

Metropolitan Views DRAFT SPD

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City of Westminster
PLANNING & CITY DEVELOPMENT

DRAFT

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Introduction

Situated at the heart of London, the City of Westminster is proud of its unique architectural heritage. The steady and successive development of the area since the sixteenth century has created a complex townscape, which includes many of London's most famous and best-loved buildings and landmarks; these enhanced by the open spaces of the Royal Parks, London Squares and the River Thames.

The City Council is keen to protect the many familiar views of its unique townscape and river frontages, whilst encouraging new development where appropriate. This Supplementary Planning Document (SPD) has therefore been produced to supplement the policies which are set out in Westminster's Unitary Development Plan (UDP). It explains Westminster's policy with regard to the protection and enhancement of what it has termed 'Metropolitan Views'.

Aims of the Supplementary Planning Document

- Provide a definition of Metropolitan Views.
- Explain the policy context, both national and local to protect these views.
- Set out the criteria used to select Metropolitan Views
- Identify and describe the significance of each Metropolitan View in the City of Westminster.
- Identify which features within each view should be protected, and where there is potential for enhancement.

This SPD has been prepared in accordance with the advice contained in Planning Policy Statement 2 (PPS 2) and the Town and Country Planning (Local Development) (England) Regulations 2004. Consultation has been carried out in accordance with Westminster's Statement of Community Involvement. A sustainability appraisal, and a statement setting out how the public have been involved in the preparation of the document, is provided at the back of this document.

Definitions

In recognition of the complexity of its built environment, Westminster has identified two types of significant view: Metropolitan and Local. These relate in a hierarchical manner to the more strategic Protected Views identified by the Mayor in the London Plan and View Management Framework.

Strategic Level Views can be defined as those of national importance and are of the most significant landmarks on the London skyline. They traverse more than one London borough and the majority are from viewing points some distance from Westminster. These are identified by the Mayor's View Management Framework (see Policy, below).

Metropolitan Views include both views from Westminster to other parts of London, and views from other parts of London into Westminster, such as views along and across the River Thames. They also include views within and across Westminster, particularly views of landmark buildings of metropolitan importance. For example the view eastwards from the Serpentine Bridge towards the Palace of Westminster, or the view along Regent Street towards All Souls Church. Metropolitan suggests a wider significance than local views. These may be longer, more open or more accessible views.

Definition of Metropolitan Views

Familiar views held in affection by both Londoners and visitors, enjoyed from well-known public spaces and featuring an exceptional townscape or landscape, including visually prominent landmarks; they demonstrate the outstanding qualities of Westminster's environment.

Local Views are likely to be less familiar than Metropolitan Views and to have a contained rather than a broad focus. They include both views to important local landmarks, and unexpected views of more well-known landmarks from side streets and less well known spaces.

Local views contribute significantly to the appreciation of areas of special architectural or historic interest and the buildings they contain. Cumulatively, they make an invaluable contribution to the general quality and character of Westminster. There are a very large number of views of local importance and these are not therefore described in this document. Local Views are identified within the 'Conservation Area Audits' which the City Council is undertaking for each of its 54 Conservation areas. These can be downloaded from the Westminster website at: <http://www.westminster.gov.uk/environment/planning/>.

Definition of Local Views

Views which can be enjoyed within, and from a wide range of localities of distinctive character. These views will include locally significant landmarks, groups of historic and other buildings of local interest, or other features such as parks, squares and gardens.

The Policy Context

The London Plan

The London Plan, adopted in February 2004, deals with the designation and protection of strategically important London views. Policy 4B.15 relates to the London View Protection Framework and states that:

The Mayor will keep the list of designated views under review. Views will only be considered for designation where:

- the viewing place is open, publicly accessible and well used, a place in its own right allowing for pause and enjoyment of the view.
- significant parts of London, or significant buildings, would be visible.
- the view is highly valued and allows for the appreciation and understanding of London as a whole, or of major elements within it, and does not replicate existing managed views without added benefit.
- the view represents at least one of the following: a panorama across a substantial part of London, a broad prospect along the river or a view from an urban space, including urban parks, which may be a linear view to a defined object or group of objects, which offers a cohesive viewing experience.

The Mayor's View Management Framework (2007) expands upon this and provides further advice on the protection of these views, which are known as 'protected vistas'. A number of the designated views are within and towards Westminster. Boroughs are advised to base the designation and management of local views in their UDPs on Policies 4B.15 - 4B.17.

The Unitary Development Plan

The City Council's Unitary Development Plan, adopted in January 2007, sets out the planning policies for safeguarding Westminster's Heritage, as well as guiding change and new development. In particular, Chapter 10 of the Unitary Development Plan sets out the council's Urban Design and Conservation policies, all of which may be relevant to the protection and enhancement of Metropolitan Views, but of particular relevance are the following:

Policy DES 15 Metropolitan and Local Views. :

Permission will not be granted for developments which would have an adverse effect upon important views of:

(A) listed buildings

(B) landmark buildings

(C) important groups of buildings

(D) monuments and statues

(E) parks, squares and gardens

(F) The Grand Union and Regent's Canals

(G) The River Thames

DES3 – Tall buildings

Tall building will inevitably impact upon views within and outside the City of Westminster. Policy DES3 – High buildings, sets clear criteria for assessing the impact of such development. These will be inappropriate in much of Westminster.

DES 12 Parks, Gardens and Squares

Policy DES 12 Parks, Gardens and Squares seeks to ensure that proposals adjacent to parks, public and private squares do not harm views into and out of these spaces. The City Council will seek to protect existing views out from the parks, by resisting development which will project above the existing tree or building lines, so maintaining the existing relationship buildings and sky.

DES 16 World Heritage Site

Permission will only be granted for developments that protect and conserve the character, appearance, setting and ecological value of the World Heritage Site.

In addition, policies in **Chapter 11** safeguard the protection of the setting of the River Thames.

RIV 2: Views

Developments that would have a significant adverse effect on views from, of, across or along the River Thames will be refused.

Identification of Metropolitan Views

Forty-five Metropolitan Views have been identified. These have been divided into three categories:

1. Views of individual buildings
2. Views of notable streets and spaces
3. River prospects

Whilst there may be consensus in the choice of many of these views, each viewer will find their own significance within them. This may be through association with a memory of a personal experience or with a state or cultural event. However, the overriding factors in their designation will be the quality of the view itself, its lasting importance and its recognisability to a wide spectrum of people. The City Council has considered the following criteria in its identification and selection of views of metropolitan importance:

Familiarity and Cultural Importance

Clearly, many of the views, and the landmark buildings within them, will be very familiar; the classic 'picture postcard' images of London. Westminster's role at the centre of London, as the seat of central government and as a world-renowned centre for financial, commercial and cultural activity further increases this significance. The views described often feature in state and other special occasions, and in representations of London in film and television, which increases their familiarity beyond the confines of Westminster. However, this familiarity also depends upon who the viewers are and their experience of the city. Different groups will perceive and experience the city in a variety of ways: workers, tourists, residents and different community groups may value different views. Other more modern landmarks: the London Eye, Battersea Power Station and the Royal Festival Hall have also become synonymous with central London. Consultation is therefore an important part of the process of identification of Metropolitan Views.

Aesthetic Value

All the views selected will have high aesthetic value. This is derived from a combination of individual buildings of outstanding architectural interest and attractive groups of buildings which contribute to the townscape. Some buildings have been designed specifically to create a distinctive silhouette set against open sky, whilst other groups of buildings have been arranged along formal processional routes or as picturesque compositions, often creating distinctive roofscapes. The interrelationship of buildings with the landscape setting, whether along the river, in the Royal Parks or next to open spaces contributes to this view experience.

Historic significance

Many views identified are also representative of important phases in London's architectural and historic development.

The Nash re-planning of early nineteenth century London is one significant example, which is the basis for several of the Metropolitan Views and creates some of the most memorable routes through Westminster. Many of the individual buildings, or groups of buildings featured, are outstanding examples of London's architectural heritage and historic land uses.

Accessibility

All the views covered by this SPD can be experienced from publicly accessible locations. Whilst some views are experienced from the tops of buildings; the Campanile of Westminster Cathedral, the terrace of the Royal Opera House overlooking the Covent Garden Piazza, or the restaurant at the National Portrait Gallery, these cannot be readily experienced by all. It is not therefore considered appropriate to seek to give them protection. However, the successful protection of Metropolitan Views will also help to maintain other views of importance.

New views

The townscape of Westminster is not static and change and development can open up exciting new views of the City. Changes in the river views resulting from the construction of the new Golden Jubilee pedestrian bridge is one example. Therefore, it is the intention of the City Council to review the list of Metropolitan Views from time to time.

Methodology

The SPD contains a description of each Metropolitan View. Each entry describes the view: its composition, the viewing area and proposals for its protection and enhancement.

View Description and Composition

The view description explains the significance of the view to Westminster, relevant historical background and the main elements in the view. The composition describes the focal point(s) and other elements which contribute to the view. This may be a single dominant landmark, a high number or important group of listed buildings/structures, or dominant landscape elements. It also identifies the importance of materials used.

Viewing Area

A viewing area has been identified for each view and this defines the locations from where the view can be enjoyed. Precise viewpoints have not been identified because very few views can only be enjoyed from one specific location. Some views are experienced in a sequential way along the whole length of a street. The range of views which can be experienced from each viewing area are described in the individual view descriptions. It will be important to consider the potential impact of any proposals from throughout the viewing area. The viewing area is identified on a map for each entry.

The majority of viewing places will include pavements or other parts of the public highway but some may best be appreciated from the middle of streets: for example Cenotaph views. Whilst not always accessible, festivals and special occasions give the opportunity to see views from this perspective. Whitehall is always closed for state occasions and Remembrance Sunday, The Mall and Constitution Hill are closed to traffic on Sundays, while The Embankment is closed for the London Marathon and other events. In addition, the changes to the north side of Trafalgar Square have enhanced opportunities to enjoy views of the National Gallery, St Martin's in the Fields and Trafalgar Square.

View cones

Maps of view cones can be found at Appendix A, and have been drawn from each viewing area in the case of longer views only. This is particularly important where views have an impact across boroughs. For short views, where impacts are limited, viewing cones have not been included.

VIEW PROTECTION

Westminster is a dynamic city and pressures for change are varied and constant. Development proposals of all sizes can have positive and negative impacts on important views in and to the City. Such proposals may be small scale, such as new advertisements or roof extensions affecting the foreground or middle ground of a view, or they can be much larger, involving tall buildings which have an impact on the background or skyline. In protecting Metropolitan Views, the City Council will have regard to the impact of proposals on the foreground, middle ground and background.

Foreground

This is the most easily controlled, adapted and improved element in any view. Here, a sense of safety and adequate space to linger or take a photograph are desirable. Some views are experienced in a sequential way where standard pavements provide adequate opportunities to enjoy linear views when walking along city streets. It is recognised that they should be as unobstructed as possible. The immediate foreground, including the maintenance and treatment of the carriageway, road markings and traffic signs, the control of litter and quality and maintenance of street furniture all affect the experience. Therefore, the City Council will consider these aspects with care when exercising its responsibilities as highway authority and will encourage other relevant authorities to do the same.

Middleground

As Westminster is a long established urban area, the middle ground will generally consist of combinations of buildings or other structures which provide the focus for most of the views. The City Council will continue to carefully control new developments, advertisements, extensions and other alterations to buildings in accordance with its adopted policies. Even minor alterations can form intrusive elements in the middle ground, that detract from familiar views.

Background

The background to most of the selected views is sky. An uninterrupted sky backdrop enables the viewer to experience the character of roofs and silhouettes of buildings, which form the focus of so many of the views included in this document. This provides the views and the buildings they contain with greatest clarity and provides a constantly changing contrast to the building structure and spaces. The quality of the view experience is intensified if an historic landmark building or area continues to be appreciated in similar conditions to those that existed when it was first created.

High Buildings

These are of particular concern in relation to Metropolitan Views, given their potentially significant impact over considerable distances. The age and nature of development give Westminster a more settled appearance, with the urban form providing more linear views. This means that inappropriately located tall buildings could have a more significant impact in terms of local views than in the context of other parts of London.

Two tall buildings, Centrepoint and the Post Office Tower, located in the London Borough of Camden, are visible in views of the Palace of Westminster World Heritage Site from the South Bank. The setting, character and appearance of some City parks and gardens have suffered significant damage mainly caused by a relatively small number of insensitive developments. The Hilton Hotel, the Knightsbridge Barracks, the Royal Lancaster Hotel and the former Home Office are notable examples. Many of the identified Metropolitan Views are located in south Westminster because that has been where London's key buildings and activities are located. These views that are especially vulnerable to the impacts of new development.

VIEW ENHANCEMENT

The City Council also recognises that views evolve. It will continue to take every opportunity to enhance Metropolitan Views identified in this guidance and to encourage improvements to the public realm, appropriate illumination, as well as development which is sensitive to the scale and character of the existing townscape.

A number of Metropolitan Views have been compromised by insensitive development, but it cannot be assumed that such damage is necessarily a permanent feature in the cityscape and it is now realistic to anticipate redevelopment. The identification of temporary structures/elements which are impacting upon views is also important.

Examples of views have been transformed include the Palace of Westminster, Constitution Arch Constitution Hill, Albert Hall, Covent Garden Piazza and Westminster Roman Catholic Cathedral. The redevelopment in 2004 of the once infamous site of the three Marsham Street towers is an example of how redevelopment can provide opportunities for enhancement. These towers created a high plateau immediately behind the Palace of Westminster, damaging its picturesque silhouette in views from the South Bank. The replacement building now restores the outline of Sir Charles Barry's masterpiece.

Application of this Guidance

In applying this guidance to individual development proposals, it will be necessary to give due consideration to relevant policies in the London Plan and the Westminster UDP, as set out previously. In addition, some of the views included in the guidance are also covered by the Mayor's London View

Management Framework and the City Council will also apply this guidance in considering development proposals.

The protection of identified Metropolitan Views will be a material consideration in determining applications for planning permission, listed building consent, advertisement consent and conservation area consent and any development that would have a damaging impact on Metropolitan Views will be resisted.

Permission will not be given for development that impinges on important views or skylines, would appear too close or high in relation to a landmark or historic feature or building, or would appear behind, and mar the silhouette of, a landmark or historic feature or building.

Applications

Applicants should provide accurate illustrative material to show the potential impact of proposals on Metropolitan Views. This should consider how proposals will affect the character and composition of each view, from throughout the viewing area illustrated in this document. Submissions should describe the impact of proposals on the view composition, considering the foreground, middleground and background, as well as considering the potential for view enhancement.

Trees and Seasonal Changes

Applicants should also consider the impact of trees and seasonal change. The City Council is unlikely to accept the argument that a proposed development is acceptable because it will be shielded by tree canopies, as a justification for the height of a particular proposal.

Consultations on Applications.

