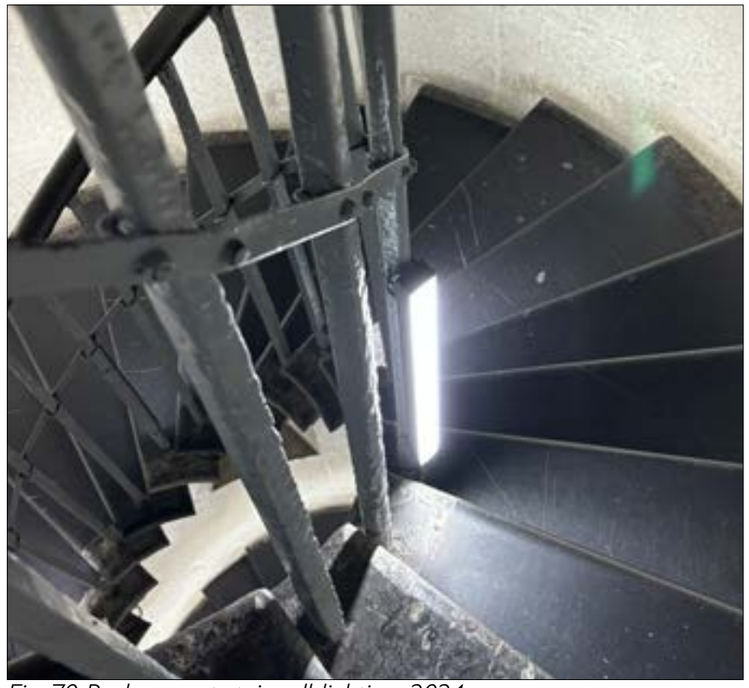


Fig. 70 Replacement stairwell lighting, 2024

Fig. 71 Recent emergency light fittings, 2024

Fig. 72 Entrance foyer showing heater, redundant strip-uplighter, smoke detector, CCTV camera, stainless-steel conduits, 2024.

2.7 PAVILION BUILDING

The small single storey Pavilion was designed by Bere Architects and constructed c.2005. It provides a staff and storage facility for The Monument's staff, as well as a segregated Automated Public Convenience (APC).

The site is to the east of The Monument adjacent to the junction between Monument Street and Pudding Lane, on the public highway. The re-paving of Monument Yard and construction of the Pavilion formed part of The Monument Street Scene Enhancement Scheme

The Pavilion was designed to provide a degree of visual interest whilst not competing with The Monument.

The material chosen for the pavilion was Caithness Stone, the same dark stone that was chosen for paving Monument Square. The stones are within gabions which are enclosed with an outer skin of glass.
The orientation of the Pavilion was rotated by 10 degrees to ensure that it will not directly face The Monument plinth, and a pallet of materials was used intended to compliment the setting of The Monument. The roof is covered in 100 small, inclined glass panels which reflect images of the Golden Orb on the top of The Monument when viewed from the viewing gallery.

Fig. 73 The Pavilion in Monument Yard, from the north-west, 2024

Fig. 74 Detail of the glazing & gabions, 2024

Fig. 75 View of the pavilion roof covered in 100 small, inclined glass panels when seen from the viewing gallery of The Monument, 2024

2.8 HISTORIC DEVELOPMENT

2.8.1 Historic Alterations to The Monument

A History of The Monument was researched and written by architectural historian, by Wendy Hitchmough, in 1991. Archive descriptions of some of the historic alterations are in her report.

The following summary is taken from the report and lists dates of construction and alterations to The Monument, up to the end of the twentieth century.

1666 — Great Fire of London starts near the site of The Monument.

1667 — Act of Parliament for rebuilding the City orders the erection of a Column or Pillar of Brass or Stone to commemorate the fire.

1671 — Monument designed by Robert Hooke and Sir Christopher Wren as a great column far exceeding in size its classical exemplar, Trajan's Column in Rome.

1673 — Carved panel on west face of plinth, commenced by Cibber, with carved dragons above by Edward Pierce, junior.

1675 — Wren's preference for a crowning figure of Charles II overturned in favour of flaming orb of gilded copper, probably on grounds of economy.

1678 — Column and landscaping completed.

1784-86 — Major repairs; urn repaired and re-gilded, stonework cleaned and repaired, damaged balusters replaced, handrail capped in cast-iron, interior cleaned and decorated, defective steps supported with iron brackets.

1823-31 — Replacement of London Bridge further west diminishes the significance of the siting of The Monument.

1830 — Anti-papist inscription removed.

1834 — Urn re-gilded.

1834 — Cage added above the viewing gallery following the suicide of a servant-girl.

1879 — Urn re-gilded, interior and railings painted

1882 — Construction of Monument Street through east side of Monument Yard, and reduction of railings to fit east side only.

1883 — Interior redecorated.

1883 — Major repairs following fall of one of the paterae from the underside of the column capital. Top of gallery covered in asphalt, paterae removed, stonework repointed, interior redecorated; measured drawings of The Monument prepared and Monument plumbed for the first time.

1889 — Notice boards erected.

1891 — Turnstiles installed by Le Grand & Sutcliff.

1954 — Balusters secured by iron shoes, balcony railings renewed, stonework steam cleaned, bomb scars removed, urn re-gilded, interior decorated.

1973 — Monument cleaned by high pressure water, stone repairs.

1977 — Programme of replacement stair treads commenced.

1986 — Urn re-gilded.

1996 — Stair treads extensively repaired, iron balustrading repaired and paint removed from inner wall faces.

2009 — Major Repair Contract

Major Repair Contract: scaffolding The Monument, regilding the flaming orb, external stonework repairs, new carved paterae, new lightning protection, replacement viewing platform cage & balustrade, repairs to spiral steps & balustrade, new windows, new lighting, replacement of all electrical services & conduit, interior redecoration, panoramic camera system

Since 2009

Replacement interior lighting
Temporary lighting to viewing platform
Perspex screens for Covid and as a bag enclosure
Boarding over circular ventilation grilles
Replacing external information board

2.8.2 Alterations to The Monument: The 2009 Major Repair Contract

Summary of Works

Due to the difficulty and expense of scaffolding the 202ft column, The Monument is only scaffolded approximately every 80 – 100 years. The brief was to undertake external repairs for a very long-life span from the scaffold, repair the interior and re-present the building for the visitors to The Monument. This included replacing and upgrading all services and replacing the 1950s balustrade and cage at viewing platform level with new design that improves visitor circulation and safety and enhances the visitor experience. Works included repairing and re-gilding the copper flaming orb, structural restraining of the wrought iron armature supporting the orb and structural repairs to stone courses dislodged by the movement at high level. A major element of work was cleaning the entire Portland stone exterior and repairing the fluted shaft, carvings of Dragons and the sculpture relief panel by Claus Cibber. Four large carved stone paterae, each to new designs, replaced those which had been removed from the underside of the abacus in the 19th century. The black limestone viewing platform was stripped of its later asphalt coating and repaired, together with the entire black limestone spiral staircase which had suffered damaged. The lightning protection system was renewed and discreetly connected to the internal wrought iron balustrade which itself was repaired, re-caulked in lead and spiral oak handrail repaired and re-polished. Calcium-silicate paint was applied to the interior allowing the masonry walls to breathe, and bespoke slim bronze casements designed and fixed into repaired rebated window slits. A new pair of oak doors replaced the previous 1980s entrance door. Services were renewed and upgraded with all the cables being brought up the stairwell in spiral stainless-steel conduits, each shaped on site to fit the diminishing circumference of the stairwell. Innovative LED light strips fixed to the slim square stair balusters, light the spiral staircase.

A panoramic camera was erected at the top of The Monument to produce images of the views from the top of The Monument, which were available on the Internet, and intended in the future to be shown on a screen in Monument Yard.

New Materials & Workmanship

Many unusual and scarce materials were required for the work. To repair the original fabric, materials were selected to match the original, such as Pooil Vaaish limestone and Purbeck.
Modern materials had to be compatible with the historic fabric, such as the weld specification to connect pure iron to seventeenth century wrought iron or the tinted Fisher epoxy compatible with the density of black limestone. The highest quality modern materials were used for items of new work, for example grade 316 stainless steel for the new cage and balustrade to the viewing platform and the curved electrical conduits, and Belzona for waterproofing vulnerable inaccessible areas of stonework.
High quality workmanship was ensured by carefully vetting and selection of the contractor and specialist subcontractors, who undertook trials and samples for approval in advance of the works. Some 15 specialist subcontractors were involved in working on the very special conservation challenges of this unique structure.
The restoration was filmed and photographed by Harris Digital Productions, who set up a dedicated website www.themonument.info to show work in progress and provide updated information about the project. This is now an archive of the project.

2.8.3 Alterations to The Monument since 2009

- Viewing platform lighting under balustrade handrail
- Viewing platform spotlight in corner of viewing platform cage
- Replacement of staircase balustrade lights
- Replacement of light over attendance recess
- Additional electrics at ground floor level
- Perspex screen fixed to attendance recess door
- Boarded coverings to grilles across circular openings at top and bottom of staircase
- External timber board

2.8.4 Archives/Historic Documentation

Historical City of London documents relating to The Monument, including administrative records and accounts are held at the The London Archives, 40 Northampton Road, Clerkenwell, EC1R 0HB. City Surveyor's Heritage Estate Section also has some historical records in their folders

Photos, prints drawings and paintings relating to The Monument are held at the Guildhall Library, Aldermanbury, London EC2V 7HH. The historic archives and records are orderly, catalogued, safe and readily retrievable, allowing public access to copies of historic documents and images, and to originals where possible.

2.9 OWNERSHIP AND MANAGEMENT FOR PUBLIC USE

2.9.1 Ownership

The asset is owned by the City of London Corporation.

2.9.2 Management and Maintenance Structure

The operation of The Monument as a visitor attraction, open to the public, is currently managed by Natural Environment Division. Tower Bridge (City Bridge Foundation) currently open the attraction to the public on behalf of the Natural Environment Division

City Surveyor's Department is responsible for the maintenance and upkeep of The Monument.