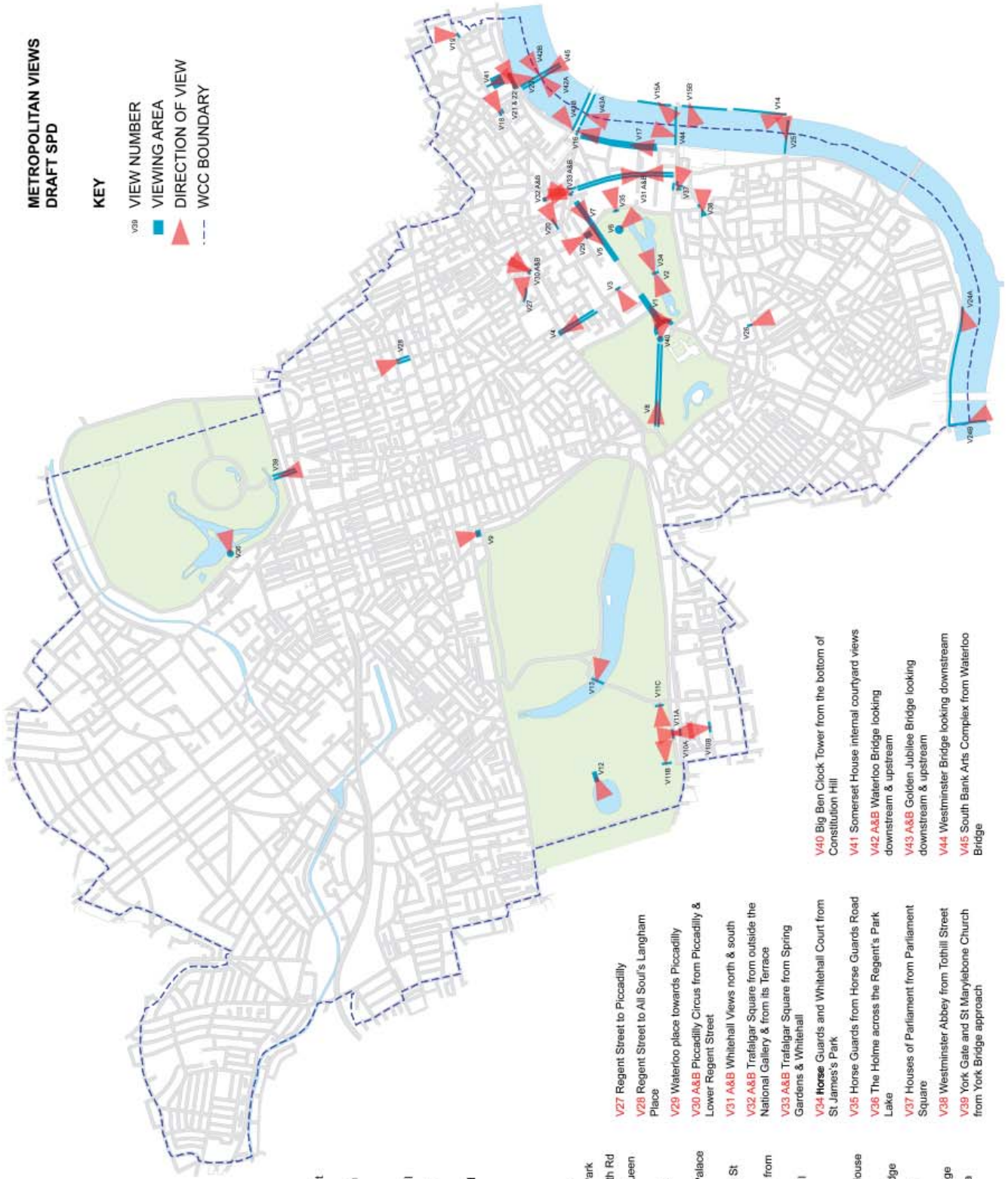
There are buildings in Westminster, most notably the Palace of Westminster where some of the best views can be gained from Lambeth and Southwark. The City Council will undertake to notify boroughs affected by proposals likely to impact on the backgrounds of cross river views, within the defined background area.

It is also recognised that there are some buildings like the Former London County Hall in Southwark or Battersea Power Station in Wandsworth, where the best views of these buildings can be enjoyed from Westminster. The Council will endeavour to work with adjoining boroughs and the GLA to ensure the impacts of such proposals are understood. The council should be notified of applications within the defined background area which would be likely to have an impact on these views.

**METROPOLITAN VIEWS
DRAFT SPD**

KEY

- V39 VIEW NUMBER
- VIEWING AREA
- DIRECTION OF VIEW
- WCC BOUNDARY



LIST OF VIEWS

- V1 Buckingham Palace from the Mall
- V2 Buckingham Palace from Bridge in St James's Park
- V3 St James's Palace from Marlborough Road
- V4 St James's Palace from Piccadilly
- V5 Carlton House Terraces from the Mall
- V6 Foreign Office from St James's Park
- V7 Admiralty Arch from the Mall
- V8 Wellington Arch from Constitution Hill
- V9 Marble Arch from Hyde Park
- V10 Royal Albert Hall
- V11 A,B&C The Albert Memorial from Kensington Gore
- V12 Kensington Palace from Hyde Park
- V13 Palace of Westminster from Lambeth Rd
- V14 Palace of Westminster from Lambeth Rd
- V15 A&B Palace of Westminster from Queen Elizabeth 11 Walkway
- V16 Palace of Westminster from Golden Jubilee Bridge
- V17 Victoria Embankment towards the Palace of Westminster Clock Tower
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- V39 York Gate and St Marylebone Church from York Bridge approach
- V40 Big Ben Clock Tower from the bottom of Constitution Hill
- V41 Somerset House internal courtyard views downstream & upstream
- V42 A&B Waterloo Bridge looking downstream & upstream
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- V44 Westminster Bridge looking downstream
- V45 South Bank Arts Complex from Waterloo Bridge

Metropolitan Views Descriptions



VIEW 1

Buckingham Palace from the Mall

Description

This most familiar of images is synonymous with state occasions and national celebrations. The area in front of the palace was remodelled by Sir Aston Webb as part of a set piece to commemorate the reign of Queen Victoria. He refaced Buckingham Palace, designed the Victoria Memorial and was also architect for Admiralty Arch at the eastern end of the Mall.

The imposing statue on the memorial dates from 1911, by Sir Thomas Brock, while the supporting white marble base is by Webb. Areas diagonally opposite the statue are planted out in Victorian style and complement the setting of the Palace. The space in front of the Palace has been reordered, with improved access to the Memorial for pedestrians. The width of the carriageway means some views of the Palace are dominated by the sea of red tarmac.

Composition

The Palace forms the sole focus of the views. Its outline, with the skyline stepping down either side of the façade, is an important characteristic. On The Mall, the double rows of plane trees help to emphasise the view's linear quality and lead the eye towards the palace.

Extent and Viewing Area

From the Mall the view is contained by the trees which line it. There are views of the Palace from an extensive area, although this does partly depend upon the season. On Sundays Constitution Hill and the Mall are closed to traffic and this provides an opportunity to enjoy a wider variety of views. A map illustrating the Viewing Cone is at Appendix A1.

View protection

Foreground

The surface of The Mall is required to meet a range of needs and events and there are no current proposals to change what exists. Any change to the colour or texture of the surface could have a considerable impact on this view and would require careful consideration.

Middle ground

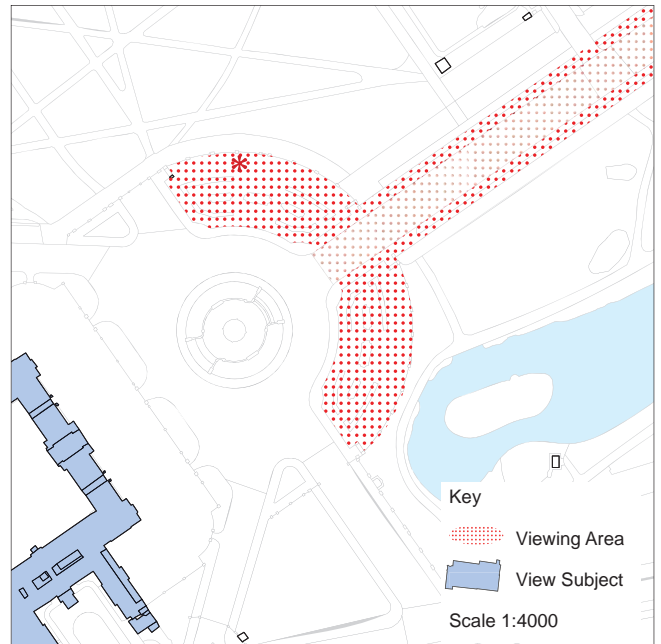
This is formed by the plane trees and the ceremonial flagpoles and lampstandards, which are all well-maintained.

Background

The closer, oblique view may be vulnerable to further high buildings in the Victoria area; the top of the tower of the ODPM building on Bressenden Place can be seen on the skyline. The front view of the palace is unlikely to be affected by high buildings appearing above its outline and the extensive grounds lie behind it and provide a buffer, as does the Belgravia Conservation Area, which extends beyond that.

Enhancement

No measures are proposed.



See also Mayor of London's View Management Framework View 7: The Mall to Buckingham Palace

VIEW 2

Buckingham Palace from Bridge in St James's Park

Description

This view with the lake and greenery of St James's Park in the foreground provides a softer, more picturesque setting for Buckingham Palace than the axial view down The Mall. This landscape was the result of the remodelling of the park by John Nash in 1828, who did away with the straight canal previously leading up to the Palace and introduced the sinuous, curving expanses of water. This is the only view of the palace where the traffic is screened and the location in St James's Park results in a peaceful viewing area.

Composition

The composition of this view is informal. The Palace is the dominant element, but in a quite different and picturesque landscape context. The large expanse of water winds up to the Palace and the low skyline to either side is framed by the unbroken tree canopy.

Extent and viewing Area

This view is limited to the bridge, which provides an ideal stopping point to take in the view in a tranquil environment. A map illustrating the Viewing Cone is at Appendix A2.

View protection

Foreground

St James's Park is maintained to a very high standard and no measures are required.

Middleground

The impressive range of trees defines this view and their continued protection will be essential. It will also be desirable to ensure that the trees in front of the Palace and also those flanking it do not obscure the façade to a greater extent than they do at the moment.

Background

The background is protected by the extensive gardens to the rear of the Palace. While it is unlikely that this view will be under threat; it could be affected by proposals for high buildings in the Victoria or Knightsbridge area.

Enhancement

No measures are proposed.



VIEW 3

St James's Palace from Marlborough Road

Description

Originally built by Henry VIII, the Palace has an intimate scale. In this view, the open courtyard can be appreciated, which exposes its unique silhouette. The building has undergone many adaptations during its long history and this adds to its appeal. The single storey arcade bridging over the western footpath enables pedestrians to walk through and engage with the building. The security measures around the Palace are relatively unobtrusive and temporary in nature.

Composition

This view could be described as having a picturesque composition. The courtyard's exposure to the street is a unique feature and the animated roofline and tall chimneys provide a distinctive skyline. The modest Chapel Royal by Inigo Jones is to the right and faces the Palace across Marlborough Road. It is difficult appreciate the two buildings together except by standing in the middle of the road.

Extent and viewing area

The extent of the view is limited to the southern half of Marlborough Road, from the junction with the Mall. The viewing area is restricted to the pavements, except when the road is closed.

View protection

Foreground

The continuation of the distinctively coloured material of the carriageway across the courtyard provides a visual link and gives consistency to the setting of the Palace and thereby enhances this view. Whilst in an ideal world it would be desirable to dispense with the crash barriers, they are temporary and relatively unobtrusive.

Middleground

The Palace is well maintained and protected as a Grade I listed building.

Background

There are unlikely to be proposals for high buildings. However, the buildings at the corner of Pall Mall and St James's Street do form part of the backdrop and their rooflines will continue to require careful consideration, as they could impinge upon the view.

Enhancement

A reduction in the large expanse of tarmac might benefit the setting of the Palace and the quality of this view. Whilst this does not provide an attractive setting for the Palace, the broad carriageway has to cope with traffic and ceremonial events. The maintenance and design of the traffic island at the bottom of St James's Street, including signage, requires continued careful consideration and is under review.



VIEW 4

St James's Palace from Piccadilly

Description

In this view, King Henry VIII's gatehouse acts as a termination in the views down St James's Street from Piccadilly. This view has been compromised by distant tall buildings: the Millbank tower by the Thames and the New Scotland Yard tower on Victoria Street. However, the evocative outline of the imposing early Tudor Gatehouse, topped by the later lantern and weathervane, can still be appreciated outlined against the sky. The trees in St James's Park can be seen above the Palace roof and enhance the view.

Composition

This is a corridor view with the Palace acting as a focal point. The gatehouse becomes increasingly dominant when viewed towards the southern end of St James's Street, due to the significant drop in level between Piccadilly and Pall Mall. The historic skyline of the Palace is intact until King Street is reached, when the upper stories of the Millbank tower start to appear. Further up St James's Street at the junction with Ryde Street, the former Home Office building in Queen Anne's Gate and New Scotland Yard block out the sky between the Gatehouse and the buildings on the west side of the street.

Extent and viewing area

The views that can be gained are fairly extensive but are focused by the nature of St James's as a corridor street. The viewing area is the length of St James's Street mainly from the pavement. A map illustrating the viewing cones is at Appendix A3.

View protection

Foreground

No measures other than the appropriate location of street furniture and road signs to ensure that their intrusion into the view is kept to a minimum.

Middleground

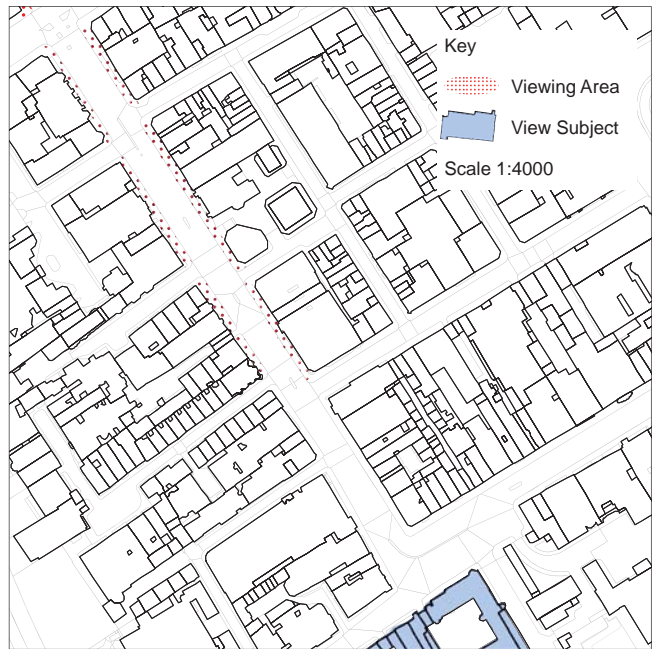
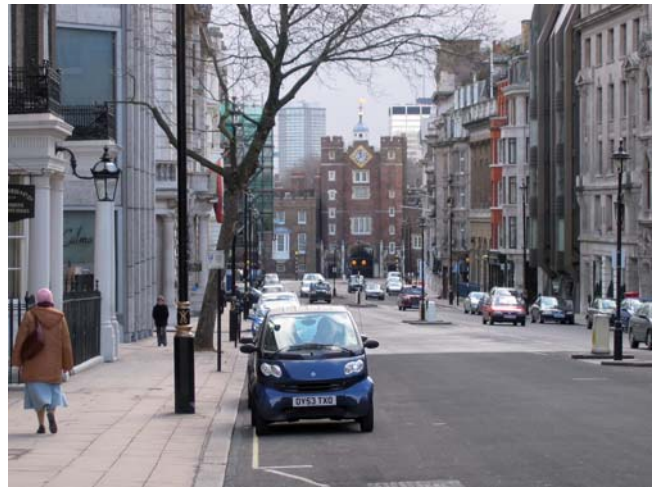
This view will be protected by the continued maintenance and control of development affecting the buildings lining the street.

Background

The background to this view is protected to some extent by St James's Park to the south which acts as a buffer. However, it has been compromised and could be further damaged by proposals for high buildings on the south bank.

Enhancement

Very careful consideration will be needed in the event of proposals affecting the existing high buildings in the background. Their existence should not be justification for new buildings of a similar or greater height in their vicinity or backdrop.



VIEW 5

Carlton House Terraces from The Mall

Description

Carlton House Terrace was built in 1827-33 and designed by Nash. The two stucco terraces are divided by Duke of York stairs and form an imposing and formal backdrop to the many state occasions that take place along the Mall. This oblique view is necessitated by the double row of plain trees lining The Mall, which obscure the buildings in views from the centre of The Mall and St James's Park. However, the viewpoint enables the viewer to take in the combined length of the terraces at once and creates a very dramatic impression. This adds to the appreciation of the scale and architectural power of this fine architectural composition. The higher building visible in the middle ground, No 4 Carlton Gardens by Sir Reginald Blomfield 1932-4, disrupts the otherwise regular skyline of Nash's work. East of the Duke of York Steps, New Zealand House, which stands at the corner of Haymarket and Pall Mall, stands high above Nash's composition.

Composition

This view has a very formal character, intensified by the regularity of the buildings and the painted stucco. The relatively low building height is emphasised by the stepped ground floor. The mature Plane trees lining the mall provide a contrasting green foil in the foreground..

Extent and Viewing Area

The form and symmetry of the terraces emphasise the length of the view, while the viewing area is limited by the plane trees, especially in summer months.

View protection

Foreground

The regular use of the lower walk for car parking impacts on this view. A more intensive use could have a detrimental effect on this view. The vehicles obscure the lower half of the squat Greek Doric cast iron columns, which form the distinctive base to the terraces. The parking appears to be a particular problem in front of the western range.

Middleground

This is formed by the terrace, which is listed and well-maintained.

Background

The background of the terraces is unlikely to be affected by any further high buildings.

Enhancement

There are no obvious measures required, apart from strict control over parking and its eventual removal.



VIEW 6

Foreign Office from St James's Park

Description

One of the most imposing, yet picturesque, impressions of the Foreign and Commonwealth Office is from St James's Park with its distinctive asymmetrical Italianate tower. Its design was the result of the most notorious battle of the styles of the 19th Century. The then Prime Minister, Lord Palmerston, abhorred the Gothic style and insisted that Sir Giles Gilbert Scott abandon his original design. Scott admitted that the idea of the grouping and outline had been inspired by a Digby Wyatt sketch .

Composition

The Foreign and Commonwealth Office is the dominant element in the view, with the tower prominent at the centre. This is an informal and picturesque view of this building in a landscape setting which softens its impact and gives a quite different impression to views from Horseguards Road. The interesting varieties of trees in the Park greatly enhance the composition.

Extent and viewing area

The Foreign Office is visible from an extensive area of the Park. One of the best views can be gained from the raised terrace of Inn the Park. A map illustrating the viewing cone is at Appendix A4.

View protection

Foreground

St James's Park is maintained to a very high standard and no measures are required.

Middleground

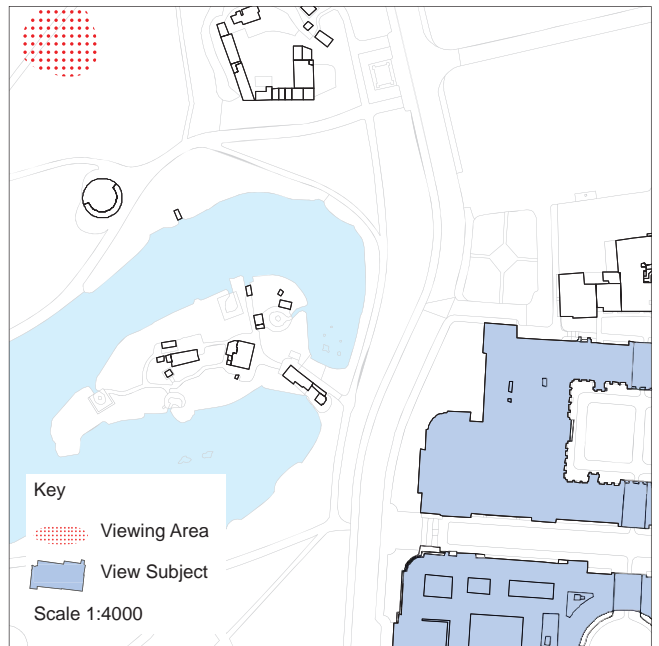
The only issue affecting this view is the appropriate management of the tree canopies in order to maintain the visibility of the building.

Background

The outline of the building could be affected by high buildings in Lambeth and it would be very damaging for the tower to have a rival on the skyline.

Enhancement

No measures are proposed.



VIEW 7

Admiralty Arch from the Mall

Description

Constructed in 1911, the Arch was designed by Sir Aston Webb to compliment his re-facing of Buckingham Palace and the construction of the Victoria Memorial. The three elements were conceived as part of the national monument to Queen Victoria. Admiralty Arch faces Buckingham Palace at the other end of the Mall. It defines the separation between Trafalgar Square and the Royal Park and acts as a visual and physical barrier to the bustle of the West End beyond. It is an imposing point of arrival and departure for the Park.

Composition

The composition is very formal and the arch is the focus. The plane trees form an integral part of the composition; their size meaning that the shape of the road is mirrored in the sky. The trees are established enough to partially screen Carlton House Terrace, which would otherwise tend to dominate the view and upset its axial formality. The skyline is disrupted only by roof plant on the buildings behind.

Extent and viewing area

The view is defined and limited by the magnificent double avenue of mature plane trees. During weekdays, the Mall is an important traffic route and so this view can normally be enjoyed from the spacious walkways on either side. On Sundays and ceremonial occasions, the viewing area is more expansive and relaxed, as the viewer is able to stand in the middle of the carriageway.

View protection

Foreground

The carriageway forms the foreground and is well maintained, if somewhat off -putting. However, in fine weather, this large surface is enlivened by shadows cast by the Plane Trees lining the Mall.

Middleground

The plane trees are an essential element in this view and reinforce its directional character. It will be important to ensure that the trees at the eastern end do not obscure the central section of the Arch.

Background

This view is sensitive to the impact of high buildings. The arch was intended to be the focus when looking eastwards down the Mall, despite its relatively modest height. The dark roof line of the roof plant level of Grand Buildings with its articulated Frenchified pavilions forms the skyline in the view. Any additional buildings, extensions or new roof plant appearing above this structure would be likely to undermine and weaken the role of Admiralty Arch. This view could be vulnerable to high buildings in the Fleet Street area.



Enhancement

No measures are proposed, apart from the careful control and rationalisation of roof plant in order to minimise any potential impact on the view.

VIEW 8

Wellington Arch from Constitution Hill

Description

This majestic structure, designed as a grand outer entrance to Buckingham Palace, was originally commissioned by George IV. Now a notable London landmark, it was designed in 1825 by the architect Decimus Burton. It was finally erected in 1846 and originally stood in line with the impressive Hyde Park Corner Screen, also by Burton. It was moved to its present location in 1882 and is crowned by an heroic sculpture of the angel of peace descending on the chariot of war. It presents an imposing termination to the long view up Constitution Hill.

Composition

The present location of this triumphal Arch relates specifically to Constitution Hill. The arch forms the focus of the view, set against open sky. In closer views from the Hill, the four pillars of the Commonwealth Memorial, erected in 2002, provide a formal and monumental architectural foreground and context for the Arch.

Extent and viewing area

The viewing area is extensive and includes the entire length of Constitution Hill. This is especially the case when it is closed to traffic on Sundays.

View protection

Foreground

The Arch stands on a traffic island and the volume of traffic detracts from its setting. Continued vigilance will be required to avoid inappropriately placed traffic signs.

Middleground

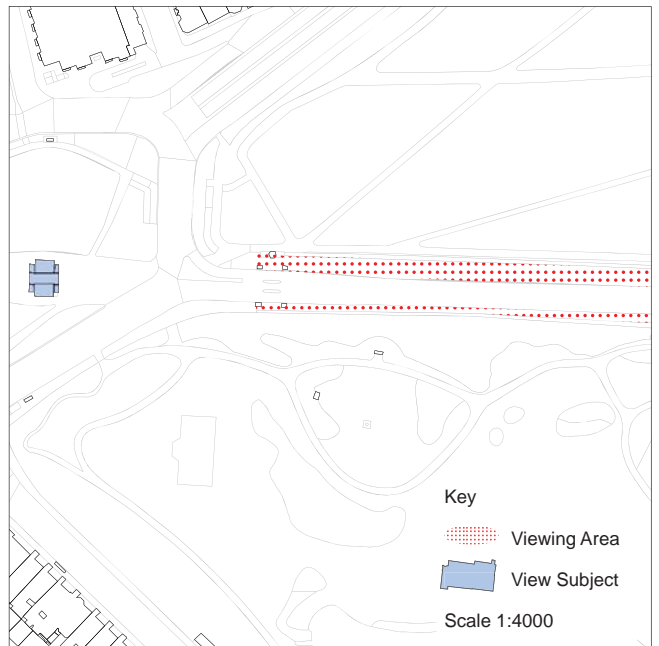
The plane trees contribute greatly to this view but it is important to ensure that they are appropriately managed.

Background

This view is unlikely to be affected by the potential impact of high buildings. However, the Lanesborough Hotel can be seen through the arch and to its left and therefore, any additions at roof level of this building would be likely to impact on this view.

Enhancement

The building has been recently refurbished and so there are no measures required.



VIEW 9

Marble Arch from Hyde Park

Description

Designed by John Nash in 1828 to form a triumphal entrance to the Buckingham Palace forecourt, it was removed to its present location at the north east corner of Hyde Park in 1851. The Art Deco Portland stone buildings at each corner of Cumberland Place, including the Cumberland Hotel on the right, provide the Arch with a suitably symmetrical setting. The view through the arch is enhanced by the trees in Bryanston Square Garden, some distance to the north. Good views of the Arch can also be gained looking south down Cumberland Place.

Composition

The composition is formal and the axiality provided by Cumberland Place contributes to the impression of Marble Arch as an entry point to the Park.

Extent and viewing Area

The viewing area is restricted by the local road system, and therefore is largely limited for pedestrians to the area immediately surrounding the Arch.

View protection

Foreground

Proposals are under consideration for alterations to the traffic routes in the vicinity. It will be important to ensure that the impact on the setting of Marble Arch is carefully considered if these proceed.

Middleground

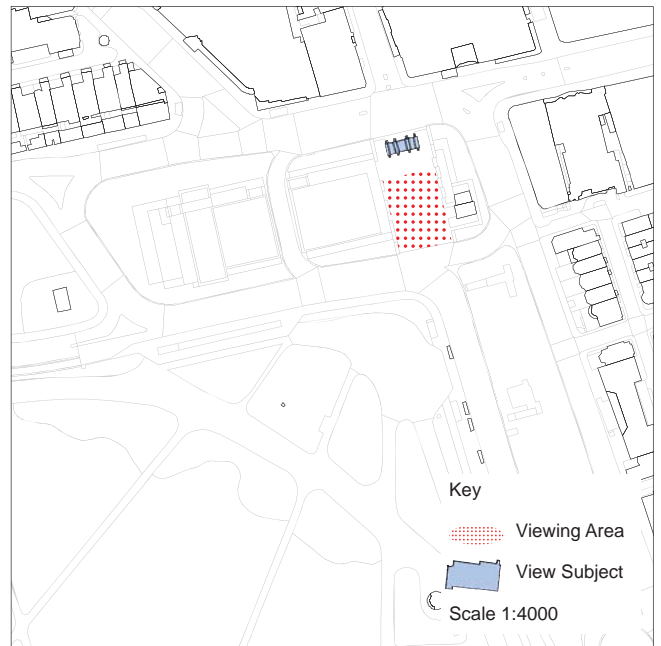
The trees which flank the arch will need to be maintained to ensure that they do not encroach on the view.

Background

While it is unlikely that high buildings will be proposed in the area of Marylebone Station and Euston Road, this view could be sensitive to their impact. The appearance of the two flanking background buildings influences the view. The fenestration on the western corner of Cumberland Place has been replaced in an unsympathetic manner, which dilutes the sense of symmetry. In addition, their rooflines need to be maintained and the view could be affected by additional plant accommodation.

Enhancement

The Arch is currently marooned on an area of tarmac surrounded by roads and traffic. There is considerable scope to enhance the immediate setting of the Arch. Proposals are under consideration for short and long term changes to the traffic layout to improve the setting of the arch. Whilst the structure has been cleaned, the pollution caused by circulating traffic can only further erode the delicate fabric of the building.



VIEW 10 A & B

Royal Albert Hall from Kensington Gore / Hyde Park

Description

The Albert Hall was constructed in 1867-71. It is on an island site and on an axis with the Albert Memorial, which it faces across Kensington Gore. It has a distinctive elliptical shape; its domed brick cylinder simply decorated with very little external embellishment other than terracotta and mosaic frieze depicting the Triumph of Art by Minton. Four porches mark the entrances, with a hierarchy of scale between them. To the west is the Royal College of Art (1959-64 and on the eastern side are Albert Mansions, designed by Norman Shaw (1879). Since it first opened in 1871, over 50,000 performances have been staged in the building.

Composition

From Kensington Gardens (View A), the view is of the building's familiar stepped and rounded profile. The north porch forms the central focus, projecting well beyond the front. The east and west porches are prominent, stepping down to either side. From the south (View B) the building is approached by a balustraded flight of steps, which lead the eye towards a statue of Prince Albert and the central porch behind. From this side, the Hall is more closely framed than from the north but the sky wraps around the dome and is visible either side of the drum, enhancing the building's legibility. While Prince Albert Mansions and the Royal College of Music do not provide a symmetrical setting for the Hall, the former being of a much larger scale, the materials of these two buildings and their overall appearance compliment it.

Extent and Viewing Area

Viewing areas have been identified to the north and south of the building. Fairly extensive views can be gained from the northern side of Kensington Gore although some of the best views are from Carriage Road, or the steps of the Albert Memorial. There are views the path which crosses the Park to the north, especially in winter months. From the south, the view is contained by the flanking buildings and so is limited to a relatively short area of Prince Consort Road.

View protection

Foreground and Middleground

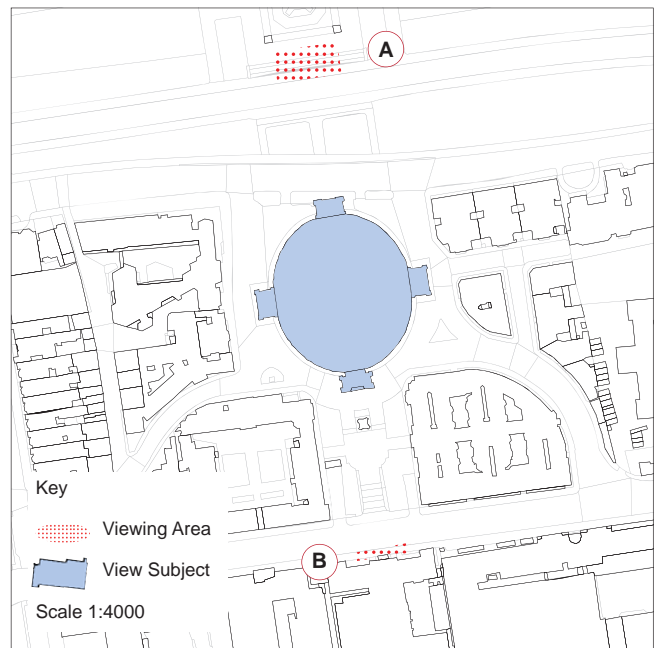
The control and location of bus stops and other street furniture is important to ensure that the view is uncluttered. The control of alterations to adjacent buildings is important in these views especially at roof level.

Background

It is unlikely that these views would be impinged upon by high buildings. However, the building's silhouette against the sky is important, allowing the viewer to appreciate its form and design.

Enhancement

No measures proposed. The Exhibition Road project may



impact on Prince Consort Road

VIEW 11 A, B & C

The Albert Memorial from Kensington Gore

Description

This Albert Memorial was constructed between 1863-72 to the design of Sir George Gilbert Scott and stands at a height of 175ft., 5 ft. taller than Nelson's Column. The re-gilded figure of the Prince is seated underneath a pointed-arched spired canopy surrounded by sculptural groups. From the side, views of the monument are framed by avenues of trees and this is where the Prince's contemplative pose can be seen in profile. The elevated position of the monument adds to its impact in this view. The experience of the memorial is greatly enhanced by a subtle lighting scheme at night.

Composition

The composition is formal and the memorial has a direct relationship with the Albert Hall; the two structures having been conceived as an ensemble. The spot where the Albert memorial now stands is the point of intersection between a line drawn through the centre of the Commissioners' estate. The Memorial is set on a plinth approached by steps, which adds to its visual impact. The side views are framed by avenues of trees.

Extent and Viewing Area

The Memorial can be seen from Kensington Gore between Queen's Gate and Exhibition Road and from the area around the Albert Hall. The view is framed by trees and these inevitably limit the extent of the view. To the sides views are obtained from the symmetrical layout of paths around the monument.

View protection

Foreground

The foreground looking north is formed by Kensington Gore. Here, it will be important to ensure that bus stops and other services are not located in front of the Memorial. Other views are framed by the park, which is very well maintained.

Middleground

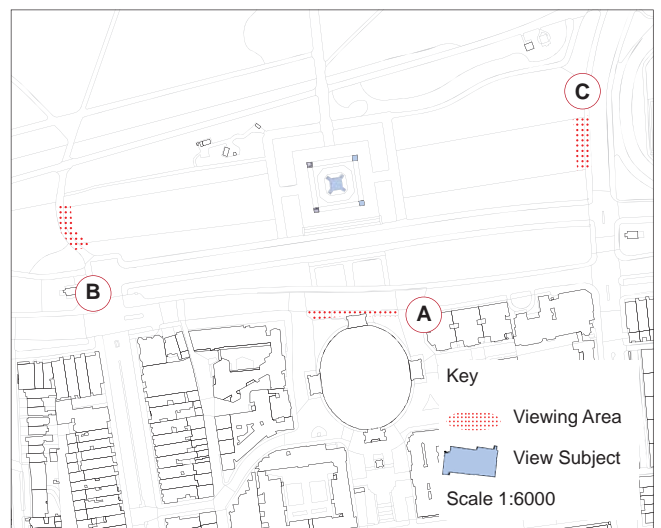
This is formed by the Carriage Road in the Park and is well maintained. The Memorial is elevated on a plinth approached by steps. It is listed and has been recently restored.