Larger projects are carried out by external professionals.
Maintenance and project files are kept within the City Surveyor's Department.

2.9.3 Opening Times

The Monument is open to the public daily, except 24th to 26th of December, from 9:30 till 13:00 and 14:00 till 18:00. Last entry is at 12:30 and 17:30. On certain occasions when The Monument cannot be opened, there will be an alert on the website.

2.9.4 Websites

The official website for The Monument is the City of London website:
https://www.themonument.org.uk/

An alternative website:
https://www.themonument.info/

The alternative website is not managed or owned by the City Corporation and includes outdated information

3.1 SIGNIFICANCE

"Significance" is a core concept in the management of change to listed buildings and other heritage assets. It is used to assess the features that contribute to the special architectural and historic interest of the building.

Significance is assessed using criteria set out by Historic England, the government's advisor on the historic environment. Conservation Principles, Policies and Guidance (Historic England, 2008), is consistent with the NPPF and recognises that significance is the value of a heritage asset, to this and future generations, because of its heritage values.

Historic England defines those heritage values as evidential, historic, aesthetic and communal, as set out in the table adjacent.

HERITAGE VALUES	
EVIDENTIAL	Evidential value is the potential of a place to provide evidence of the past and is proportionate to the extent it contributes to the understanding. It derives from the physical remains of the past and as a primary record of our understanding, relying significantly on age and authenticity.
HISTORIC	Historic value can be illustrative and/or associative. Illustrative value is the ability to interpret the past through connections or insights into activities of past persons, organisations or communities. Association with a notable person, family, event or movement can give rise to historical value of particular resonance and can intensify our experience of the past. Historical values are not as easily diminished by change or authenticity as evidential value.
AESTHETIC	Aesthetic value can derive from a conscious design and or a fortuitous design and also encompasses emotional responses to place, for instance senses of beauty, harmony or awe. The conscious design value of a building, structure or landscape is a result of formal intellectual appreciation of artistic endeavour, for example as a response to form, proportions, massing, silhouette, views, materials, detailing and craftsmanship. Fortuitous design value can derive from the coming together of elements not explicitly designed but where a sensory response is made as a result of contrast, harmony or juxtaposition, tending to be the result of collective factors rather than individual initiative. For instance, the group value of a townscape comprising layers of complimentary architecture and history or the dominance of a structure over its landscape.
COMMUNAL	Communal value is derived from the meaning of a place to people who relate to it, over for whom it figures in their collective experience or memory and can be particularly commemoratives/symbolic, social and/or spiritual. These can be closely tied to aesthetic and historical (particularly associative) values, but could add or accentuate them. Commemorative/symbolic values reflect the meaning the place to those who draw their identity from it and/or have emotional links to it, example memorials to historical events or past lives or a design associated with a particular community. Social value is where a source of identity, distinctiveness or social cohesion is evident. It can be modest and character, an element of collective memory interlinked with stories which creates a sense of ownership which can relate to past activities. Spiritual value can come from beliefs and teaching related to a place, for example via religious beliefs, or it can reflect perceptions of the 'spirit of the place', such as a sense of inspiration or wonder associated with a place.

3.2 ASSESSING THE SIGNIFICANCE OF INDIVIDUAL ELEMENTS

Various external and internal elements of the buildings contribute to the overarching significance of The Monument
The level of their contribution has been assessed using the criteria set out adjacent.

This assessment begins with statutory designations, followed by a summary statement of significance, then by an analysis of the heritage values of The Monument element by element.

3.3 STATUTORY DESIGNATIONS

The Monument is Grade I listed and a Scheduled Ancient Monument. The site is not within a conservation area.

Listing Status recognises the importance and significance of buildings and offers statutory protection against unsympathetic alteration or demolition. Approximately 1% of listed buildings are Grade I and 4% Grade II*. The inclusion of The Monument in the Grade I list gives national recognition to a most important and unique building.

The Monument is a 'Scheduled Monument' as defined by Section 1 of the Ancient Monuments and Archaeological Areas Act 1979 County Monument no. 20 National Grid Reference TQ 329807. A schedule has been kept since 1882 of monuments considered to be of national importance by the government. The current legislation, the Ancient Monuments and Archaeological Areas Act 1979, supports a formal system of Scheduled Monument Consent for any work to a designated monument.

The Monument is dual-designated as a listed building and Schedule Ancient Monument, but only Scheduled Monument Consent (SMC) is required for proposed works to the interior; proposed external works may require SMC and planning permission.

ASSESSMENT OF SIGNIFICANCE		
CONTRIBUTION TO SIGNIFICANCE	EXPLANATION	SENSITIVITY TO CHANGE
HIGH	Elements that are fundamental to the overarching significance of the building, often of demonstrable inherent value and multiple cumulative value, i.e. of clear aesthetic and historical value and potential for wider evidential or communal value which complement one another.	Very sensitive
MEDIUM	Elements that contribute to the overarching significance of the building and loss would cause demonstrable harm. It might be that these elements are interesting and complementary, but not fundamental. It could be that these elements of some inherent interest, but contribute more to the whole. They might more of one value, rather than a layering of values.	Moderately sensitive/flexible, balanced judgement required
LOW	Elements of lesser significance on their own or relative to the whole i.e of limited inherent interest and most likely not of multi-faceted value, for example, of some aesthetic value, but limited to no wider evidential, historical or communal value.	Flexible, balanced judgment required
NEUTRAL	Elements that contribute neither positively or negatively to the significance of the building.	Flexible
DETRACTS	Elements that diminish, detract from or destroy an understanding and/or appreciation of all or some of the heritage values which comprise significance.	Change encouraged

3.4 SUMMARY STATEMENT OF SIGNIFICANCE

The Monument has the highest significance in terms of its historical, aesthetic and communal value.

It was commissioned by King Charles II to commemorate the Great Fire of London, the most famous disaster in London's history; it was designed by Christopher Wren and Robert Hooke and was constructed between 1671 to 1677; it survives remarkably intact and its early use as a public viewing gallery continues, giving it communal value derived from the impression received by its millions of visitors

A great deal of the existing building fabric, design and materials, survives from the original construction, These surviving elements are highly significant and some later additions and alterations have now gained some significance, due to their vintage or the quality of design and materials.

3.5 ASSESSMENT OF HERITAGE VALUES

Historic Significance

Significance: International (High)

The Monument's special historic interest is as a building illustrating an important aspect of the nation's social, economic and cultural history: the Great Fire of London and the rebuilding of the capital city.

The building has close historical associations with an internationally important person: King Charles II, who instructed the building of The Monument. The Museum of London describes The Great Fire of London of 1666 as being the most famous disaster in London's history, 13,200 houses, four-fifths of the City and 436 acres in total were destroyed in the fire. Evidence describing the fire exists in diaries, letters, books, newspapers and poems. Official documents describe official enquiries, new legislation and buildings Acts and petitions to for money to rebuild.

The Great Fire appeared in many paintings and engravings, some of which were reproduced abroad for foreign newspapers. Archaeologists still find the physical remains of the fire during excavations.

London was rebuilt on its old street plan with many improvements: streets were widened and new ones were created. New houses were built in brick instead of wood, pavements were built for the first time and new sewers were added.

Significance of the Architects/Designers

Significance: International (High)

Sir Christopher Wren, Surveyor General to King Charles II and Dr Robert Hooke, provided a design for The Monument: a colossal Doric column in the antique tradition. Sir Christopher Wren FRS (1632 –1723) is one of the most highly acclaimed English architects in history. Robert Hooke FRS (1635 –1703) was a natural philosopher, architect and polymath.
Caius Cibber, the sculptor of the stone relief panel, is renowned for his Baroque architectural sculptures.

Scientific Significance

Significance: International (High)

Wren and Hooke built The Monument to double as a scientific instrument. It has a central shaft meant for use as a zenith telescope and for use in gravity and pendulum experiments that connects to an underground laboratory for observers to work. The steps in the shaft of the tower are all six inches high, allowing them to be used for barometric pressure studies.

Architectural Significance

Significance: International (High)

The Monument is of special architectural interest as a building of importance in its architectural design, decoration and craftsmanship; it is an internationally important example of particular building type and technique: the tallest stone column in the world, which is also a scientific instrument, commemorating a national disaster. The building is little altered; most of the original fabric survives.

Archaeological Significance

Significance: National (High)

An Archaeological Impact Assessment was prepared in October 2004 by Museum of London Archaeological Service (MoLAS) for Monument Street Scene Enhancement Scheme.
This concluded that Monument Yard is within an area of high archaeological potential. In particular the site may overlie the remains of large wealthy Roman buildings to the north of the waterfront quays. Remains associated with medieval buildings on Pudding Lane may exist on site. In addition, there is the historical association with the Great Fire of London as the site lies on the presumed location where the fire began.

Significance as a Building Open to the Public

Significance: International (High)

In the European context, The Monument represents a building designed for the public and open to the public and is of international architectural and historic significance. Millions of visitors have climbed the spiral staircase to see the views from the viewing platform, giving the building great communal value, in addition to historic and aesthetic value.

The Significance of the Visitor's Experience

Significance: National (High)

The significance of the visitors' experience of The Monument is partly derived from the knowledge of the purpose of the historic building and that The Monument is relatively unchanged since the building was first opened. Contributing to the positive experience are the views from the viewing platform and the high quality of design, materials and maintenance, together with the management of visitors. Negative factors may be due to more visitors to the building than the building was designed for.

The Significance of the Level of Documentation on the Building

Significance: International (High)

City Corporation historical documents relating to The Monument, including administrative records and accounts dating from 1666 are held at the The London Archives. The Great Fire appeared in many paintings and engravings; photos, prints drawings and paintings relating to The Monument are held at the Guildhall Library.

The Significance of Views of and from the Building

Significance: National (High)

Certain views from and to The Monument are considered to be strategically important views by the City Corporation and are described in Supplementary Planning Document Protected Views.

The London View Management Framework (LVMF) is important for The Monument as it identifies specific views from The Monument that are protected and managed by the London Plan, which carries more weight in planning decisions than the City document. Detailed guidance is provided on the protected views.

The Significance of the Existing Setting of The Monument

Significance: Detracts (Detrimental)

The setting of The Monument has completely changed from the historical setting which was designed to be deferential to the tallest column in Europe. The scale of the surrounding buildings was respectful to The Monument which was enclosed on three sides within a classical and well-proportioned formal piazza. The historic setting made a highly significant contribution to the significance of The Monument.

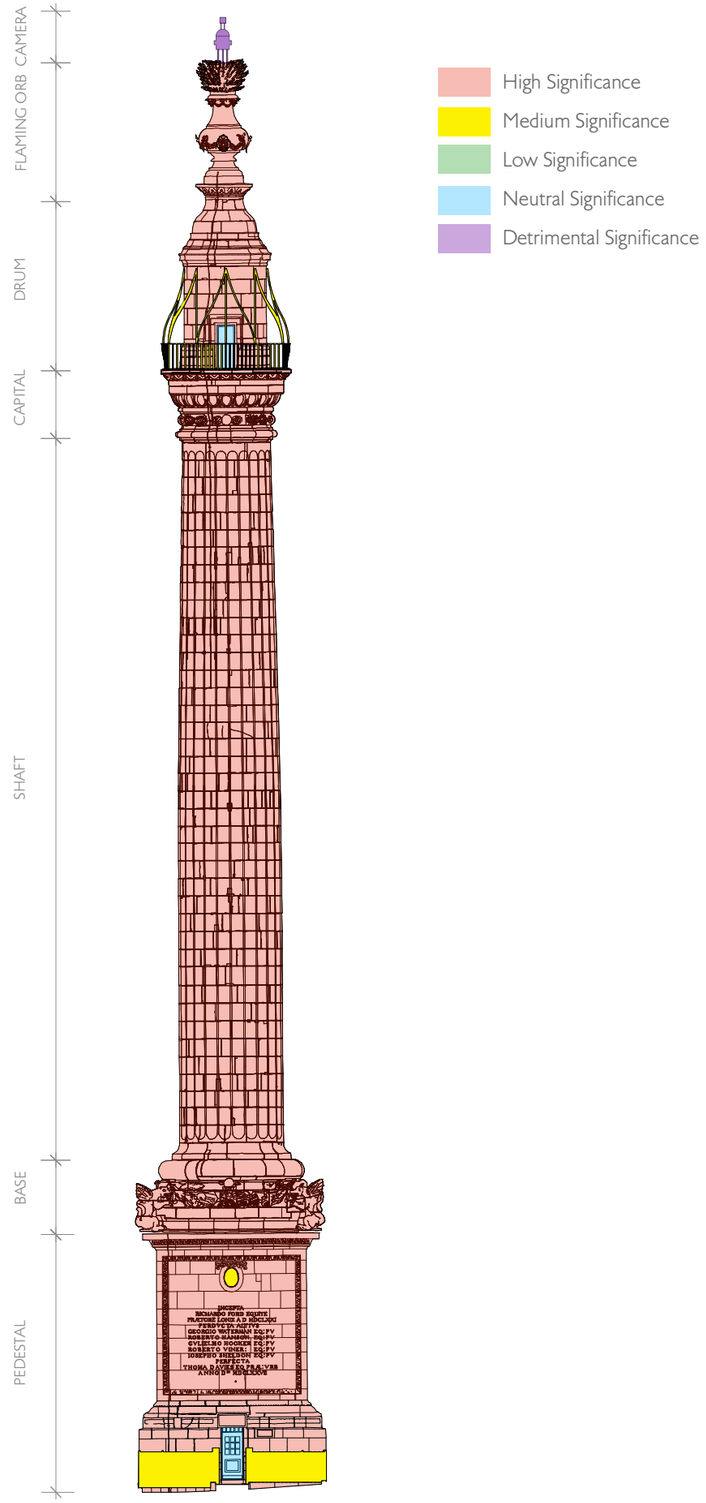
Surrounding buildings are no longer designed to respond to The Monument. In 2024, The Monument is surrounded by such tall developments, of various competing styles and incongruous materials, that it can only be seen from specific locations close to the building.

The Significance of the Pavilion Building

Significance: Detracts (Detrimental)

The Pavilion is in a sensitive location within the setting of The Monument and is prominent in the view of The Monument from Pudding Lane. The building was designed as a 'temporary building' and has aged badly in less than twenty years. The gabion inner wall has no context with its surroundings and the outer glass skin provides no access to the space behind it and so it cannot be cleaned. The glass roof around the edge is water stained and the lavatory door appears to be a temporary plywood door.

3.6 SIGNIFICANCE OF THE ELEVATIONS



3.7 SIGNIFICANCE OF EACH ELEMENT

EXTERIOR		
ELEMENT	CONTRIBUTION TO SIGNIFICANCE	REASON
Exterior stonework	HIGH	Most of the original Portland stonework survives and is plain, fluted, incised and carved; repairs and replacement carved paterae are of high quality. The original black limestone viewing platform survives with archaeological remains of earlier balustrades
The Flaming Orb	HIGH	The gilded flaming orb is the dazzling showpiece at the top of the column, representing the flames of the Great Fire. Nearly all original fabric remains; some copper flames and leaves have been replaced and the orb has been re-gilded several times.
Viewing Platform Balustrade and Cage	MEDIUM	The balustrade is an important feature of the historic Monument. The bespoke design of the existing balustrade c.2009 reflects the original design; the lightweight mesh enclosure above provides security, the steel tubes are conduits for electrical & data services, both balustrade & cage are part of the lightning protection system. Intervention into the historic stonework is minimal.

Fig. 76 Carved stone paterae on the underside of the column abacus, 2009

Fig. 77 The gilded Flaming Orb, 2009

Fig. 78 Viewing platform stainless-steel cage & balustrade, 2009

EXTERIOR		
ELEMENT	CONTRIBUTION TO SIGNIFICANCE	REASON
Iron Windows	MEDIUM	The early iron framed window in the Drum has some significance and was used as a prototype for the bronze casements installed into the existing slot window openings in 2009. The historic pivot oval window is of good quality and likely purpose made for the location.
Bronze Windows	LOW	Individually designed to suit each location, based on a surviving early iron casement window; bespoke manufacture in bronze by a London stained-glass craftsman, installed to reduce condensation.
External Doors to Viewing Platform	NEUTRAL	High quality doors in good condition, appear c.1950s and represent changes over time.
External Entrance Doors	NEUTRAL	Design of the pair of 2009 external doors is based on designs of seventeenth century London doors to public buildings.
External Railings	MEDIUM	The external cast iron railings and gate to the east entrance side of The Monument were installed in the nineteenth century. They now have some significance due to the length of time they have been in situ and that they appear to have been designed specifically for The Monument.
Paving within Railings	NEUTRAL	Paving within the railings is part of the wider paving scheme in Monument Yard, c.2005

EXTERIOR		
ELEMENT	CONTRIBUTION TO SIGNIFICANCE	REASON
Flaming Orb Camera & Stand	DETRIMENTAL	The panoramic camera system was intended as only a three-year project and ceased operating in 2011. The camera, weather station and bespoke stand are visible above the flaming orb and detract from the historic silhouette of The Monument.
External Lightning Conductors	NEUTRAL	Essential for protection of the building, but obviously not contributing to historic exterior, the lightning protection system is carefully designed, integrating the existing iron & steel elements of The Monument as conductors, and using stone coloured down conductors.
External Fixed Signage	NEUTRAL	A well designed addition to the historic monument for public information.

Fig. 79 Redundant panoramic camera & weather station installation at the top of the flaming orb, 2009

Fig. 80 Exterior lightning protection tape, 2024

Fig. 81 Hand-painted exterior sign on the west plinth, 2024

EXTERIOR & INTERIOR: 'DAMAGE'		
ELEMENT	CONTRIBUTION TO SIGNIFICANCE	REASON
Damage arising from a historic event: Exterior WWII damage	LOW	Relating to second world war damage, which, where it has not led to further deterioration has been retained, unrepaired.
Damage arising from a historic event: C17 anti-Catholic sentiment	LOW	The north inscription panel on the base of the column describes the destruction of the Great Fire and in the last line, added in 1681, blames Catholics for starting the fire: 'But Popish frenzy, which wrought such horrors, is not yet quenched'. The incised words were deleted in 1830 by crudely cutting out the incised lettering, leaving a damaged strip all along the bottom of the panel, which has been kept.
Interior Incised Graffiti	LOW	Historic and well-executed incised graffiti at high-level within the stairwell; a reminder of the many generations who have climbed The Monument.
Interior Recent Felt-Pen Graffiti	DETRACTS	Vandalism to the protected Monument and a distraction to visitors from the enjoyment of the historic interior.

INTERIOR: STONEWORK		
ELEMENT	CONTRIBUTION TO SIGNIFICANCE	REASON
Drum & Dome	HIGH	The original 1670s stone enclosure at viewing platform level, enclosing the upper stairs leading to the flaming orb.
Stairwell	HIGH	The original 1670s solid stone structure of The Monument, enclosing and supporting the helical staircase.
Helical Staircase	HIGH	The original 1670s cantilevered stair structure, structurally repaired in 2009 when most of the treads were refaced in stone from the original quarry.
Entrance Lobby Stonework	HIGH	The interior walls have been modified with niches, but remains the original construction and material.
Entrance Lobby Floor Finishes	LOW	Purbeck stone was selected in 2008 as pieces of Purbeck were found in the floor excavation works when the former concrete floor was lifted. Purbeck is now only available in small slabs; it is a hardwearing stone suitable for the heavy foot traffic and was designed to suit the floor plan.
Basement Form	HIGH	The circular basement chamber was Robert Hooke's workshop for his scientific experiments within the Monument. It appears to be unaltered.
Basement Stonework	HIGH	Original foundation structure to the Monument, the basement stonework types are of different construction methods and finishes, each to suit their location and function within the basement.