Background

This view is unlikely to be affected by development as the full extent of Hyde Park lies behind it.

Enhancement

The monument has undergone refurbishment relatively recently and no further measures are proposed.



VIEW 12

Kensington Palace from Hyde Park

Description

Kensington Palace was once favoured as the home of Britain's monarchs. Originally a private country house, the building was acquired by William III and Mary II in 1689 and was adapted for use as a royal residence by Sir Christopher Wren. In the 19th century, Kensington was the birthplace and childhood home of Princess Victoria (later Queen Victoria) and more recently achieved prominence as the home of Diana, Princess of Wales between 1981 and 1997. Seen across the lake, the low skyline is only interrupted by the Royal Kensington Hotel block. The outline of the Palace is softened by the backdrop of a continuous tree canopy. These Trees help to screen the upper stories of apartment blocks to the west. On the western side of the Lake, the outline of the Palace can be enjoyed set against the sky.

Composition

This focus is the east front of the Palace, which appears to be set in a semi-rural location. Trees frame the view and the Round Pond provides an attractive foreground.

Extent and Viewing Area

This view is very open and extensive and the viewing area includes the paths adjacent to the Pond.

View protection

Foreground

This is formed by the Round Pond which provides a tranquil setting for the Palace. The park is maintained to a very high standard and no measures are required.

Middleground

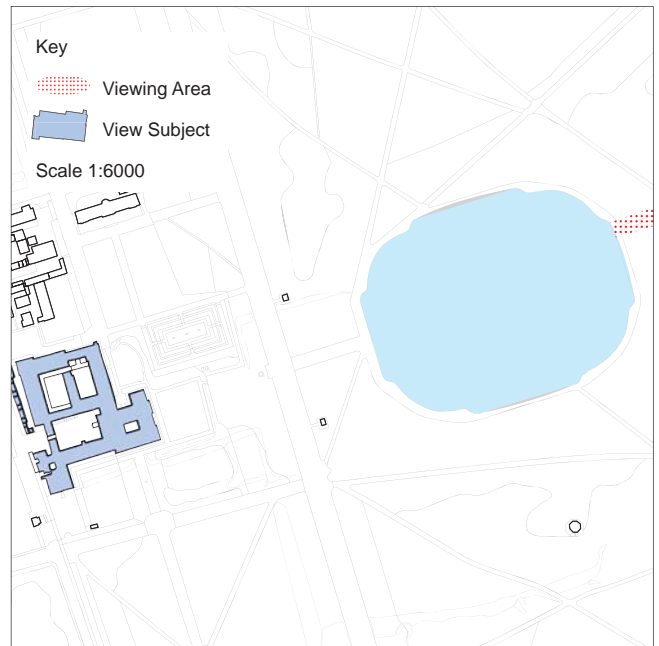
Whilst the trees enhance the view and help screen unsympathetic development in the background, it will be important to ensure that their future management avoids views of the Palace being blocked.

Background

The background to the Palace is potentially vulnerable to further development in the area residential area between Hyde Park and Holland Park and any proposals will need careful assessment to ensure that this view is not compromised.

Enhancement

No measures are proposed.



VIEW 13

Palace of Westminster from Hyde Park (Serpentine Bridge)

Description

This is one of the more evocative views of the Palace of Westminster seen in the semi-rural setting of Hyde Park. The fact that this view is experienced from the bridge adds to the experience as do the balustrades and Victorian lamps. The view of the Palace is only marred by the former Home Office building on Queen Anne's Gate. The viewer is also aware of the Hilton Hotel, the Hotel on Knightsbridge and the Knightsbridge Barrack tower standing either side of the lake. However, these are set far enough away to the margins not to impinge upon this view.

Composition

The large expanse of the Serpentine Lake forming the foreground, leads the eye towards Parliament. The Victoria Tower is the central element in this view. The immediate foreground is formed by the open stone balustrade and lamps, whilst the trees are important in the middle ground, also leading the eye towards the Palace of Westminster.

Extent and viewing area

This is restricted to the length of both footpaths on the Serpentine Bridge. While traffic is allowed across the Bridge, its speed is strictly controlled and so it is not as intrusive as might be expected. A Map illustrating the viewing cone is at Appendix A5.

View Protection

Foreground

The bridge and foreground are attractive and well-maintained

Middleground

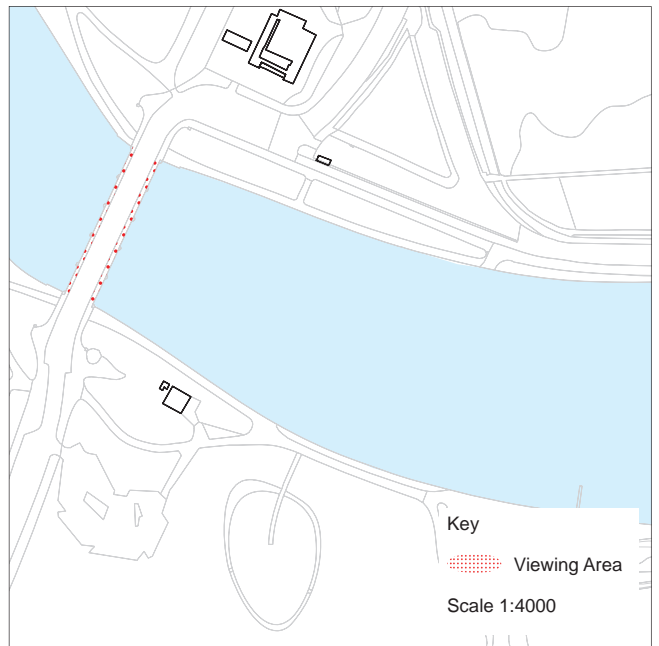
The control of development along Knightsbridge and Park Lane to ensure that any new development does not appear above the tree canopy will be highly desirable.

Background

This view could be affected by high buildings in the Waterloo and Blackfriars Road areas. The World Heritage Site Management Plan should be referred to, to ensure protection of its setting.

Enhancement

No measures proposed.



See also Mayor of London's View Management Framework View 23: Serpentine Bridge to the Palace of Westminster

VIEW 14

Palace of Westminster from Lambeth Palace Road/Albert Embankment

Description

The full sweep of Palace of Westminster can best be appreciated from the south bank. The Victoria Tower dominates this splendid view, with the Clock Tower appearing beyond as a relatively diminutive feature. When its construction was completed in 1860, the Victoria Tower was the tallest secular building in the world. Barry was especially proud of this impressive structure and its image is engraved on his tomb in Westminster Abbey.

Composition

This view is composed of a symmetrical range of buildings fronting the river, with the principal vertical elements set away from the river edge. This enables the symmetry of the block fronting the River to be appreciated. The intricate roofline of the palace set against the sky is a particularly important element of the view. The foreground and middleground is formed by the river. The Abbey is visible in the background, to the left of Victoria Tower.

Extent and viewing area

The viewing area is extensive along the Queen Elizabeth II Walkway in Lambeth. The edge of the river provides attractive viewing conditions, away from the busy traffic along Albert Embankment and Lambeth Palace Road.

View protection

Middleground

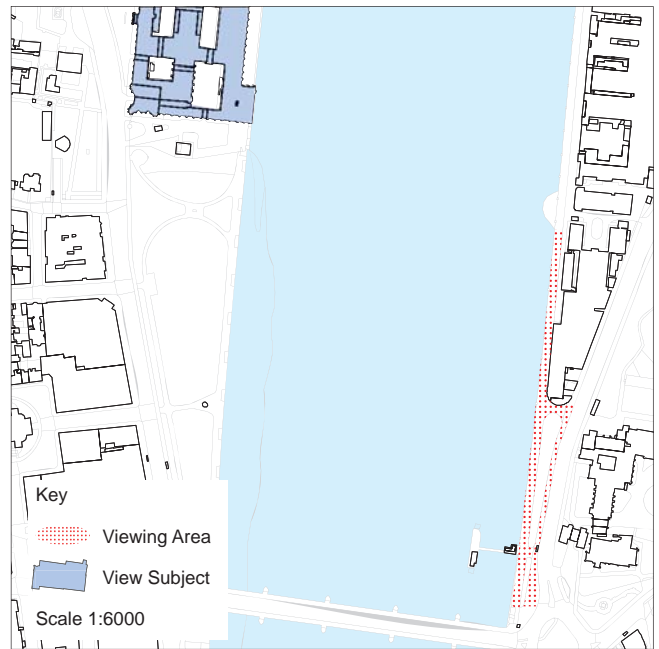
The rigorous control of moorings is required on both banks of the River to ensure the continuance of unobstructed views of the World Heritage Site. The maintenance of the uninterrupted expanse of the River is vital to the setting of the Palace.

Background

This view is unlikely to be affected by additional high buildings in the backdrop. Centrepoint and the Telecom Tower are visible above the Palace in certain views. However, the combination of its relatively modest height, together with its expressive skyline composition means that it is especially vulnerable to even quite modest extensions to existing buildings. The World Heritage Site Management Plan and Palace of Westminster Conservation Plan should help preserve the setting of the building.

Enhancement

No measures required.



VIEW 15 A & B

Palace of Westminster from Queen Elizabeth 11 Walkway

Description

A sequence of stunning views of the Palace of Westminster can be enjoyed from the pedestrian environment of the riverside walkway on the South Bank. Beyond Westminster Bridge, the full impact of the magnificent architectural composition of the Palace seen rising above the Thames can be enjoyed. This is one of the classic picture postcard images of London. The river in the foreground also enhances the experience. The twin towers of Westminster Abbey can be seen rising behind Sir Charles Barry's masterpiece.

Composition

The principal elements are the River and the Palace of Westminster bounded by the impressive bridge structure. The angle of this view offers a different impression of the Palace of Westminster with Westminster Bridge in the middleground. While Westminster Central Hall can be seen in the background across Parliament Square.

Extent and viewing area

The viewing area is fairly extensive from the riverside walkway in front of County Hall. The extent of the view is limited by the Bridge, which focuses the view towards the Palace, which is the sole subject in the view. The view can be enjoyed from the walkway which runs along the South Bank.

View protection

Middleground

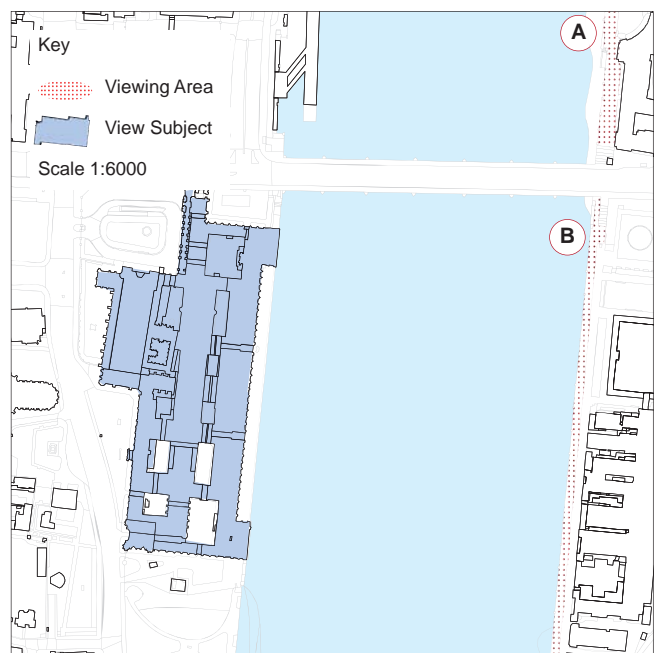
Westminster Bridge forms a prominent and evocative feature in this view and its continued maintenance, sensitive decoration and appropriate lighting will be important to the quality of this view. The maintenance of the uninterrupted expanse of the River is vital to the setting of the Palace.

Background

This view could be affected by additional high buildings in the area of Victoria Station. The combination of its relatively modest height, together with its expressive skyline composition means that it may be vulnerable to even quite modest extensions to existing buildings. Advice in the World Heritage Site Management Plan should help to protect its setting.

Enhancement

No measures are proposed.



VIEW 16

Palace of Westminster from Golden Jubilee Bridge

Description

This new view has resulted from the recent construction of the pedestrian crossing at this point. The new southern footbridge provides an excellent, elevated view of Big Ben. Its familiar chime, known as the Westminster peal, is embedded in our collective consciousness as the national timekeeper.

Composition

Big Ben is the focus of the view, with the outline of the Victoria Tower and the central fleche of St Stephen's Tower behind it, the latter designed as part of the ventilation system. Beyond that, the solid mass of the Millbank tower looms in the distance, especially in winter months. The plane trees lining the embankment frame this iconic structure.

Extent and viewing area.

This is a fairly concentrated view and is limited to the first section of the Bridge. The viewing area is ideal being in a secure environment, above the traffic on the Embankment. Unlike other bridge views, this one is a more concentrated experience because it is only possible to look in one direction. A map illustrating the Viewing Cone is at Appendix A6.

View protection

Foreground

Not relevant to this view

Middleground

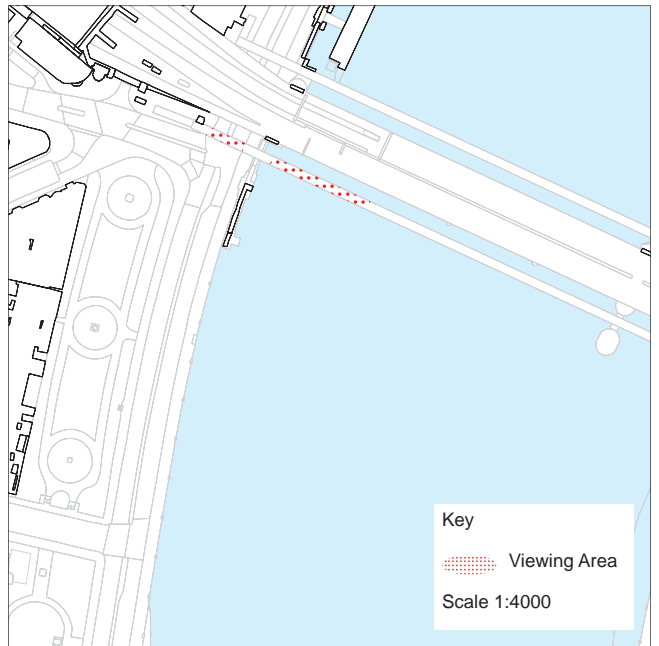
The Embankment Plane trees will need continual management to ensure that the clock tower remains visible all the year around.

Background

The view would be vulnerable to high buildings in the Vauxhall area and any large structure would be likely to distract the viewer's attention from the Palace of Westminster and detract from Barry's composition.

Enhancement

No measures are considered necessary at the present time.



See also Mayor of London's View Management framework View 17: Golden Jubilee/ Hungerford Footbridges

VIEW 17

Victoria Embankment towards the Palace of Westminster Clock Tower

Description

This ground level view of the Palace is, in some ways, more immediate than the elevated view from Hungerford Bridge. The sense of this being an intended view of the Palace is emphasised by the clock face addressing the viewer.

Composition

Big Ben is the focus of the view, with the outline of the Victoria Tower behind it and the fleche of St Stephen's Tower beyond that. The solid mass of the Millbank tower looms in the distance, especially in winter months. The plane trees lining the Embankment provide an attractive and ever changing frame for this view. Norman Shaw's Old Scotland Yard is visible through the trees and the distinctive roofline of Sir Michael Hopkins Portcullis House is seen juxtaposed with the Palace of Westminster.

Extent and viewing area

This view can be enjoyed south of Hungerford Bridge from the Embankment pavements and the carriageway, especially when the embankment is closed to traffic for special events. A map showing the Viewing Cone is at Appendix A7.

View protection

Foreground

The carriageway and pavements are maintained to a high standard. However, the volume of traffic, especially when there is a tailback of vehicles wanting to turn right into Parliament Square, does detract from the view experience.