INTERIOR: IRONWORK		
ELEMENT	CONTRIBUTION TO SIGNIFICANCE	REASON
Supporting Iron Armature Supporting Flaming Orb	LOW	The copper construction of the flaming orb is fixed down onto the stonework of the dome with the original wrought iron armature, which is also a circular ladder giving access to the very top of the copper bowl.
Staircase Balustrade	MEDIUM	Many surviving wrought iron balusters supporting the curved oak handrail, although recent repainting ironwork in light grey detracts from original unpainted colour.
Drum Iron Grille	LOW	Historic iron grille too fragile to safely serve its original function; it remains in situ supplemented by pure iron reinforcement c.2009.
Oval Window Iron Grille	LOW	Simple historic wrought iron bars, (recent replacement bar is not a good match to the historic).
Ground Floor Iron Grille to Hooke's Workshop	NEUTRAL	A modern iron grille based on historic precedent.
Entrance Lobby Turnstiles	LOW	Turnstiles were installed in The Monument in 1891 and now have communal value in addition to historic value, as millions of visitors over the last 123 years have entered The Monument through the turnstiles.

Fig. 82 Circular wrought iron grille at the base of the flaming orb armature, 2024

Fig. 83 Flat iron bars rivetted across a ventilation opening beneath the east oval window, 2024

Fig. 84 Circular wrought iron grille at the basement dome oculus/base of helicar stair, 2024

INTERIOR: JOINERY		
ELEMENT	CONTRIBUTION TO SIGNIFICANCE	REASON
High-level Timber Enclosure	LOW	A simple (non-original) boarded enclosure with the patina of age.
Staircase Balustrade Handrail	MEDIUM	Curved oak balustrade handrail with many original steamed-timber sections, but later replacement sections of poorer quality workmanship reduce the potential significance.
Entrance Lobby Historic Joinery	LOW	The joinery appears to be of differing ages, maybe both eighteenth and nineteenth century designed to suit the locations. The attendants' door and rear cupboard with an interesting build-up of paint layers, appears older than the wall cupboards.
Entrance Lobby C21 Joinery	DETRIMENTAL	The joinery is no longer fit for purpose and chipboard shelves have been added.

Fig. 85 Staircase balustrade curved oak handrail, 2024

Fig. 86 Glass fronted cupboard inside the entrance, 2024

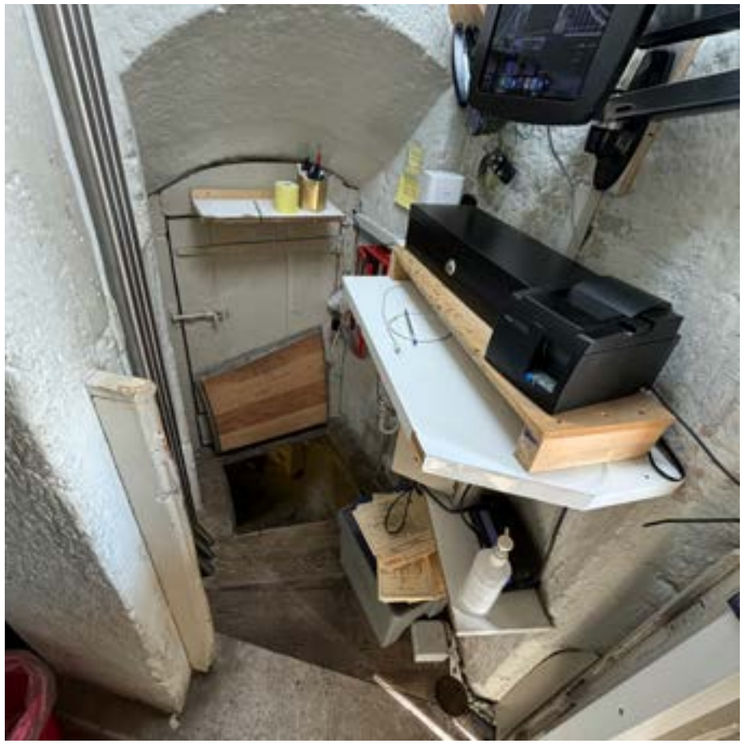


Fig. 87 C21 joinery with some additional shelving, 2024

ENTRANCE LOBBY: FIXTURES, FITTINGS & SIGNAGE		
ELEMENT	CONTRIBUTION TO SIGNIFICANCE	REASON
Entrance lobby folding chair	NEUTRAL	Bespoke discreet seat and seat-back designed for this location, late twentieth century and of its time.
Perspex screen	DETRIMENTAL	One of several modern fixtures/fittings /signs introduced into the Entrance Foyer, which are not high quality in terms of design, materials or workmanship, and together greatly detract from this small simple historic interior.
Curved perspex storage screen	DETRIMENTAL	Primary reason is that the Perspex screen obscures the circular floor opening (oculus), an feature of architectural, historic & scientific significance.
Signage: - Duplication of Statutory H&S signage (fire extinguishers) - Standard signage replaces hand-painted signage - Dark blue standard payment signage stuck on Perspex screen - Multiple signs advising 'CCTV in operation' - Paper sign in plastic wallet Sellotaped to front door glazing - Remains of fixings to removed signs: adhesive on joinery, rawl plugs into stonework	DETRIMENTAL	Many signs introduced into the Entrance Foyer, are not high quality in terms of design, materials or workmanship, and together detract from this small simple historic interior; some signs are duplicated and unsightly adhesive or rawl plugs are evident where signs have been removed.

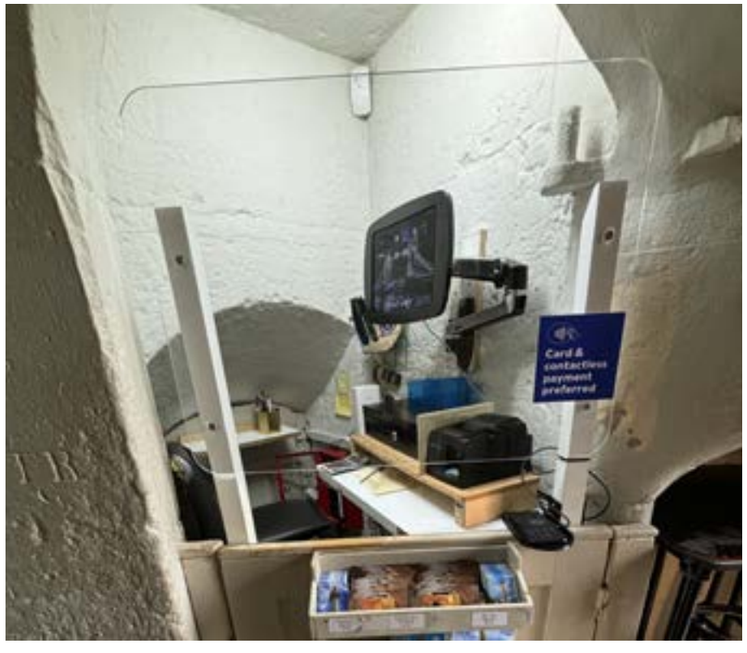


Fig. 88 Perspex screen across attendants' recess, 2024

Fig. 89 Curved Perspex bag store screen, 2024

Fig. 90 Signage and former signage fixings, 2024

EXTERIOR: VIEWING PLATFORM M&E SERVICES		
ELEMENT	CONTRIBUTION TO SIGNIFICANCE	REASON
Electrical & Data Conduits	NEUTRAL	The conduits are very discreet; the viewing platform cage structure of stainless-steel tubes, are also conduits for electrical cables.
Viewing Platform Speakers	NEUTRAL	Stone-coloured, unobtrusive, well-located, important for safety.
Viewing Platform CCTV Cameras	NEUTRAL	Important for safety, located on the C21 cage structure re-using the bespoke stainless-steel conduits, less appropriate than the stainless-steel smaller cameras they have replaced.
Viewing Platform Intercom	DETRACTS	The intercom is well designed and of quality materials, but as it needs to be highly visible to the public with large clear lettering, it is obtrusive and detrimental to the historic interior.
Viewing Platform Lighting	DETRACTS	LED 'ropes' fixed underneath the balustrade provide an unattractive strong and harsh down-light when viewed from below and appear to be an under designed temporary solution when seen from the viewing platform. The temporary uplighter fixed with cable ties to a corner of the balustrade is not an appropriate light fitting for an ancient monument and lights the flaming orb from one side only.

Fig. 91 Viewing platform speaker fixed to the stone Drum, 2024

Fig. 92 Viewing platform intercom connecting to ground floor reception, 2024

Fig. 93 LED lighting rope beneath viewing platform handrail, 2018

STAIRWELL ELECTRICAL SERVICES		
ELEMENT	CONTRIBUTION TO SIGNIFICANCE	REASON
Electrical Cables in Upper Stairwell	**DETRACTS**	Electrical cables recently added at high level are not (all) in existing stainless-steel conduits or neatly tied to existing conduits and look a mess.
Smoke Detector & Sounder	**DETRACTS**	Detrimental to a small historic interior, but important for safety and reasonably well-located.
Staircase Lighting	**DETRIMENTAL**	Replacement baluster lights produce harsh cold light and are no longer directed onto stair treads but are twisted away from the tread to avoid glare for the visitor climbing the stairs. The replacement fittings are wider than the balusters and black, contrasting with the pale grey paint of the iron balusters.
Emergency Lighting	**DETRACTS**	Emergency lights have been introduced into the stairwell replacing the previous emergency lighting, which was some of the existing baluster lights, with a battery back-up and therefore entirely unobtrusive within the stairwell.