Middleground

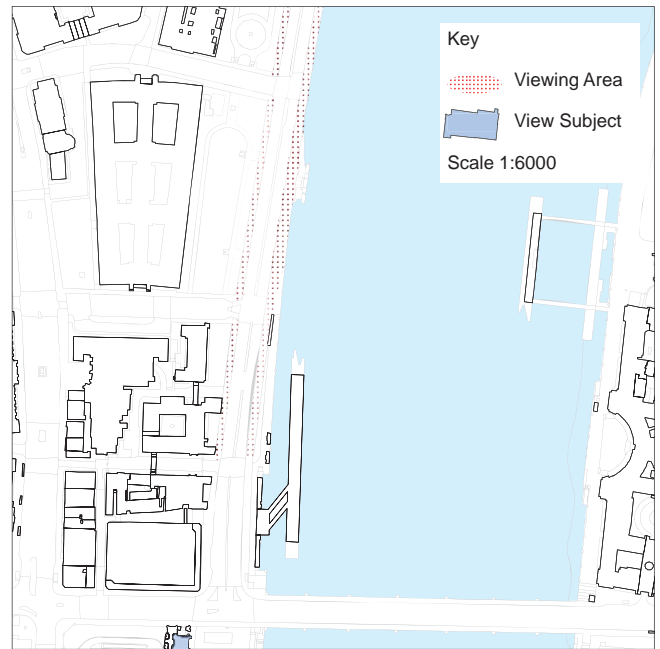
The Embankment plane trees will need continual management to ensure that the upper part of the clock tower remains visible all the year around.

Background

The view would be vulnerable to high buildings in the Vauxhall area and any large structure would be likely to distract the viewer's attention from the Palace of Westminster and detract from Barry's composition.

Enhancement

The joint Greater London Authority/ Transport for London/ City of Westminster Victoria Embankment study has the potential to change traffic layout and levels.



VIEW 18

Churches of St Clement Danes and St Mary-Le-Strand

Description

St Mary-le-Strand by James Gibbs and St Clement Danes by Sir Christopher Wren now both occupy island sites in the Strand. St Mary's had been connected to houses on the north side the Strand until 1910. Gibbs was also responsible for adding the spire to St Clement Danes, which was begun in 1715. They dominate eastern views along the Strand from where they make a delightful and lasting impression. While St Mary's splendid baroque facade is predominant, the interplay between the two spires as the viewing position changes adds to the experience. The tower of the Royal Courts of Justice is just visible in the distance behind St Clement's. The jagged outline of the Barbican towers is prominent in certain locations.

Composition

The view is linear and is framed by the buildings fronting onto the Strand. The expanse of sky, which provides the backdrop to the steeples, is of great importance. In addition, the sky to the south is of particular value, as it increases the legibility of the churches from the Strand.

Extent and viewing area

The two spires can be seen from the southern pavement east of Exeter Street while the Barbican towers are visible past Adam Street on the northern pavement. This view can be experienced along the Strand east of Bedford Street. A map showing the viewing cone is at Appendix A8.

View Protection

Foreground

The foreground is dominated by the central reservation and the traditional lighting standards. No measures are recommended but the avoidance to street clutter is important.

Middleground

While the plane trees on the northern side of the Strand introduce soft contrast, they do obscure the St Mary's from some locations and their management will ensure that they continue to contribute to the street.

Background

The skyline role of the churches in this view could be threatened by high buildings located in the east of the City.

Enhancement

No measures are proposed.



VIEW 19

Royal Courts of Justice Law Courts from the Strand

Description

This familiar building is an outstanding example of High Victorian architecture, whose composition cleverly modulated to adjust a monumental building to a relatively narrow street. George Edmund Street won a competition for its design in 1866, but the building was not completed until after his death in 1881. Reputedly, this was the last notable public building in a Gothic Revival style. The first dramatic introduction to the Law Courts is from the curve south of St Clement's Danes. This oval circus was laid out by George Dance in 1793 and following its curve today, the viewer is presented with this dramatic image of the building.

Composition

This is an informal, picturesque view. The building is the dominant feature but its mass is broken down into a number of elements. It has a particularly distinctive and romantic skyline with turrets and gables. At its centre the eye is drawn to the elaborate portal with the gable of the central hall visible above.

Extent and Viewing Area

Wider views are facilitated by Dance's oval circus, while the extent of the view is partially limited by St Clement Danes. There is a broad area of pavement to the east of the Church that forms an ideal location to take in this composition.

View protection

Foreground

No measures are recommended but the avoidance to street clutter is important.

Middleground

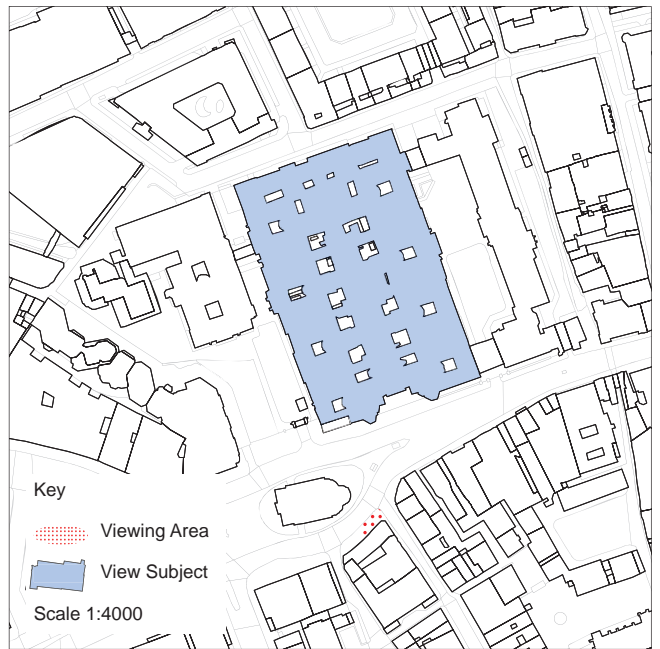
The highly decorative street lamp makes an individual contribution, as do the trees around the Church.

Background

It is unlikely that this view could be affected by high buildings in the areas of Holborn or Farringdon, although the oblique view of the Courts from the Strand could be affected by high buildings in the area of Bishopsgate.

Enhancement

No measures are proposed.



VIEW 20

St Martin in the Fields from Pall Mall

Description

The eastern view along Pall Mall is terminated by this unexpected, informal grouping of buildings. The main temple front of St Martin's was rebuilt in 1722-6 by James Gibbs, the most important church architect in London in the first half of the 18th Century. Trafalgar Square was not in existence at this time and it is inconceivable that William Wilkins did not take into account the direct juxtaposition of his new gallery with St Martin's as well as its principal role in forming the northern edge of the new space.

Composition

The Portico and steeple of St Martin in the Fields act as the focal point, this enhanced by the juxtaposition with the foreshortened view of the National Gallery facade and its projecting central portico. Closet to the viewer, the northern portico of Sir Robert Smirke's Canada House forms the western side of the Square and completes the composition. The ability to see sky underneath the portico is an important component of the view.

Extent and viewing area

The view is contained by the width of Pall Mall and runs across the northern edge of the Square. The viewing area is on the northern pavement of Pall Mall and can best be appreciated eastward of its junction with Lower Regent Street. The central dome and portico on the National gallery can be seen from the western end of Pall Mall. A map showing the viewing cone is at Appendix A9.

View protection

Foreground

The management of the traffic is a key consideration. Traffic between Lower Regent Street and around the west side of the square obstructs the view foreground. The Square is also used intensively for events and it is important to ensure that related structures are sensitively designed.

Middleground

Any further extensions on the block on the south side of the Strand could erode views through the portico of Canada House.

Background

High buildings could intrude into the sky backdrop of this view. This would be likely to disrupt the appreciation of the symmetrical architecture of the church and its townscape role. The clear sky surrounding the steeple and the top of the temple front greatly enhances its contribution. The relatively low skyline increases the apparent impact and perceived scale of the church. The distinctive outline of the National Gallery is also sensitive to the impact of high buildings.

Enhancement



The continued maintenance of the buildings and protection of their skylines, as well as control of advertising on the National Gallery, will ensure that they continue to contribute to this view.

VIEW 21

St Paul's Cathedral from Victoria Embankment outside Somerset House

Description

Looking east along the embankment is an unusual view of the dome of St Paul's, un-encumbered by other structures, which are screened out by the tree canopies. The view is fortuitous as St Paul's long predates the construction of the Victoria Embankment and represents one of the few closer views of the dome from Westminster. In winter, the bare plane trees lining the embankment create a 'nest' for the dome, while in summer months their leaves provide a delightful contrast to the superb geometry of one of Sir Christopher Wren's greatest achievements. Before the construction of the Victoria Embankment, this view could only be enjoyed from the historic river terrace of Somerset House itself. This part of the Embankment is given extra use following the creation of the new entrance to Somerset House.

Composition

In this unexpected view, the dome of St Paul's rises above the canopy of trees lining Victoria Embankment. The road, trees and formal street furniture draw the eye along the embankment to a point where the dome emerges against clear sky.

Extent and viewing area

The view can be enjoyed from the stretch of pavement adjacent to Somerset House, which is used to a greater extent by pedestrians as it is now possible to gain entry to Somerset House from this lower level. A map showing the viewing cone is at Appendix A 10.

View protection

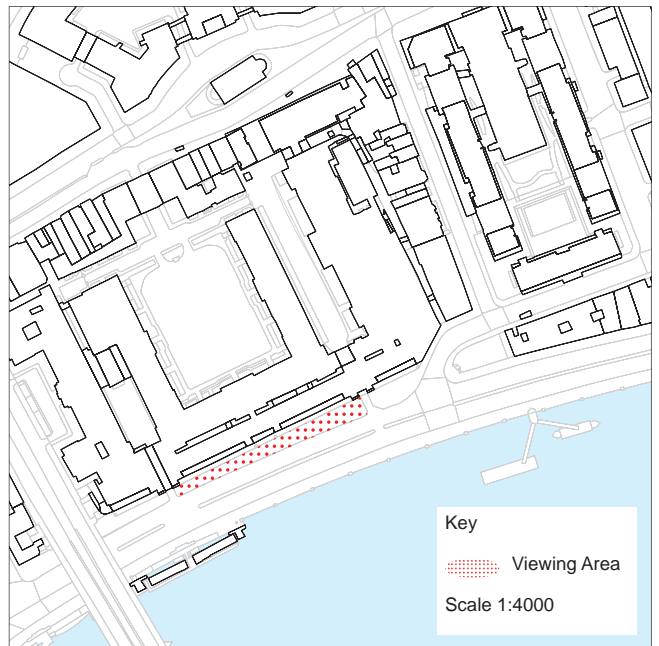
Foreground
Not relevant.

Middleground
The trees will need careful management to ensure that they enable this view to continue to be appreciated.

Background
The background of this view is sensitive to the impact from high buildings in the Bishopsgate, Shoreditch and Spitalfields areas.

Enhancement

No measures are proposed.



VIEW 22

Dome of St Paul's from Somerset House River Terrace

Description

This is an historic view rediscovered by the re-opening of the River Terrace, which was a popular venue for promenading during the mid 19th century. The fact that it is now directly accessible from Waterloo Bridge is an added attraction. The elevated terrace is on a level with the canopies of the Embankment plain trees and these, together with Chamber's façade, lead the eye towards the dome of St Paul's, which is the focal point. The dome can currently be appreciated without the damaging impact of modern city towers.

Composition

The dome, rising above the tree canopy and set against clear skies, acts as a natural and unexpected focal point in views along the terrace, the foreground formed by the terrace itself, with trees in the middle ground.

Extent and viewing area

The view of the dome can best be appreciated from the central entrance to the Seaman's Hall and its steps and further eastwards along the terrace. The view can be enjoyed in the safe and relaxed atmosphere on the River Terrace. A map showing the viewing cone is at Appendix A11.

View protection

Foreground

The surface of the terrace was renewed recently. The café and temporary displays will require careful management to ensure the terrace remains uncluttered and fully accessible to pedestrians throughout the year.

Middleground

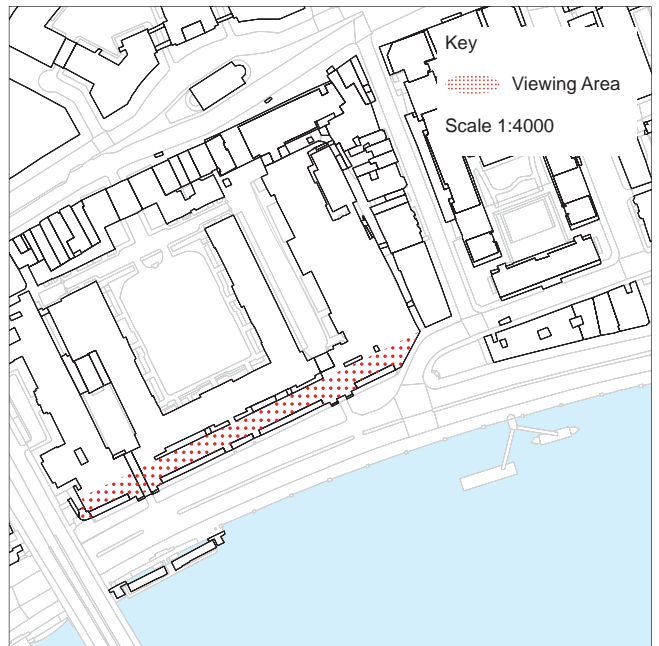
The continued management of the tree canopies of the Embankment plane trees will be required to ensure the visibility of St Paul's.

Background

The background of this important view of St Paul's is vulnerable to the impact of high buildings in the Bishopsgate area.

Enhancement

Consideration should be given to changing the surface treatment of the central part of the terrace in order to facilitate the use of the terrace.



VIEW 23

Somerset House from Waterloo Bridge

Description

Walking across Waterloo Bridge towards Somerset House, it is possible to enjoy the façade from different angles and distances, which greatly enhances the appreciation of its architectural qualities. The southern orientation ensures that the Portland stone façade, --by Sir William Chamber, is seen to best advantage. In recent years the building has been transformed and its monumental base of arches now supports the river terrace. It now houses the celebrated collections of the Courtauld Institute of Art, Gilbert Collection and Hermitage Rooms and has become a successful cultural destination.

Composition

Somerset House is the focus of this view, with its diminutive dome visible against the sky at the centre and trees providing a soft edge to the river bank. While Somerset House forms part of the group of monumental buildings lining the Westminster bank of the river, it is a stand alone building.

Extent and viewing area

The viewing area is the full length of Waterloo Bridge.

View protection

Foreground

It will be important to ensure that moorings are not introduced in front of the building, which would detract from its riverside setting.

Middleground

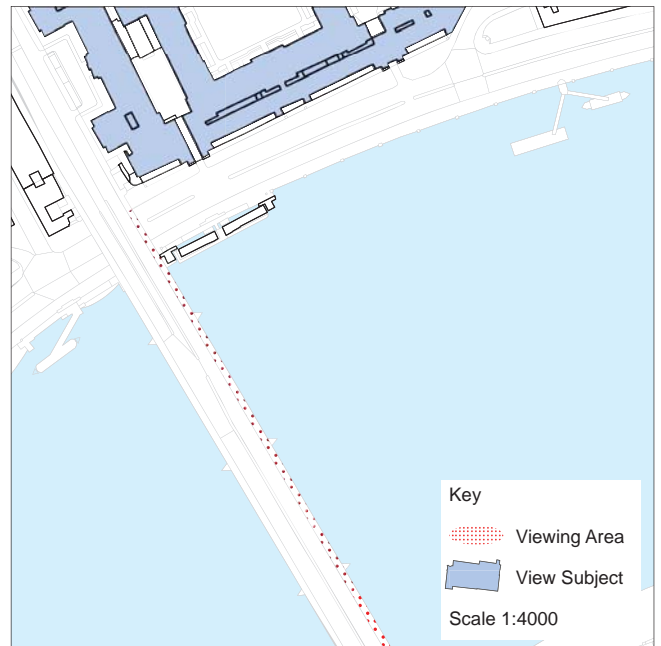
The impressive plane trees lining the Victoria Embankment form an integral part of the townscape along the embankment. They will need to be managed to ensure that they do not obscure too much of the façade of the building.

Background

The skyline of the building is very sensitive to buildings behind it on the Strand, Aldwych, along Kingsway and in the area of Lincoln's Inn although these are not in themselves high buildings. Therefore, even quite modest plant extensions and other minor alterations could have a significant impact on the way the building is appreciated. It will be important to ensure that no further encroachment or loss of skyline happens.

Enhancement

There are no obvious measures, apart from seeking improvements to the backdrop as and when development proposals are forthcoming. The Victoria Embankment Study will consider improvements along the riverfront.