Fig. 94 Electrical equipment above viewing platform level, 2024

Fig. 95 Electrical conduits & junction boxes, 2024

Fig. 96 2009 light strips

Fig. 97 Replacement light strips

ENTRANCE LOBBY: ELECTRICAL SERVICES		
ELEMENT	CONTRIBUTION TO SIGNIFICANCE	REASON
Overhead Radiant Heater	**NEUTRAL (wiring detracts)**	Quality stainless steel coloured, reversible, location along one side of the barrel vault, necessary in winter. Thick black visible cabling detracts.
Plinth Heater	**NEUTRAL**	Located in plinth of cupboard in attendants' recess, not visible to visitors and providing heat to attendants where it is needed.
Smoke Detector	**DETRACTS**	Detrimental to a small historic interior, but important for safety and reasonably well-located.
Lighting: Strip Luminaires located either side of Entrance Door within door architrave	**LOW**	Warm soft light back-lights historic turnstiles and enhances the entrance.
Lighting: Strip Luminaire located along the Barrel Vault, South-Side (assumed redundant)	**DETRACTS**	It is assumed that this light is not operational since the radiant heater was installed.
Lighting: LED Strip Light in Attendant's Recess		
Lighting: Wall Light located at the base of the Spiral Stair		
CCTV Cameras	**NEUTRAL: CCTV camera** **DETRIMENTAL: Plastic junction boxes & plastic conduit**	Both cameras are fairly unobtrusive, but conduits and junction boxes serving them are white plastic, whereas all other designed junction boxes & conduit are stainless steel.
Electrical Services in Attendants' Recess	**DETRACTS**	The extent of electrical services has outgrown the small cupboard designed in 2007 to accommodate them.

Fig. 98 Attendants recess strip light, CCTV plastic junction box & plastic conduit, 2024

Fig. 99 Electrical services in cupboard at back of attendants' recess, 2024

Fig. 100 Electrical services in the attendants' recess, 2024

IMMEDIATE SETTING		
ELEMENT	CONTRIBUTION TO SIGNIFICANCE	REASON
19th century boundary marker	LOW	Historic boundary marker. E&S Poynder are brothers Edward & Samuel Poynder, Plumbers by profession, who lived outside of London in Hawkhurst, Kent. The S M.N.F denotes the parish of St. Margaret New Fish Street.
External Paving	NEUTRAL	The Yorkstone paving scheme to Monument Yard, which surrounds The Monument was laid c.2006. Yorkstone is an appropriate material for the setting of the building, although early paving slabs are likely to have been larger.
External Signage	DETRACTS	Excessive number of signs, signs are uncoordinated and are generally not of high quality in terms of design and materials. Some signs repeat the same information (there are at least five advising that CCTV is in operation), some signs are poorly maintained and fixed without consideration to appearance.

Fig. 101 East front showing signs on the railings, 2024

Fig. 102 Movable sign with opening times, 2024

Fig. 103 Movable sign against north wall, 2024

Fig. 104 Sign fixed to railings., 2024

Fig. 105 One of many CCTV warning signs, 2024

Fig. 106 Award signs, 2024

Fig. 107 Back of award signs, 2024

Fig. 108 Crude fixings to CoL sign, 2024

Fig. 109 Paper sign stuck to entrance door glazing, 2024

Fig. 110 19th century boundary marker

4.1 INTRODUCTION – PURPOSE AND APPROACH

4.1.1 Introduction

This section of the plan identifies the ways in which day-to-day operations, or any alteration, development or new work, might lead to the core significance of The Monument being vulnerable in any way.

Following each section are policies that will be put in place to:

- to protect the significance of the asset and where possible enhance it
- as a basis for making decisions
- to provide a comprehensive framework for the sustainable management of the site

This chapter is based on the values set out in the Statement of Significance. It takes each area of significance in turn and looks at how that might be at risk or vulnerable. This ensures that the policies in the plan are firmly grounded in identifying what needs to be done to look after the significance of The Monument.

4.1.2 Summary of Issues

The immediate issue affecting the building and its setting, and their vulnerability is the great number of visitors to the building which was not designed to accommodate so many visitors. This has consequences in terms of visitor experience, damage and wear to the fabric of the building, the risk of 'over development' of facilities for visitors and the management of visitors, repairs and maintenance. Other issues contributing significantly to the overall quality and effect are management and comfort of visitors in Monument Yard: seating, interpretation, access and buying of tickets, and the continual changes to the wider setting of The Monument within the City Corporation.

4.1.3 Policies achieved from CMP 2014:

- Provision of drinking water point to the north of pavilion
- Reduction of anti-social behaviour i.e. graffiti and vandalism, spitting and throwing objects from Viewing Platform
- Replacement of Attendant's chair.

4.1.4 Summary of Condition

Structural Condition Survey summary

- The flaming orb area has minor corrosion to iron structural straps inside the Drum dome and a hole in the copperwork.
- The viewing platform (observation deck) has cracking at the base of the railings; inspection of the slabs is recommended, and a repair and stabilisation scheme developed once the causes are better understood.
- The steps have cracks evident in stonework around the base of some balusters and regular crack monitoring is recommended.
- A thin metal strap has been fixed to the stair balusters, which currently appears to be stable.
- Balustrade strengthening details were proposed 2016 are still recommended by the structural engineers.

Architectural Condition Survey summary

- The exterior stonework is in good condition except for a weathering roll-moulding at the top of the column plinth which is cracking and friable; immediate action is recommended. *Post Survey note: CoL officers carried out an inspection in November 2024 which did not reveal any major/serious defects with the stonework.*
- The hardwood doors and bronze casements are generally in good condition, with minor damage to ironmongery.
- Internally, the previous condensation problems within the stairwell appear to be greatly reduced, likely with the installation of casement windows, trace heating and absorbent stone finishes.
- A concern is the extent of damp in the basement and the current blocking of ventilation routes, accelerating decay to the masonry.
- Within the stairwell, local repairs are needed to the oak handrail.
- Interior decoration is in poorer condition in the most inaccessible places, such as the timber enclosure at the top of the stairs, but at lower levels is in reasonably good condition.
- The condition of fixtures in the entrance foyer has deteriorated and the number of fittings increased, to the detriment of the historic interior.
- Electrical services have been added or altered since the 2016 condition inspection, which are individually reviewed and are not all considered to be improvements to those they replaced.
- Statutory inspections are regularly undertaken although the latest lightning protection inspection notes repair work is required.
- Externally, the railings have local paint damage, and the paving drainage routes appear blocked.

The Pavilion in Monument Yard

- The Pavilion is in poor condition and a detailed scope of repairs and alterations to provide adequate facilities, is recommended.

4.2 APPROACH AND ADOPTION

4.2.1 Sustaining the Significance of the Site

Discussion

The fundamental requirement of any Conservation Plan is to provide policies that will inform decisions in such a way that the cultural significance of the heritage asset is always protected or enhanced.

Policy

PA1. Sustain the cultural significance of the site, maintain and enhance its distinctive character and its 'sense of place'.

4.2.2 Unified Approach

Risk

Without the many decisions affecting The Monument site being taken in a unified and co-ordinated manner, the sustainable, long-term future and cultural significance of The Monument is at risk.

Opportunity

For the bodies making decisions that may affect the site to appreciate the significance and importance of The Monument and Monument Yard and work towards the implementation of their policies and projects in a unified and co-ordinated manner. This can be achieved in part by recognition from the statutory authorities of the Conservation Plan as the principal document for informing the future of The Monument.

Discussion

The Site is located within central London and is affected by decisions taken by a number of bodies, such as the City of London, central and local government departments, agencies, and other statutory bodies. Decisions range from changes to development planning within the site's setting, such as the future City Plan 2040 and the next London plan, and alterations to traffic management and provision of public transport services, funding and national promotion.

Policy

PA2. Promote the need for a unified approach by bodies with responsibilities for making decisions that may affect the cultural significance of The Monument.

4.2.3 CMP Adoption and Review

- Without high-level endorsement and a collective responsibility for ensuring the plan is used, policies may not be implemented effectively.
- If it is not regularly reviewed and updated the plan will quickly go out of date, undermining the relevance of the policies and the plan's credibility as a source of information

Opportunity

- To ensure the actions and policies in the CMP and accompanying reports are carried forward.

Discussion

This CMP has been commissioned by the City of London Corporation to provide guidance and support for the on-going management and maintenance of The Monument. A Condition Survey, Structural Survey and Maintenance & Management Plan have been carried out to support the CMP

Policies

PA3. The Conservation Management Plan will be formally adopted by the City Corporation as one of the principal sources of guidance in the management and maintenance of The Monument.

PA4. The Conservation Management Plan should be reviewed periodically by the City Corporation, at intervals of no more than five years.

PA5. Report the CMP to relevant Committees and assign responsibility for management of The Monument to a Senior Responsible Officer within the City Corporation.

4.3 REPAIRS AND NEW WORKS

4.3.1 Statutory Consents

Risk

Repairs and alterations being undertaken without statutory consents, affecting the significance of The Monument

Discussion

The Monument is a Scheduled Monument and Grade I listed building

- SMC is the older legislation and hence LBC not required for works
- Planning permission may be required for external works such as changes / additions of lighting and signage etc to The Monument.

Policy

PA6. The City Corporation will consult with Historic England and the Planning Department to ensure both cyclical maintenance and new works take place in a timely manner and with all the necessary consents.

4.3.2 The Effect of Visitors on the Physical Fabric

Risk

Damage to the physical fabric

Opportunity

Consider the heavy wear and tear to the fabric when specifying repairs; restrict sizes of objects/bags that visitors take up The Monument.

Discussion

The Monument was not designed to accommodate as many visitors as the building now receives, or to meet current standards for health & safety and access. The level of wear and tear to the fabric generally relates to the number of visitors to The Monument and visitors carrying objects and bags. The fire risk assessment currently limits visitor numbers to 32 at any one time.

Policy

PA7. Restrict objects/bags that visitors take up The Monument and ensure interior repairs and alterations are hard-wearing.

4.3.3 Condition Inspection & Maintenance Plan

Risk

A poorly maintained historic building and public visitor attraction.

Opportunity

To maintain The Monument in good order and undertake periodic inspections.

Discussion

A Condition Inspection report and Maintenance Plan have been prepared as part of The Monument Conservation Management Plan. The City Surveyor is responsible for the maintenance of The Monument and for keeping a log recording maintenance work undertaken.

Policy

PA8. The City Corporation will enact the recommendations of the Condition Survey and Maintenance Plan subject to funding.

4.3.4 Scaffolding Access for Repairs & Conservation

Risk

Damage to historic fabric from temporary access arrangements.

Opportunity

Damage to historic fabric can be avoided by careful design of temporary access and scaffolding.

Discussion

The lower level of The Monument exterior can be accessed by MEWP (Mobile Elevating Work Platform), whereas access to most of the exterior is only available by scaffolding The Monument.
During the 2007-209 repair contract, scaffolding was designed using the mass of the column to restrain the scaffold so that the scaffolding abutted the column without fixing to it. To keep wind resistance to acceptable levels, only the lowest third of the scaffold could be sheeted, and of the scaffold lifts, only every third lift could be boarded at any one time. The entire Monument has historically been scaffolded approximately every 80 years due to the difficulty and expense, this should be taken into consideration when specifying works that need scaffold access.
Historic England guidance on Scaffolding in the Historic Environment due to be published shortly.

Policy

PA9. Avoid fixing temporary access scaffolding to the historic fabric and consider the ease of access and longevity of repairs and new work

4.3.5 Repairs

Risk

Delays in repairs to minor damage can lead to further deterioration of the fabric.

Opportunity

Minor repairs will be necessary to ensure The Monument is well presented.

Discussion

Note that even minor repairs may need consent, although a Management Agreement with Historic England would be a suitable way to cover this. Undertake internal repairs when The Monument is closed to the public, due to the restricted space inside the building.

Policy

PA10. Make good damage using appropriate materials and skills as soon as the need for repair is evident.

4.3.6 Retention of Original Fabric and Wear Patterns

Risk

Loss of patination, wear marks, carving detail and finishes.

Opportunity

To conserve the evidence of the great age of the building and the centuries of public use.

Discussion

Retain all original material of cultural significance, giving particular attention to surviving masons tooling patterns on the stonework and sculptural expressions of the very finest work in the relief carving of the Caius Cibber panel. Avoid over-cleaning and damaging fragile original stone surfaces and preserve ancient, incised graffiti. Retain as far as possible the wear patterns of thousands of visitors over hundreds of years. Preserve old paintwork and encapsulate it in modern protective finishes in public areas. In the 2007-2009 repair contract old gilding to the flaming orb was overlaid with new protective gold leaf layers to resist the weathering of the future.

Policy

PA11. Retain original fabric and wear patterns.

4.3.7 Reducing the Rate of Deterioration

Risk

Deterioration and loss of historic fabric over time.

Opportunity

To slow the rate of deterioration of the historic fabric with interventions.

Discussion

It may be appropriate to make alterations to the fabric to reduce the rate of deterioration of the fabric. For example, in the 2007-2009 two interventions were designed to reduce the rate of deterioration of the historic fabric. New bespoke bronze casements were fixed into the existing rebates of the slot window openings to control the humidity levels within the column shaft. Also, the flat stone top of the base of the column was not adequately shedding water, which led to saturation of the stonework, the stonework was allowed to dry and was painted with a stone-coloured, breathable polymer membrane, Belzona, for protection.

Policy

PA12. Alterations to the fabric may be appropriate to reduce the rate of deterioration of the fabric.

4.3.8 When to take an Archaeological Approach

Risk

Damaging or obliterating changes to the building which have historical significance.

Opportunity

To retain changes to The Monument arising from important historical events.

Discussion

An archaeological approach is taken where alterations are of interest, overriding the architectural approach. There are two instances of overriding historic interest. The first relates to war damage, which, where it has not led to further deterioration has been retained, unrepaired. The second example relates to the north inscription panel on the base of the column, describing the destruction of the Great Fire and in the last line, added in 1681, blames Catholics for starting the fire: 'But Popish frenzy, which wrought such horrors, is not yet quenched'. The incised words were deleted in 1830 by crudely cutting out the incised lettering, leaving a damaged strip all along the bottom of the panel, which has been kept.

There are many other examples where later alterations have been retained and repaired, where they are of significant vintage, value or use. For example, the cast iron railings and gate to the east side of The Monument and the Victorian cast iron turnstiles.

Policy

PA13. Retain alterations or damage which have an overriding historic interest.

4.3.9 Appropriate Materials

Risk

Non-matching repair materials look poor and do not perform as the original materials.

Opportunity

Selection of materials to match the original is necessary for high quality long lasting repairs to original fabric.

Discussion

Unusual and scarce materials are required for the repair work at The Monument, such as Pooil Vaaish limestone and Purbeck stone. Allow for time to source and pre-order unusual materials and to design to the sizes available.

Policy

PA14. To repair the original fabric, select materials to match the original.

4.3.10 Appropriate Standards of Design & Workmanship

Risk

Damage to historic fabric from many different types of construction work.

Opportunity

Appointing appropriately qualified architects and contractors will greatly reduce the risk.

Discussion

Conservation work to The Monument should be designed and undertaken by architects, contractors and specialists experienced in high quality historic building conservation work. All parties should be carefully vetted and examples of their previous work presented to avoid damage to historic fabric from construction work such as over cleaning, excessive repairs, inappropriate materials, poor design & stripping finishes.

Policy

PA15. For conservation work, use appropriate architects and contractors, qualified in historic building work.

4.3.11 Archaeological Recording

Risk

Lack of a good record of former works to inform decisions, leading to further opening-up works or uninformed decisions.

Opportunity

Maintaining and filing a good illustrated archaeological record.

Discussion

Where original fabric is to be replaced or opening-up works are undertaken, the historic fabric should be recorded using photographs and drawings, for example, when lifting the concrete floor slab, an archaeological record was made of the remains of the historic stone floor beneath before a new Purbeck stone pavement was laid over.

Policy

PA16. Record the historic fabric using photographs and drawings during alterations.

4.3.12 The Long-Term View

Risk

Undertaking works in the short-term interest of decision makers, rather than the long-term interest of the building.

Opportunity

Opportunities taken for pre-contract research, surveys & site trials, bring long term benefits.

Discussion

Works to a historic building should be undertaken in the best long-term interest of the building and to avoid detrimental works to the building in the short-term interest of a particular client. A long-term approach involves really understanding the building through research, surveys, site trials and tests before works are undertaken.

Policy

PA17. Understand the building through research, surveys, site trials before undertaking major repairs or alterations.

4.3.13 New works

Risk

New works detract from the enjoyment of the heritage.

Opportunity

An ambition is for visitors to enjoy the design, materials and craftsmanship of the necessary interventions.

Discussion

Where new work is required at The Monument for structural reasons and to provide facilities for the safety of visitors, this is to be of high-quality design and materials, unobtrusive and providing clever, attractive solutions, specific to the building. Ideally new work is designed to be reversible so it can be removed in the future without leaving damage to the historic fabric, particularly as new work is often not intended to have a very long lifespan in comparison to the historic building, for example, services and technology.
Design ducts and conduits for services to allow cables & pipes within them to be replaced, with minimum disturbance to the fabric. The stainless-steel curved conduits beneath the spiral staircase are an example of this. Note for proposed new works, pre-application engagement with Historic England is advisable as well as consultation with Planning Department.

Policy

PA18. New works should be of high-quality design, appropriate materials and quality workmanship, ideally reversible and easy to replace in the future

4.4 MAINTENANCE

4.4.1 Condensation

Risk

Condensation on steps, leading to slippery steps and rusting of iron balusters.

Opportunity

Further control of condensation issues through heating and ventilation.

Discussion

Condensation has previously been a problem in The Monument. Recommendations to reduce condensation have been effective (breathable paint to stonework, installation of openable windows, local heating at low level).

Policy

PA19. Seek opportunities to record condensation issues and environmental conditions to establish how site operatives can best control the condensation through ventilation and heating.

4.4.2 Anti-Social Behaviour

Risk

Damage to the fabric or harm to visitors.

Opportunity

Deterring anti-social behaviour.

Discussion

No anti-social behaviour such as graffiti, vandalism, spitting and visitors throwing objects from the viewing platform has recently been reported.

Policy

PA20. Quickly remove / overpaint graffiti and monitor through by CCTV.

4.4.3 Interior Signage

Risk

Duplicate interior signs or poor-quality signs.

Opportunity

A regular review of signs to ensure their relevance and good condition.

Discussion

Hand painted signs on timber backboards have been specially made for The Monument interior with information and instructions for visitors. A large hand painted timber sign board is fixed onto the west side of The Monument giving a summary of the history of The Monument. Prior to the installation of hand painted signs, unsightly printed paper signs were stuck to the walls, cupboard doors and entrance door, which detracted from the building.

Policy

PA21. Ensure the hand painted signs are kept in good condition and are repainted when their condition deteriorates. Avoid printed paper signs.

4.5 MANAGEMENT & STAFFING

4.5.1 City of London Management

Risk

Lack of co-ordination between different departments with responsibilities for The Monument.

Opportunity

Cross-departmental coordination.

Discussion

Different departments, based in different locations are responsible for The Monument, its operations and maintenance.

Policy

PA22. The City Corporation should explore opportunities to create a database used by all parties, encourage cross-departmental coordination and establish liaison meetings.

4.5.2 Staff Welfare Facilities

Risk

The Pavilion is not considered fit for purpose and detracts from the significance of The Monument's setting.

Opportunity

Review the use requirements, purpose and suitability of the Pavilion.

Discussion

The ground floor of The Monument is a place of work for the attendants, cleaning and maintenance staff.
A single storey pavilion has been built in Monument Yard to provide facilities for staff working at The Monument. The Pavilion building detracts from the significance of The Monument's setting.
Tower Bridge officers reported that the Pavilion is not suitable for the multi-use purpose as a staff welfare area, storage facility and secure space for cash. Issues particularly with use by multi staff of different sexes concurrently. Insufficient space to store all operation equipment needed to run visitor attraction. The accessible toilet has not been in use for some time.

Policy

PA23. The City Corporation will explore opportunities to review the use requirements, purpose and suitability of the Pavilion, and whether alternatives, which are more suitable for the welfare/management needs of the site and less harmful to The Monument, can be identified.