See also Mayor of London's View Management Framework View 16: Rover Prospect, The South Bank

VIEW 24 A & B

Battersea Power Station from Grosvenor Road & Chelsea Bridge

Description

Battersea Power Station is an iconic 20th century listed building designed by Sir Giles Gilbert Scott between 1932-4. The best views of this monumental building can be gained from Westminster where its architectural form and direct relationship with the Thames can be appreciated. Striking views of the power station, seen in isolation can also be gained from Grosvenor Road. The full power of Scott's composition, likened to an upturned table, can be appreciated from Chelsea Bridge, where it is seen standing triumphantly above the railway bridge.

Composition

The distinctive silhouette of the building is the focus of both views, with its four tall chimneys piercing the sky. The large gasometer to the left is a reminder of the industrial character that this area once had.

Extent and viewing area

A series of changing impressions of the building that can be gained along the river walkway until Chelsea Bridge. The viewing area is this broad stretch of the pedestrian walkway. In some locations the trees and width of the walkway mean that the viewer is less aware of the continuous traffic along Grosvenor Road.

View protection

Foreground

The surface treatment of the footpath could be improved and potentially unified.

Middleground

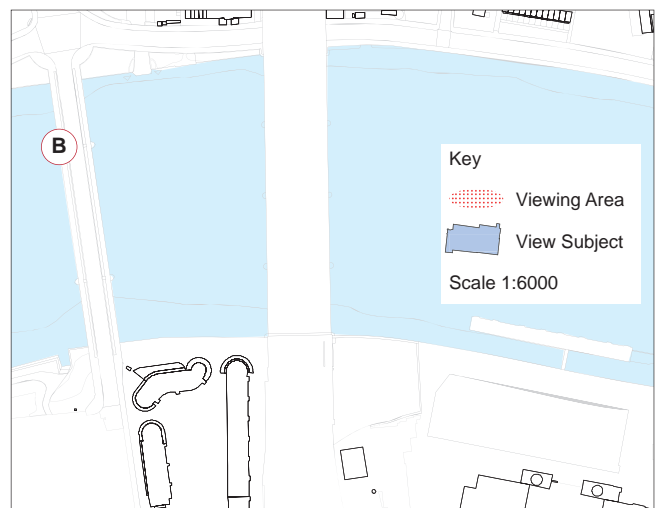
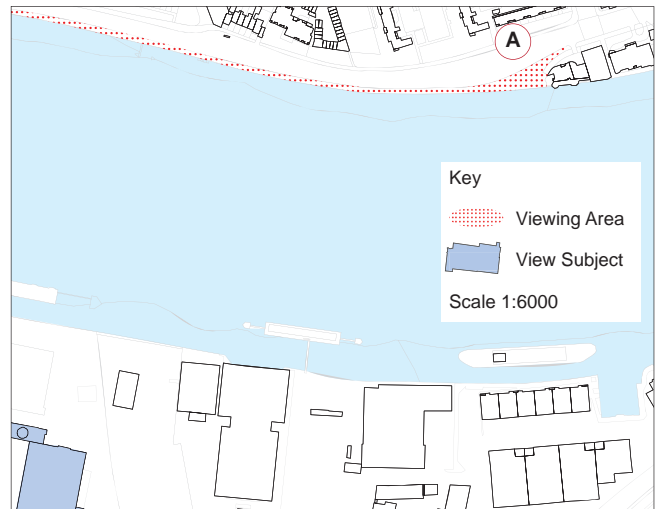
The industrial uses fronting the Thames to the left of the power station provide an appropriately workaday context for the building.

Background

The immediate background has been developed with new housing development along Queenstown Road with the extensive area of Battersea Park to the west. It is not currently anticipated that this view would be affected by high buildings.

Enhancement

Consideration should be given to the upgrading of the footpath surface.



VIEW 25

Lambeth Palace from Lambeth Bridge

Description

Lambeth Palace is of importance as the London home of the Archbishop of Canterbury. The Chapel is an important example of the Early English Gothic style, while Morton's Tower is a significant example of Tudor architecture. It provides an interesting counterpoint to the Palace of Westminster and the best views of the Palace can be enjoyed from the northern side of Lambeth Bridge. From here, the low picturesque outline of the Palace can still be enjoyed with only the distant buildings, including the former Natwest tower visible beyond.

Composition

This view is informal and the setting of the Palace is enhanced by its location adjacent to the Thames and by the trees which surround it and provide a buffer to adjoining development.

Extent and viewing area

Views of the Palace can be gained from the entire length of Lambeth Bridge, which provides an elevated view at its mid point.

View protection

Foreground

The pavement surface contributes to the view experience, as does the high standard of maintenance of Lambeth Bridge.

Middleground

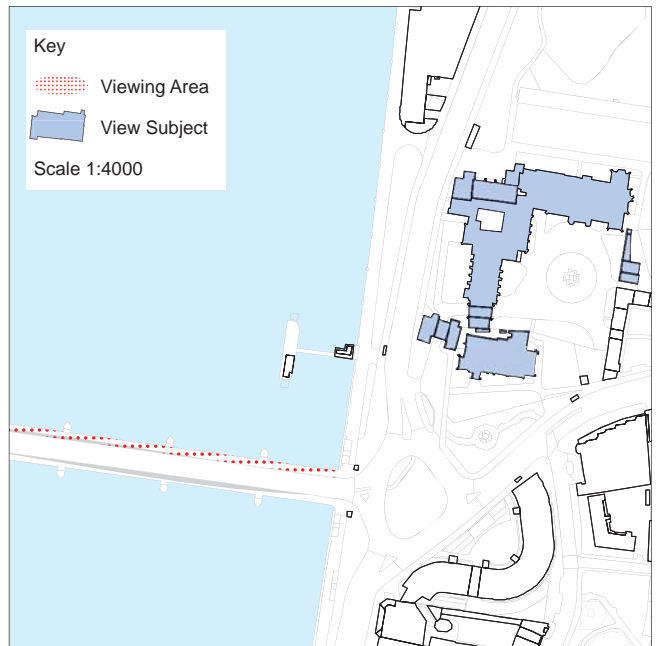
The mooring of boats requires careful control in this location in order not to detract from the setting of the Palace.

Background

This view is sensitive to the impact of potential high buildings in the Blackfriars Road and London Bridge areas of Southwark.

Enhancement

No measures proposed.



VIEW 26

Westminster Cathedral from Victoria Street

Description

This distinctive building was designed by John Francis Bentley 1895 - 1903. Its campanile is a local landmark in the Victoria area. The now familiar view from Victoria Street was created following redevelopment in the 1970s. Before that, the façade of the Cathedral was obscured by buildings on Victoria Street.

Composition

The composition of the building is deliberately asymmetrical and while the flanking buildings have no direct architectural relationship, they do provide a consistent framework for the Cathedral, if not an ideal setting architecturally.

Extent and Viewing Area

The view is restricted to the Piazza, both sides of Victoria Street and Cardinal Place.

View protection

Foreground

The control of parking will continue to be important in order not to obscure this view. The piazza would benefit from public realm improvements

Middleground

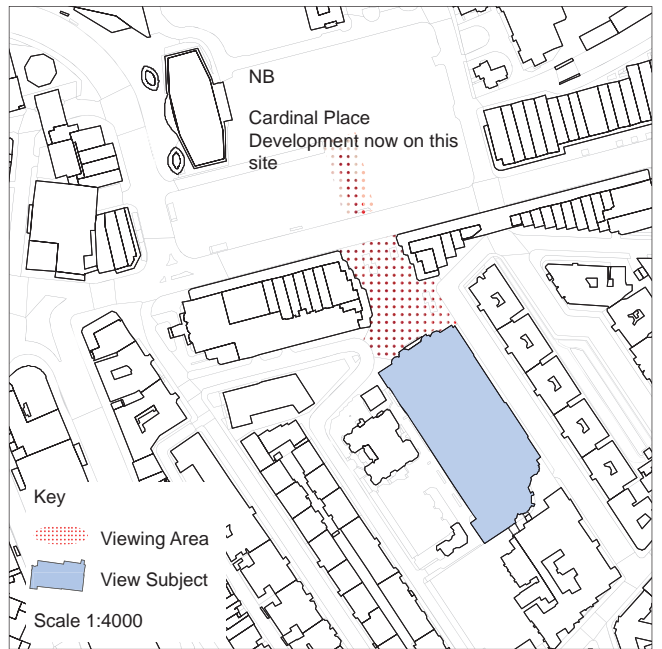
This is formed by the arcaded office buildings that were designed to expose this view.

Background

This view is unlikely to be affected by high buildings. However it would be sensitive to their impact especially on the right-hand side, where they could appear over the side chapel.

Enhancement

The City Council is working on proposals for public realm improvements to the piazza.



VIEW 27

Regent Street to Piccadilly

Description

Regent Street was conceived as a Royal Mile from Carlton House to Regent's Park. From its inception, there was no attempt to make Regent Street straight. Originally, it had been Nash's intention for the street to be rigidly uniform like the Rue de Rivoli in Paris, but this was modified as a result of the demands of individual developers. The one exception was the Quadrant undertaken by Nash himself. The unbroken sweep leads the viewer out of Piccadilly Circus to the long vista of Regent Street. The Piccadilly Hotel dates from 1905-18 by Norman Shaw. Sir Reginald Blomfield was responsible for rebuilding the whole of the Quadrant dating from 1920-31 in a slightly toned down treatment, while the boldly projecting cornices emphasize the curve of the street. He also designed the elegant façade of the former Swann & Edgar store, with its notable domed roof.

Composition

This view has a formal composition re-enforced by the consistent scale, materials and repetition of architectural expression of the enclosing buildings along the street. The gentle curve to the southern end of this street draws the eye to the illuminated advertisements of Piccadilly Circus in contrast to the Classical design of the façades

Extent and Viewing Area

The viewing area is quite extensive, formed by the generous pavements principally on the western side of Regent Street.

View protection

Foreground

Regent Street has been the subject of an enhancement scheme carried out by the Crown Estate, including street furniture and high quality paving.

Middleground

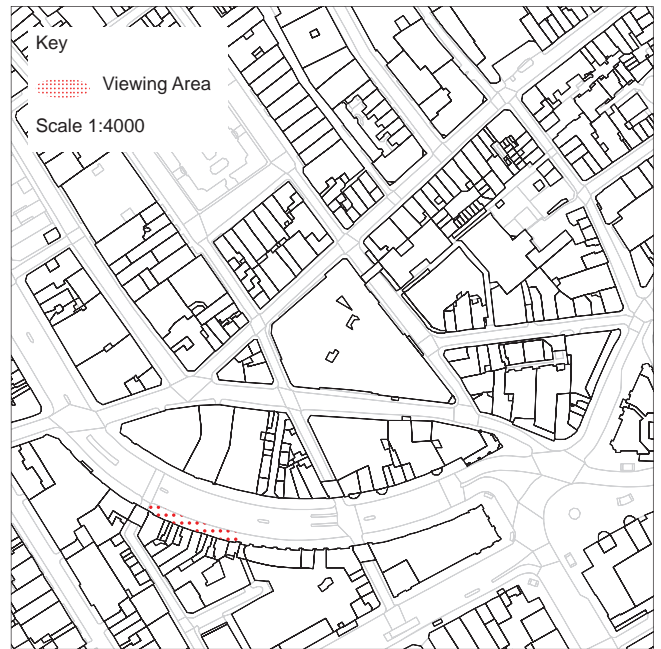
The control of shopfronts and signs is important to enhance the architectural unity of the buildings and to avoid the introduction of unduly assertive advertising which could disrupt the view.

Background

This view is unlikely to be affected by high buildings, although such buildings located in the vicinity of Waterloo could be a cause for concern. Skylines of the enclosing buildings should continue to be protected in order to maintain the unity of the composition.

Enhancement

No measures are proposed.



VIEW 28

Regent Street to All Soul's Langham Place

Description

The misalignment of Upper Regent Street with Portland Place posed a particular difficulty for Nash who used the circular All Soul's as the pivotal focal point at the change in direction. Dating from 1822, its Bath stone façade and distinctive pointed spire closes the views. Its impact is especially noticeable at night time when the subtle illumination displays the building to best advantage.

Composition

The focal point is the slender spire of All Soul's, with circular portico, and tower below. The change in direction is also emphasised by the curved façade of the BBC building whose diminutive tower, appears like a pale version of the spire of All Soul's.

Extent and viewing area

The view extends both sides of Regent Street north of Oxford Circus and can be enjoyed from the generous pavements.

View protection

Foreground

Sandwich boards and signs in the foreground detract from the view.

Middleground

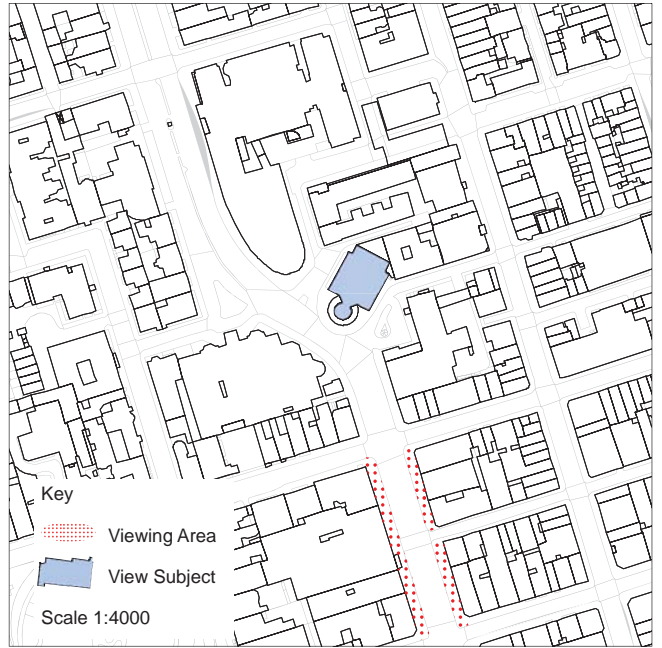
The continued control of advertising and shopfronts will be important to the maintenance of the quality of this view.

Background

The BBC redevelopment will affect the view. Phase 2, the largest and tallest part of the building will provide a dramatic new backdrop to the view. It is important that any new development in the vicinity should not detract from the setting of the church.

Enhancement

No measures are proposed.



VIEW 29

Waterloo Place towards Piccadilly

Description

The view up lower Regent Street was originally terminated by the County Fire Office. This was designed by Robert Abraham under the supervision of Nash from 1819. Subsequently, this was replaced by Ernest Newton's domed composition for the same client in 1925, which today performs an equally successful role in closing this view. The regularity of the buildings, placing of monuments and sculpture and grandiose civic style of the architecture provide a processional and celebratory street scene. The use of uniform natural materials bringing a sense of permanence and quality, particularly to the northern part. The symmetry and unity of Waterloo Place was maintained when reconstruction took place in the 1920's. No 6 was designed by Durwood Brown in 1926, in a Classical style, and is typical of the period.

Composition

The consistent materials, scale and height of the buildings as they rise up the hill create a symmetrical view corridor, which is terminated by the former Fire Assurance Building. The statuary and street furniture form foci in the foreground and middleground, which add to the processional character of the street.

Extent and viewing area

It is possible to take in this view from the top of the Duke of York Steps, either side of the column where the symmetry of Waterloo Place can be fully appreciated.

View protection

Foreground

There are no obvious measures required to protect the foreground of this view.

Middleground

Control of alterations to the façades and rooflines of the buildings in Waterloo Place and up Lower Regent Street will be important to maintain the quality of this view. The careful control of flags and other signage should also be maintained.

Background

The outline of the former Fire Assurance building, with its elegant copper clad dome contained by two prominent chimneys, can be seen silhouetted against the sky. The area of sky around it could be compromised by even quite modest new development or extensions to existing buildings in the backdrop to the north.

Enhancement

No measures are proposed.



VIEW 30 A & B

Piccadilly Circus from Piccadilly & Lower Regent Street

Description

Piccadilly Circus was laid out by Nash; its geometry skilfully employed to resolve the irregular junction of Lower Regent Street, Piccadilly and Regent Street. The experience of the space very much depends upon the viewing position. Eros is seen to dominate the view out of the Circus up Shaftesbury Avenue with the London Pavilion building to the right. The statue by Alfred Gilbert of 1892 was erected as a memorial to Lord Shaftesbury. The unique feature of the space is the advertising covering the facade of the buildings at the corner of Shaftesbury Avenue, which have become a London landmark. The London Pavilion Building by Worley & Saunders is also prominent.