4.6 ACCESS & VISITOR EXPERIENCE

4.6.1 An Inclusive Approach

Risk

Restricting the opportunity for all to appreciation The Monument's significance.

Opportunity

To encourage greater inclusion of a range of people in different ways.

Discussion

Encouraging greater inclusion of a range of people in different ways includes thinking about neurodivergent people and the potential for sensory overload, or people experiencing fatigue. It relates to The Monument itself, the Pavilion and its surroundings.

Policy

PA24. Consider the needs of all the community in provision of facilities and events.

4.6.2 Disabled Access

Risk

Restricted access to the interior of The Monument and to views from the viewing platform.

Opportunity

To provide information in different formats which are more inclusive of a greater range of people.

Systems such as Navilens can make website information more accessible to people with vision impairments.

Discussion

To provide information in different formats which are more inclusive of a greater range of people.

The Navilens Go app is a free app that helps sighted users navigate and access information using multi-coloured QR-style codes.

Policy

PA25. Review what measures could improve access for a greater range of people including disabled and neurodivergent people.

4.6.3 Restricting Visitor Numbers

Risk

Visitor numbers, at any one-time, exceeding Fire Risk Assessment limit.

Opportunity

Technology

Discussion

Numbers of visitors to The Monument are restricted to 33 at any one time, (source: The Monument & Pavilion. Risk Rating Matrix January 2024 by City Bridge Foundation, Operations Manager). The limit on numbers at 33 is primarily due to fire escape restrictions, but also the effect of too many people on the physical fabric, and visitor enjoyment. Attendants therefore must count-in and count-out the visitors to ensure there are no more than 33 in the building.

The turnstile gates have been temporarily removed, so visitors no longer enter and exit one at a time and turnstile counters no longer count visitors in and out.

Policy

PA26. Explore new and discreet technologies to count visitors in and out, such as automated visitor counters.

4.6.4 Visitors Bags

Risk

- Dampness in the cellar vault and damage to stonework from blocking the historic ventilation grille with bags.
- The bag store is detrimental to the significance of the historic interior and to the principal view down the helical staircase.

Opportunity

Relocation of the bag store would allow natural ventilation through the cellar vault and restore the historic view down the helical stair.

Discussion

Visitors may only bring small bags into The Monument due to the very restricted access up and down the spiral staircase and on the viewing platform. There is limited space to store bags at ground floor level or visitors may leave their bags outside at their own risk.

Policy

PA27. Consider alternative locations to store visitors' bags and review implications of bag storage for people with a range of impairments.

4.6.5 Selling Tickets

Risk

- The area for ticket purchase is very confined, causing a bottle neck of visitors at the entrance.
- Cash is held on site, which poses a security risk.
- Two attendants are required on site during the selling of tickets for security reasons.

Opportunity

To sell tickets remotely.

Discussion

Tickets are sold in The Monument entrance lobby by an attendant.
Tickets to visit The Monument are not sold from ticket machines or on-line, except as part of a multiple London Attractions ticket scheme, the London Pass.
Data & power supplies exist from The Monument to a location in Monument Yard for possible future ticket machines.
For inclusivity, ensure that any website-based system is accessible, and alternative options are still available.

Policy

PA28. The City Corporation will explore alternative tickets solutions such as becoming cashless and/or option to buy online.

4.6.6 Information Available to the Public: Websites

Risk

- Having two websites maybe confusing to the public
- Occasional web site glitches

Opportunity

Either a single, fully operational website, or two websites both showing accurate information

Discussion

There are two main websites providing information about The Monument.

The official website for The Monument is the City of London website:
https://www.themonument.org.uk

An alternative website by Harris Digital
https://www.themonument.info/
includes information on the major restoration contract and (inaccurate?) information regarding the Panoramic Camera System.

Policy

PA29. The City Corporation will only publicise the official website.

4.6.7 The Monument Educational Activities

Risk

- Keeping educational resources up to date
- Inadequate arrangements for disabled school visitors

Opportunity

- To provide educational resources on The Monument
- To enable visits by school parties including for those who have mobility impairments or sensory and/or information processing differences.

Discussion

- The Great Fire of London is covered at various Key Stages in the National Curriculum; the location and commemorative context of The Monument is therefore relevant. KS1 resources are available to download on the website.
- School visits can be booked by phone or email to Tower Bridge Bookings team, for Monday to Thursday between 10am-11.30am in UK term time. Details are on the website.

Policies

PA30. Ensure the continued provision of educational resources on The Monument.

PA31. Review the arrangements for disabled school visitors and the assessment process regarding equitable provision.

4.6.8 Seating in Monument Yard

Risk

Inadequate provision of a range of seating.

Opportunity

Seating would ideally be at a range of heights, allow for a wheelchair user to transfer and also include back and arm rests, with options for left- and right-hand transfer. Single and grouped, and facing seats would give people the choice of sitting in groups, or separately.

Discussion

The timber bench which was located against the north elevation of the Monument in 2016, has been removed

There are many visitors to The Monument who do not go into building and climb the stairs to the viewing platform. Some visitors wait at the base for their companions to climb to the viewing platform.

At the east end of Monument Yard, not immediately adjacent to The Monument, are two timber seats with arms, and an Installation of long stone blocks for use as seating.

Policy

PA32. The City Corporation will consider future opportunities to review the seating provision and inclusive design, both with the yard and at the base of The Monument.

Fig. 111 Seating in Monument Yard, Google 2022

4.6.9 Access to the Exterior of The Monument

Risk

Obstructing the view and appreciation of The Monument from Monument Yard.

Opportunity

Encourage visitors into Monument Yard.

Discussion

The Monument may be viewed and appreciated from Monument Yard.

Policy

PA33. Avoid any permanent obstruction of access to The Monument, both physically and visually, from the surrounding area.

4.6.10 Access into The Monument Foyer & Viewing Platform

Risk

Access restrictions due to limited space and steps.

Opportunity

Visual stories

Discussion

Two sandstone steps lead up to the pair of entrance doors and access to the viewing platform is only available to those able to climb 311 continual spiral steps.
The limited space inside the building is part of the visitor experience of the historic monument.
Preview information for visitors is an important part of making it more inclusive, particularly for people with information and/or sensory processing differences.

Policy

PA34. The City Corporation will consider exploring options to ensure all visitors are informed of the access restrictions, limited space and number of steps.

4.6.11 Turnstiles

Risk

- Turnstiles were partly removed without formal consent
- Reinstatement of turnstile parts may risk restricting speed of escape

Opportunity

There may be scope for reducing the length of the central railing to the turnstiles to increase the width of historic openings.

Discussion

The pair of cast-iron turnstiles were installed in 1891. The mechanism was in good working order until the central barrier and the projecting arms of the gates were temporarily removed c.2010. It is understood that the removed components are stored safely in Tower Bridge.
To permanently remove the gates would require Scheduled Monument Consent as the turnstiles are a fixture. There may be scope for reducing the length of the central railing to the turnstiles to increase the width of historic openings, whilst the gates are in situ; this may also require Scheduled Monument Consent.

Policy

PA35. The City Corporation will agree the outcome for the turnstiles and regularise consents as need.

4.6.12 Access Audit Report 2004

Risk

Access Audit Report 2004 is out of date.

Opportunity

Updating the Access Audit and including issues of neurodiversity.
In line with PAS 6463: Design for the Mind.

Discussion

The most recent Access Audit report dated 2004 informed the brief for the 2007-2009 Monument major repair contract and suggested non-physical access improvements to management.
The following recommended improvements were not made in 2009:

- Black limestone steps and landings: contrasting nosings & level-change warnings; reason: extremely intrusive and damaging historic fabric.
- Stair handrail to both sides of the flight; reason: reduces the effective width of stair and major intervention into the historic interior.

The following recommended improvements are still relevant in 2024:

- Remove sign over the glazing to the entrance door.
- Installation of Hearing Induction Loop.
- Improvements to lighting on the steps, currently causing glare
- New guidance: PAS 6463: Design for the Mind, is relevant.

Policy

PA36. The City Corporation will consider updating the 2004 Access Audit and reviewing access improvements recommended.

4.6.13 Remote Access to Views from the Viewing Platform

Risk

- Existing, highly visible, disused panoramic camera system detracts from The Monument's significance.
- No remote access is available to views from the viewing platform.

Opportunity

- Enhance The Monument's significance with removal of the redundant panoramic camera system.
- Consider providing a simpler and less obtrusive camera system.

Discussion

During the 2007-2009 repair contract planning consent was granted for a temporary installation to be fixed above the urn of the flaming orb comprising a camera, lens, casing, weather station and steel support frame; basement computer equipment, Cat 6 connecting cable.

The installation, operational between Feb 2009 and Aug 2011, provided a live stream of continually modified time-lapse images from the top of The Monument 24 hours a day, 7 days per week accessed via a dedicated web site. The installation is now disused, the temporary planning consent has lapsed and the installation detracts from the historic profile of The Monument.

The installation can either be removed or replaced, with the associated permissions being sought; removal may require minor making good of historic fabric at fixings.

Policy

PA37. The City Corporation will explore solutions for the disused panoramic camera and weather station and associated equipment and consider providing a simpler and less obtrusive system.

Fig. 112 Installation of the temporary camera, casing, weather station and steel support frame, 2008

Fig. 113 Camera image trough conical lens 2008

Fig. 114 Computer equipment & Cat 6 cables in the circular basement.

4.7 EVENTS

4.7.1 Evening Events

Risk

- Planning consent may be required
- Possible risk to the fabric

Opportunity

- To raise the profile of The Monument, visitor enjoyment and increased revenue.
- Fireworks displays and Laser displays.