Composition

Views across Piccadilly Circus are defined by the different elements at each corner: large classical buildings such as the Trocadero, the concentration of advertising, the statue of Eros as well as the views down the streets leading away from the Circus. The relationship of these elements varies.

Extent and viewing area

The main viewing area is from the pavement on the south side of Piccadilly. On Lower Regent Street, the view is contained by the Circus and the viewing area is limited to the pavements to the north.

View protection

Foreground

The pedestrian barriers and traffic control measures introduce visual clutter into an already visually anarchic space.

Middleground

This is formed partly by Sir Reginald Blom's building at the top of Lower Regent Street, which is part of his larger scheme to the west of the space.

Background

The background is unlikely to be affected by high buildings but roof extensions/ alterations could affect the view.

Enhancement

De-cluttering of the public realm would be beneficial.



VIEW 31 A & B

Whitehall views north & south

Description

Whitehall is part of the processional route from Buckingham Palace to the Palace of Westminster and is witness to numerous state occasions. Its significance is also derived from its role as the centre of national government, with many important buildings, in particular the Horse Guards by William Kent and the Banqueting House by Inigo Jones. The curve of the street towards Trafalgar Square is evident in this view and is terminated by Nelson's Column. The equestrian statue of Earl Haig is a prominent feature of this view. The Cenotaph was designed by Sir Edwin Lutyens 1919-20. Its importance is emphasised by its location in the centre of Whitehall. The domed turrets of the old war office building designed in 1898 by William Young feature in the background. In southern views along this historic street, the Victoria Tower tends to dominate, while further towards Parliament Square, the Millbank Tower introduces a disruptive element in the distance.

Composition

This is a linear view which changes due to the curve of the street and the variety of buildings. The formality of the composition is emphasised by the Cenotaph's placement at the centre of Whitehall. The street is enclosed by classical, Portland stone buildings of a consistent scale. The Millbank tower intrudes on certain views to the south.

Extent and viewing area

Extensive views can be appreciated from both sides of Whitehall.

View protection

Foreground

The foreground is formed by the wide carriageway and the delineation of the bus lane is especially prominent.

Middleground

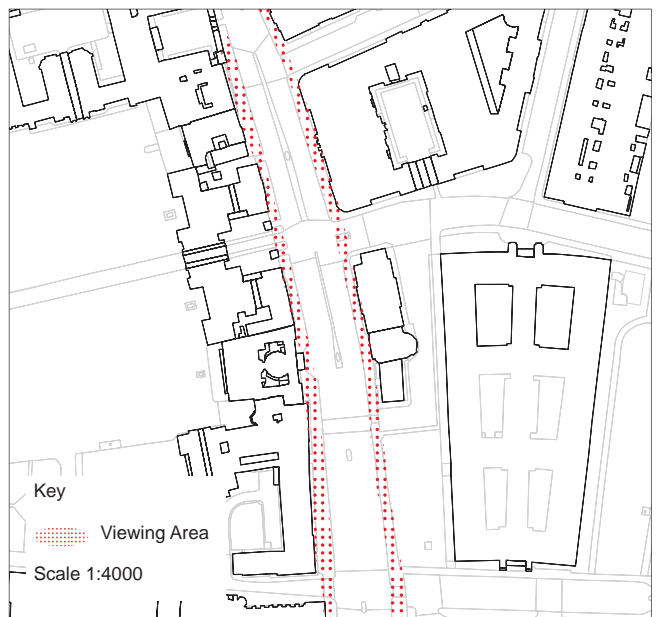
The enclosing buildings form the middleground in the view and these buildings are well maintained. Security measures need sensitive design and siting.

Background

This view is unlikely to be affected by high buildings.

Enhancement

The removal of the bus lane markings would enhance the view.



VIEW 32 A & B

Trafalgar Square from outside the National Gallery & from its Terrace

Description

The pedestrianisation of the north side of the square has provided a great opportunity to enjoy the panorama southwards across the Square. The enormous plinth of Nelson's Column all but blocks the view down Whitehall with The Palace of Westminster Clock Tower clearly visible in the distance. Grand Buildings occupies the large corner site between the Strand and has become a familiar landmark. This elevated terrace also enables the viewer to appreciate the layout of the Square, which is not really possible from ground level. There are also good views of St Martin's in the Fields from here.

Composition

Both views are dominated by Nelson's Column, in the middle ground which leads the eye away from neighbouring buildings and towards Whitehall. The variety of building heights, scales and architectural expression lends the space a varied townscape. From the terrace, the view is enhanced by the framing effect of the portico columns. Big Ben forms a Secondary focus.

Extent and viewing area

Both views are wide panoramas. Two viewing locations have been identified: along the length of the broad northern pavement running in front of the Gallery with elevated views confined to the terrace. A map showing the viewing cone is at Appendix A12.

View protection

Foreground

This has been upgraded during the course of the recent pedestrianisation.

Middleground

The rooflines of north facing buildings enclosing the southern side of the Square require particular attention as they are especially prominent in the view. Roof plant and extensions could adversely affect these views.

Background

This view could be affected by proposals for high buildings in the vicinity of Vauxhall.

Enhancement

No measures are proposed.



VIEW 33 A & B

Trafalgar Square from Spring Gardens & Whitehall

Description

Erected to the design of William Wilkins in 1832-8, the National Gallery was originally built to house Sir Julius Angerstein's collection of pictures purchased by the government as the basis of the national art collection. It was also intended to provide the crowning effect of the newly formed square, which was the idea of John Nash. The square was completed by 1830, when it was named. The northern terrace, intended to overcome the slope, was introduced by Sir Charles Barry in 1840. These views encapsulates most of the key historic elements of the Square and demonstrates its unique qualities.

Composition

The Gallery is part of a formal composition and was intended to dominate the Square. The overall layout, sculpture and fountain pools is symmetrical. The formality of the space, despite the disparity of the enclosing buildings, is emphasised by the commanding presence of Nelson's Column. The central portico and dome of the National Gallery forms the focus in longer views from Whitehall. From within the square, St Martin's in the Fields, the Edwardian Baroque tower of the Coliseum beyond are also important. The bulk of South Africa House dominates the eastern side of the space and in the foreground is the diminutive statue of King Charles I.

Extent and viewing area

The viewing area is restricted by the width of Whitehall until the viewer enters the Square when it is possible to take in the whole of Wilkins façade. Spring Gardens is a good location to take in the Square. Comprehensive views of the space and buildings surrounding it can also be gained from the pavement.

View protection

Foreground

This is sensitive to the impact of street signs and carriageway markings, which should be kept to a minimum.

Middleground

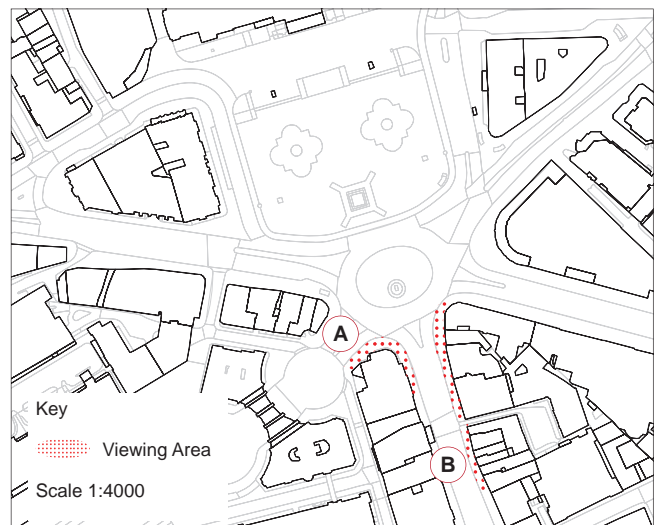
The buildings around the square are all listed and are well maintained. The square is used for events and any temporary structures need sensitive design and siting.

Background

The skyline of the Gallery has been compromised by a number of buildings, including the Swiss Centre on Leicester Square, the former Thorn/EMI tower on St Martin's Lane and centrepiece is visible in views from the top of Whitehall. This view could be affected by tall buildings in the Holborn area.

Enhancement

Street signage could be rationalised. The space needs careful management given the significant increase in the number of events now associated with it.



VIEW 34

Horse Guards and Whitehall Court from St James's Park

Description

This famous view is very evocative, terminated by the romantic outline of Whitehall Court, designed by Archer & Green in 1884. It completely overwhelms William Kent's picturesque Horse Guards building of 1758, which has remained unaltered since then, although its outline can just be discerned. To the far north of the bridge are glimpses of the Shell Building and the London Eye which slightly lessen the picturesque composition of the view, which has been described by Pevsner as 'the finest publicly accessible piece of picturesque landscaping in London'.

Composition

This is an irresistibly picturesque view. This focal point is the romantic roofs of Whitehall Court in an idyllic landscape setting. These form a low skyline at the end of the sinuous expanse of water, and the whole is framed by trees. The composition changes as you cross the bridge, with the London Eye visible in the view at the eastern edge of the bridge.

Extent and viewing area

The viewing area is restricted to the bridge crossing the St James's Park Lake. It provides a tranquil viewing location for really savouring this outstanding view, which feels quite separate from the city. A map showing the viewing cone is at Appendix A13.

View protection

Foreground

This is formed by the large expanse of water which greatly adds to the appeal and special atmosphere of this view. The Park is well maintained.

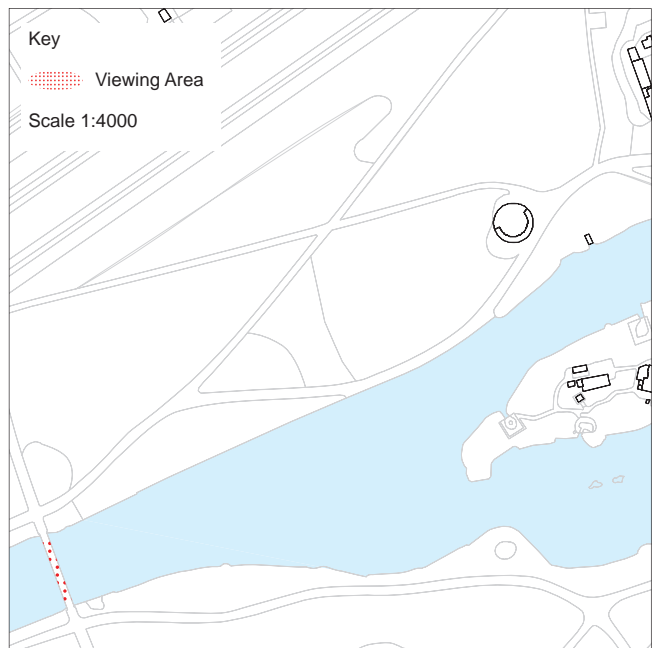
Middleground

The protection of the trees in the Park and on Duck Island is important as these provide an attractive setting and make an important contribution to the view.

Background

This view could be particularly vulnerable to proposals for high buildings in the vicinity of Waterloo and Blackfriars Road.

Enhancement



1. Bradley, S and Pevsner, N London 6: Westminster (2003)

VIEW 35

Horse Guards from Horse Guards Road

Description

The term Horse Guards refers to William Kent's distinguished building constructed for George II. This is the location for the famous Trooping of the Colour ceremony and has also been earmarked as the location for the beach volleyball competitions during the 2012 London Olympics. It is possible to enjoy Horse Guards without Whitehall Court, or its neighbour, the former National Liberal Club, forming a backdrop from just within the Parade.

Composition

The expansive gravelled open space of Horse Guards Parade provides an ideal foreground to the formal composition and layout of the Portland stone building. Horseguards Parade also provides a much used pedestrian link to Whitehall. The skyline is largely uninterrupted. The northern side is occupied by the Admiralty building, while the London Eye is visible to the south.

Extent and viewing area

The extent of the view is broad and can be enjoyed from within Horse Guards Parade as well as from the Road and the edge of St James's Park. See also view cone for View 34.

View protection

Foreground

The openness of the space and gravel surfacing is important. A series of robust, traditional style bollards have recently been laid out to defined the edge of the space and provide security and these have been sensitively designed.

Middleground

This is formed by various government buildings. All are listed and well-maintained. However any security measures need to be sensitively designed and sited.

Background

This view could be vulnerable to proposals for high buildings in the vicinity of Waterloo and Blackfriars Road, especially in more distant views from the edge of St James's Park.

Enhancement

No measures are proposed.



VIEW 36

The Holme across the Regent's Park Lake

Description

The picturesque rural quality of this charming landscape view is centred on The Holme, designed by Decimus Burton before he was twenty for his father, James Burton. The Holme is one of the surviving, and least altered, of the original eight villas that were built in the first phase of the Regent's Park development. It provides the impression of villas, set within a landscape setting.

Composition

The villa is the central focus, set in a most attractive informal landscape setting, greatly enhanced by the broad expanse of open sky reflected in the lake, which forms the foreground.

Extent and Viewing Area

The viewing area is fairly extensive but is limited to the western side of the lake. A map illustrating the viewing cone is at Appendix A14.

View protection

Foreground

No particular issues affect the foreground.

Middleground

The appropriate management of the trees will be important to ensure that the relationship of the villa to the lake is maintained.

Background

The impression of a rural idyll is interrupted by the incongruous presence of the Euston Tower on Euston Road, which is visible between the trees. The view could be encroached upon by high building proposals to the east, in the vicinity of Euston Station.

Enhancement

No measures are proposed.



VIEW 37

Houses of Parliament from Parliament Square

Description

Parliament Square was originally laid out by Charles Barry and was relaid after World War II by George Grey Wornum. The Square is given civic character by the statues, which have been placed around it, including Sir Winston Churchill, Abraham Lincoln and Disraeli. This is a spectacular view looking across Parliament Square from the western side towards the Houses of Parliament, with the Clock Tower being framed by Plane trees. The roof of Westminster Hall is a key component. To the south are the House of Lords and the Victoria Tower.

Composition

The Square was laid out at the time of the construction of the Houses of Parliament and this provides the structure for this view. The Clock Tower is the focus, with the Palace silhouetted against open sky. Statuary and formal planting provide interest in the middle ground whilst the Abbey and Portcullis House frame the view to either side. Bridge Street leads out of the Square and the former County Hall the on the other side of the Thames, closes this view out of the square.

Extent and viewing area

The view is contained by the Square and the viewing area is along the western side in front of the Chartered Accountants Building. A map showing the viewing cone is at Appendix A15.

View protection

Foreground

This comprises the wide carriageway which circulates around the Square.

Middleground

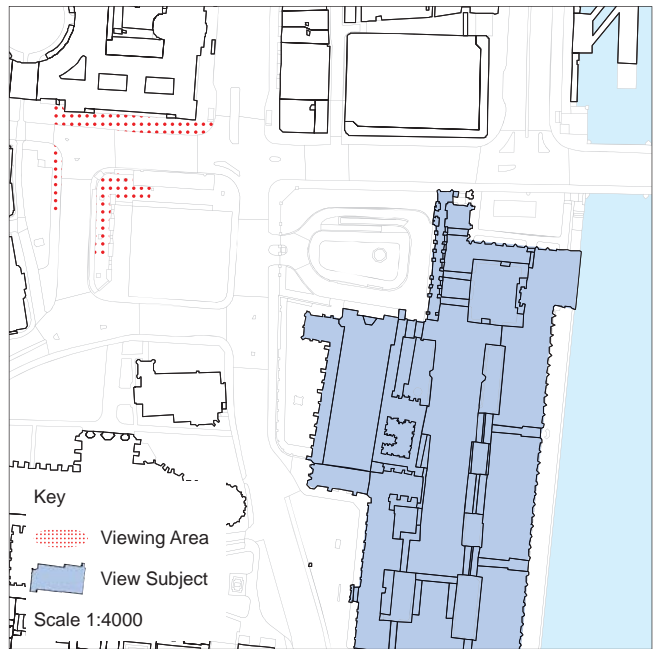
This consists of the relatively plain square garden, which could benefit from enhancement.

Background

The delicate outline of the Palace is silhouetted against the Sky. This could be affected by proposals for high buildings in the vicinity of Waterloo and Blackfriars Road.

Enhancement

Options for improving Parliament Square are currently being developed by the Greater London Authority as part of Phase II of the World Square's For All project.



VIEW 38

Westminster Abbey from Tothill Street/ Victoria Street and Broad Sanctuary

Description

This magnificent, picture postcard view, of the west front demonstrates how the composition can change by moving the viewing position slightly. From the northern side of Tothill Street, the Victoria Tower makes its presence felt, to the right of Hawksmoor's famous twin towers of 1735-40, filling the gap between the Abbey and Pugin's Houses to the right.