Discussion

- The Monument is currently open to the public daily, except 24th to 26th of December, from 9:30 till 13:00 and 14:00 till 18:00. Last entry is at 12:30 and 17:30. On certain occasions when The Monument cannot be opened, there will be an alert on the website.
- Changes of use would require planning permission; it would be prudent to seek pre-application advice from the City's Planning Department to explore what might or might not be possible. Historic England would wish to be involved in a discussion over events and are not opposed to events in principle, if there is low risk to the fabric. It is something which could be included in a management agreement.
- In 2009, The World Famous fireworks co. prepared designs for a pyrotechnics and flame display from The Monument, for celebration and commemoration occasions. Bespoke equipment was designed for safe rigging of the pyrotechnics.
- A less expensive alternative is a laser display. Four 16-amp exterior grade power points have been provided for laser projectors to be hired for a laser display of horizontal laser beams projected centrally from all sides of the viewing platform. LM Productions Laser Display feasibility study 2009.

Policy

PA38. The City Corporation will consider use of The Monument and Yard for weekend / evening events and small private hires.

4.8 HEALTH & SAFETY

4.8.1 Health & Safety

Risk

Health & Safety

Opportunity

Staff trained in relevant Health & Safety issues.

Discussion

The Monument receives many public visitors and climbing the 311 steps to the viewing platform is quite a challenge for some. The form of the building is unusual and difficult for access by the emergency services; when contacting the emergency services, attendants should provide information necessary about the unusual form of the building.

Policy

PA39. Monument attendants to have appropriate health & safety training.

4.8.2 Health & Safety Certification

Risk

Health & Safety

Opportunity

Compliance with Health & Safety regulations.

Discussion

There are statutory requirements for Health and Safety Certification for public accessible buildings.

Policy

PA40. Ensure H&S certificates and assessments are carried out and undertake the recommended actions, promptly.

4.9 SERVICES

4.9.1 Exterior floodlighting

Risk

No exterior lighting to enhance the top of The Monument, or a poor-quality lighting design.

Opportunity

An architectural lighting scheme for the top of The Monument.

Discussion

Prior to the 2007-2009 repair contract, the exterior of The Monument was floodlit from floodlights located on different buildings around The Monument. Floodlights were located on: Regis House, Fish Hill Street; Centurion House, 24 Monument Street; 11-19 Monument Street.

Policy

PA41. Consider floodlighting the exterior of The Monument with floodlights located on surrounding buildings, to have licence agreements with owners of these properties and to keep the floodlights maintained and working.

Fig. 115 Viewing platform LED rope light, 2024

4.9.2 Lighting at Viewing Platform Level

Risk

Retaining the current inadequate temporary lighting arrangement, without planning consent.

Opportunity

Upgrading the existing lighting with a consented architectural lighting proposal.

Discussion

In the 2007-2009 repair contract, power supplies were installed to each external corner of the viewing platform to supply future low-level external light fittings in each corner. Light Bureau in collaboration with Mike Stoane, lighting designer, prepared preliminary designs for light fittings. Issues are protection of lights from accidental damage and vandalism. The City of London Planning Department have advised that external light on the viewing platform would require planning consent.

Policy

PA42. The City Corporation to consider implementing a consented architectural lighting design, to replace the existing temporary light fittings.

Fig. 116 Viewing platform temporary spotlight, 2024

Fig. 117 LED rope to underside of balustrade handrail, 2018

Fig. 118 Light Bureau's lighting design image, 2009

4.9.3 Services and Sustainability

Risk

Harm to the significance of the historic interior through poorly designed new or replacement services.

Opportunity

To scrutinise and comment on proposed design of new or replacement services, through the consent process.

Discussion

It can prove challenging to meet modern services requirements in buildings that were designed before central heating and electricity.
The Monument is not heated throughout; local electric heaters are provided at the Entrance Foyer, primarily for the comfort of the staff.
Consider sustainability when designing new lighting.

Policy

PA43. Design and install new or renewed services to cause minimal harm to significant interiors and historic fabric.

4.10 SUSTAINABILITY

4.10.1 Environmental Sustainability

Risk

Wasteful use of resources

Opportunity

Environmental sustainability

Discussion

Sustainability can, at its simplest level, be defined as an approach that meets the needs of the present without compromising the needs of the future.

With respect to The Monument, aim to ensure that all works, activities and events at the site are as environmentally sustainable as possible and that the use of resources, including energy, and the disposal of waste at the site, are similarly sustainable, with e.g. use of energy saving measures and materials obtained from sustainable sources.

Policy

PA44. Encourage that all uses, activities and developments within the site are undertaken in a sustainable manner.

4.11 RECORDS MANAGEMENT

4.11.1 Repair and Maintenance Documents, Surveys and Records

Risk

Documents not readily accessible or held by the correct departments

Opportunity

A complete set of relevant documents, readily available to the appropriate departments.

Discussion

Recent documentation in connection with maintenance and repairs is held at The City Surveyor, City of London, PO Box 270, Guildhall, EC2P 2EJ.
Copies of reports relating to anything that required consent should be sent to Historic England for their files.

Policy

PA45. Keep the current and recent files and information safe, clearly labelled and filed for ease of use.

4.12 INTERPRETATION

4.12.1 Great Fire of London Self-Guided Walk

Risk

Not making full use of available technology for interpretation.

Opportunity

Self-guided walks about the Great Fire and The Monument.

Discussion

A self-guided walk leaflet is available from:
https://www.cityoflondon.gov.uk/things-to-do/walks-and-itineraries/self-guided-walks-and-trails/the-great-fire-of-london
Previously a multimedia walking tour exploring the history of the Great Fire of London could be downloaded onto a smartphone. This appears to be no longer available.

Policy

PA46. Consider providing a Monument Guide, or Fire of London Guide that can be downloaded onto a smartphone.

4.12.2 Digital Measured Survey 2006

Risk

Not making use of the 3D survey commissioned c.2006, for interpretation.

Opportunity

A simulated walk-through computer-generated visitor experience.

Discussion

A detailed digital measured survey of the exterior and interior of The Monument was prepared by The Downland Partnership in 2006, prior to the 2007-2009 contract works.
The 3-dimensional format should enable the survey to be used by the Corporation of London for presentation and publicity purposes, for example, for simulated walk-through computer-generated visitor experiences. However, the 3D survey material has not yet been used and this is thought to be due to the large file sizes.
The measured survey is of the building before the alterations made in 2009.

Policy

PA47. Consider updating the measured survey and explore using the 3D computer model of The Monument for interpretation purposes.

4.12.3 Information & Souvenirs available in The Monument

Risk

No information about The Monument is offered for sale at The Monument.

Opportunity

A souvenir guidebook, (similar to Tower Bridge souvenir guidebook), for sale at other City of London outlets.

Discussion

Items for sale in The Monument are postcards, magnets & keyrings. A guidebook about The Monument may enhance the visitor's experience but there is unlikely to be sufficient space to sell a guidebook in The Monument. It may be possible to sell a Monument guidebook at the Tower Bridge shop or the City of London Information Centre.

There is no explanation of the views from the viewing platform, but it may detract from the experience of the historic building at viewing platform level to have interpretation of the views available as notices or etched into the handrails.

Policy

PA48. Consider exploring the viability of a souvenir guidebook of The Monument and its sale from other City of London outlets.

The opportunities identified in Section 4 lead to key actions which would improve the condition, appearance, amenity and management of the Monument.

The table in this section identifies these key actions, together with a level of urgency (essential, advisable, desirable).

WORK REQUIRED	RELEVANT POLICIES AND ACTIONS	DESCRIPTION	APPROX. COST	URGENCY
1. Statutory Consents	PA6, PA35, PA37, PA42	Regularise the position on statutory consents in relation to temporary works undertaken and obtain necessary consents for proposed works.		Essential
2. Essential Management & Maintenance	PA1, PA2, PA4, PA5, PA6, PA7 PA8, PA15, PA19, PA20, PA21, PA22, PA23, PA26, PA45	Using the CMP as a guide, undertake the essential management and maintenance tasks outlined in the Management and Maintenance Plan (volume 3) to ensure the safety and condition of the building.		Essential
3. Conservation Work	PA7, PA9, PA10, PA11, PA12, PA13, PA14, PA16, PA17, PA18, PA43, PA44	Carry out the A (urgent/immediate) and B (within 12 months) priority actions identified in the Condition Survey to ensure the good condition of the building.	£7,300	Essential
4. Improved Visitor Experience and Site Appearance	PA24, PA25, PA27, PA28, PA29, PA30, PA31, PA32, PA33, PA34, PA38, PA41, PA42, PA46, PA47, PA48.	Proposed aspirations for the next 5-10 years are to enhance The Monument and how it is experienced. All are subject to the appropriate programming for funding and resources, and consultation with the relevant stakeholders. • Review of lighting provision schemes • Proposals for improved accessibility • Improved interpretation and information resources • Review of visitor centre/staff area • Review of external seating provision		Advisable
5. Accessibility Audit	PA36	Update the 2004 Access Audit to take account of alterations made in 2009, including reviewing reuse of the turnstiles, displaying the views remotely and the efficacy of an induction loop or vibrating fire alarms in this setting. Include The Pavilion in the Access Audit. Options should fully assess access issues and potential solutions, and be reviewed for the impact they have on the heritage significance of The Monument to ensure the benefit outweighs any potential harm.		Advisable
6. Health & Safety	PA39, PA40	Ensure staff have appropriate training, adequate staff facilities are provided, and statutory inspections and certification are undertaken and acted upon		Essential
7. Management Agreement		Establish Management Agreement with Historic England		Essential / Advisable

SOURCES OF INFORMATION

CMP 2016 by Julian Harrap Architects LLP

The Monument Major Repair Contract 2007-2009 information from Julian Harrap Architects

Monument Historical Documentation by Dr Wendy Hitchmough 1991

The Monument Setting, research by Dr Oliver Bradbury for Julian Harrap Architects

Julian Harrap Architects site inspections 2024

Conservation Plan, Smithfield Market by City of London

https://www.themonument.org.uk/history

https://www.themonument.info/history/design.html

London Picture Archive, Guildhall Library Aldermanbury, London EC2V 5AF

Bere Architects drawings 2005

https://bere.co.uk/architecture/monument-pavilion/

http://news.bbc.co.uk/1/hi/england/london/6314929.stm

City Surveyor Department, City of London Corporation

City of London Workshop 1 for The Monument CMP

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