Composition

The Abbey's twin towers dominate the view and the silhouette of the Abbey can be read against the sky. The Victoria Tower appears to the right in some views, while the imposing roof of Westminster Hall is immediately to the left, with the Clock Tower beyond that.

Extent and viewing area

The Abbey can be viewed from directly opposite on the large corner pavement created by the redevelopment of the building at the corner of Victoria Street and Tothill Street. This is frequently used as a convenient location to take photographs. It can also be viewed from the north side of Tothill Street.

View protection

Foreground

This comprises Victoria Street and adjacent pavements with the usual street furniture. It will be important to ensure street signs and furniture and tourist facilities do not detract from this view.

Middleground

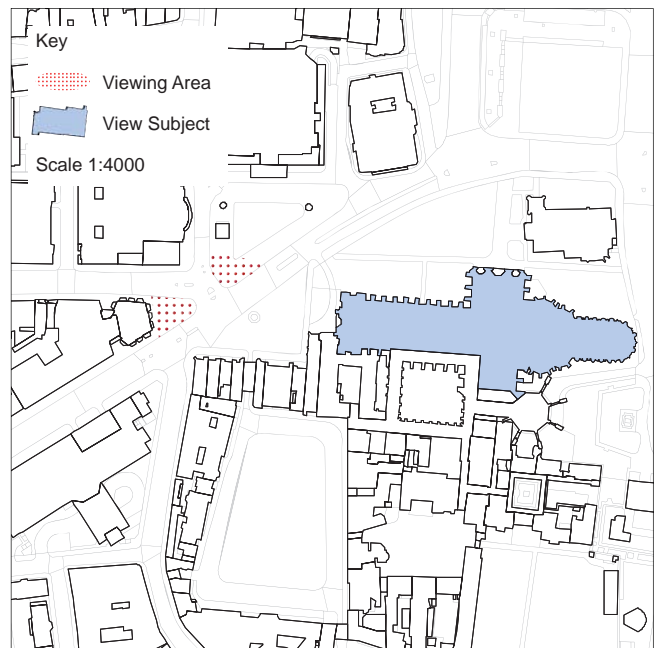
This is formed by the building itself and no particular concerns arise with regards to its protection.

Background

This outline of the church set against the sky may be vulnerable to proposals for high buildings in the area of Blackfriars Road.

Enhancement

No measures are proposed.



VIEW 39

York Gate and St Marylebone Church from York Bridge approach

Description

Designed by Thomas Hardwick 1813-17, the original design for the church was embellished when it was decided that it would become a new parish church during the course of construction. This neoclassical composition sacrifices traditional church orientation for visual effect and this view can be experienced from Regent's Park or from the Marylebone Road. Nash designed York Terrace in 1822, to allow an axial view with the new church, emphasising the planned formality of the space.

Composition

This is a carefully composed architectural set piece. The focus of the view is the circular tower of the Church and six columned portico below this. The Church is framed by the Nash terraces to either side of York Terrace and the villas on York Gate beyond.

Extent and viewing area

This view can be enjoyed from the pavements on York Bridge, which provides an elevated viewing position, all the way down to the Marylebone Road.

View protection

Foreground

The neatly trimmed hedges and listed 19th Century lamp columns in the foreground provide a suitable introduction to the view. These should be protected and maintained as part of the foreground views.

Middleground

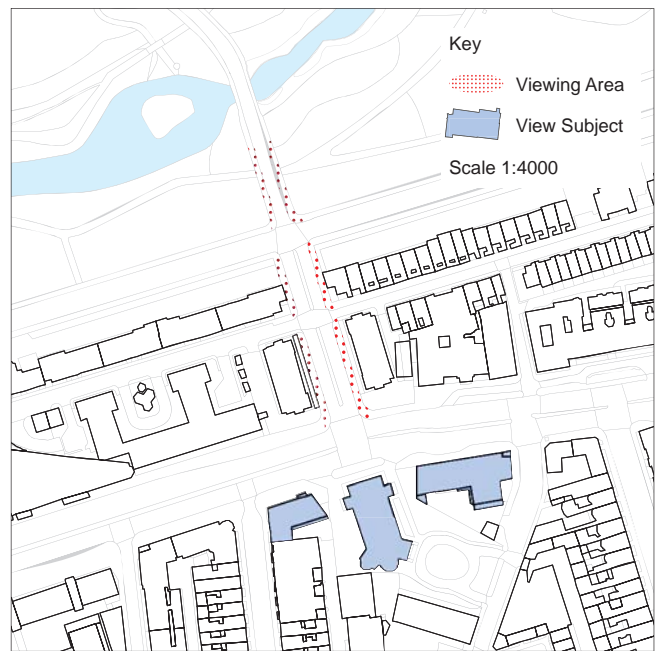
The stuccoed terraces provide a formal framework for the view and are well maintained. It is important to maintain the integrity of their rooflines.

Background

The maintenance of the uninterrupted outline of the church, set against the sky is a key component of this view and enforces the symmetry of the layout.

Enhancement

It is suggested that consideration be given to the removal of the tree on the right-hand side of the view in order to maintain the symmetry of the composition.



VIEW 40

Big Ben Clock Tower from the bottom of Constitution Hill

Description

This view of the Clock Tower of the Palace of Westminster, framed by the trees in St James's Park can be enjoyed in a relaxed way when the roads surrounding the Palace are closed on Sundays. The fact the Tower is seen in splendid isolation, rather than as part of the Palace of Westminster complex adds to the uniqueness of this view.

Composition

This view is dominated by the Victoria Monument to the right of the foreground and is counter-balanced by the vertical emphasis of the Clock Tower in the distance. Trees provide the middleground.

Extent and viewing Area

The best view can be obtained from the pavement and carriageway at the bottom of Constitution Hill. A map showing the viewing cone is at Appendix A16.

View protection

Foreground

The plinth of the Victoria Monument spreads across the view so that bronze sculptural group is seen directly in front of the Tower which creates an interesting juxtaposition. No measures are proposed to protect the foreground.

Middleground

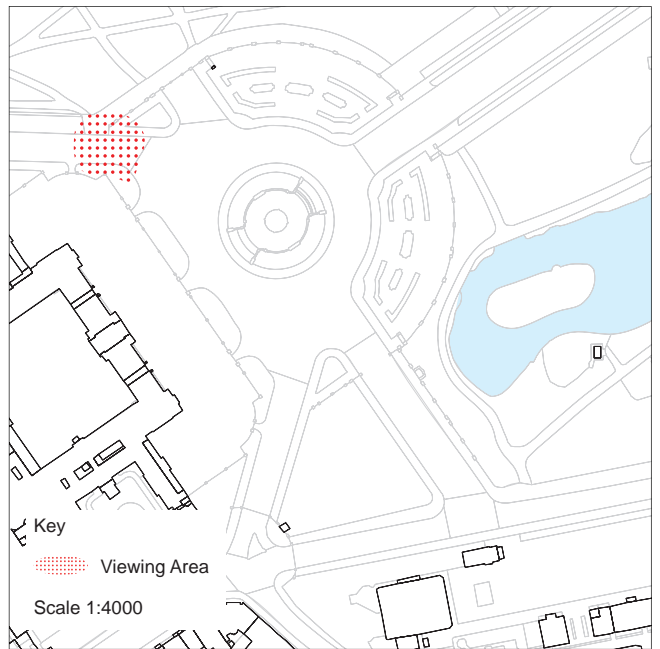
The tree canopies frame this view effectively and will need careful maintenance to ensure the visibility of the Tower.

Background

This view could be affected by high building proposals at the southern ends of Waterloo Road, Blackfriars Road and Southwark Bridge Road. The introduction of a competing vertical element would seriously compromise this view.

Enhancement

No measures are proposed.



VIEW 41

Somerset House internal courtyard views

Description

The courtyard of Somerset House has a subtle hierarchy, with the northern and southern façades having a grander architectural treatment, than the two sides. The northern range is perhaps the most imposing, while the side façades have clock towers punctuating the skyline. It has become an increasingly significant public space in central London, used for a variety of events, such as concerts and the Christmas skating rink. The southern range dominates the view from the Strand, seen through the elegant columned entrance. The recent refurbishment of the courtyard, which was previously used as a car park, allows the viewer to fully appreciate the space, the whole effect enhanced by the new fountain. The architecture is particularly effective at night when the buildings are elegantly illuminated.

Composition

This is a formal composition characterised by its Georgian symmetry and order. On the northern side of the courtyard, taller buildings appear above the skyline, including the King's College building of 1966-7 by Troup & Steel, which detracts from the viewers' appreciation of the courtyard.

Extent and viewing Area

This is limited by the dimensions of the courtyard although the longest view can be gained from the pavement in the Strand, through the triple arched entrance.

View protection

Foreground

The courtyard has been recently refurbished to a high standard using traditional materials and the continued maintenance of this is important. Directional signage creates visual clutter.

Middleground

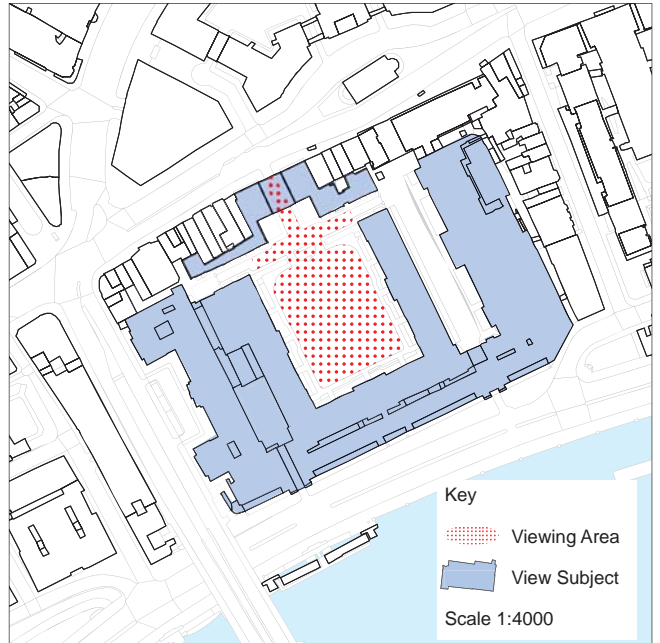
Somerset House is protected as a Grade I listed building. The elegant façades have been refurbished and therefore no particular concerns arise.

Background

The skylines of three of the four elevations are intact. It is the northern side where taller buildings appear above the skyline. It is possible the southern range could be affected by high buildings located in the vicinity of Waterloo.

Enhancement

Improvements should be sought to the plant room on the Aldwych building. Signage could also be rationalised.



VIEW 42 A & B

Waterloo Bridge looking downstream & upstream

Description

Looking upstream it is possible to take in the full expanse of the river, with the Art Deco Shellmex House dominating the foreground. Cleopatra's Needle is prominently placed in front of the Embankment wall with the backdrop of trees. Beyond that is the distinctive arched form of the office development over Charing Cross Station. Then, the final stretch includes Whitehall Court followed by the three Defence Ministry towers leading up to the Palace of Westminster in the distance. Millbank tower terminates the view. The London Eye forms a visually dominant landmark on the opposite bank.

Views downstream have a contrasting character to those towards Westminster and are dominated by the City's financial district. The Dome of St Paul's remains of central importance but its prominence on the skyline has diminished.

Composition

The upstream prospect is composed of major individual buildings addressing the River. This distinctive rooflines of the Ministry of Defence, Whitehall Court and the Houses of Parliament are an imposing part of this view. Whilst many are imposing, they are not oppressive being setback behind the Embankment and partially obscured by the trees.

To the north, there is not a formal composition to the view but the long-term operation of the St Paul's Heights controls has had a strong influence on the development affecting St Paul's, and hence on this view.

Extent and viewing area

This is a very long prospect in both directions. The Bridge provides a good viewing area to experience the changing prospects as the viewer crosses it.

View protection

Foreground

The limited moorings add some interest to the scene. No measures are proposed to protect the foreground.

Middleground

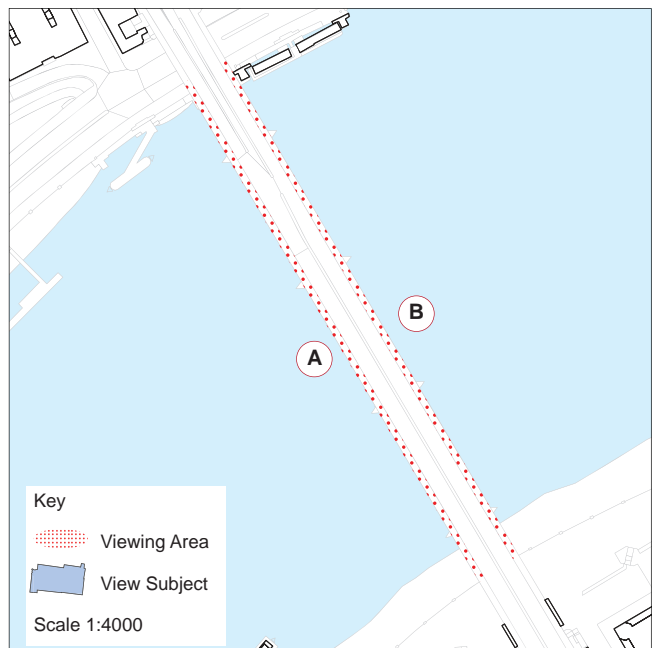
In the middleground the protection of the buffer of trees to the riverbanks is important.

Background

Looking downstream, views could be affected by proposals for high buildings at Vauxhall.

Enhancement

No measures are proposed.



See also Mayor of London's View Management framework View 15: River Prospect: Waterloo Bridge

VIEW 43 A & B

Golden Jubilee Bridge looking downstream & upstream

Description

Looking downstream the prospect includes the slim outline of Waterloo Bridge with St Paul's and the City skyline beyond. It is possible to appreciate the sweep of the river as it changes direction around Waterloo Bridge and turns south ward. The ITN tower is a prominent feature on the Southwark bank.

Upstream are unrivalled views of the Embankment with the low consistent height of the buildings leading to the Palace of Westminster. Millbank Tower intrudes in the background, as do the lower towers of the St George's development at Vauxhall.

Composition

Downstream, this view provides a comprehensive prospect with the distinctive outline of Shellmex House. Cleopatra's Needle forming a prominent feature at the very edge of the embankment, in front of the trees.

Upstream buildings are designed to address the river and are individual architectural statements, which nonetheless sit well together. Portcullis House is the most recent addition and sits comfortably in its setting. The trees form the middleground.

Extent and viewing area

This is a broad prospect in both directions. The viewing location is created by the new bridge and its supporting structure provides an ideal viewing area.

View protection

Foreground

The shiny metal roof of the Embankment Pier is a distraction in the foreground of the view. The familiar outline of the Royal Festival Hall is prominent on the opposite end of the bridge. No measures are proposed to protect the foreground.

Middleground

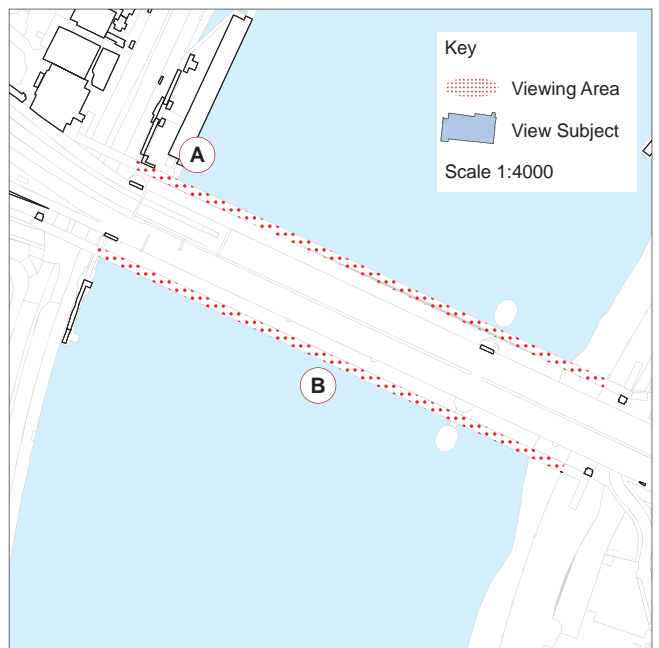
In the middleground the protection of the buffer of trees to the riverbanks is important.

Background

Upstream buildings are of a generally low scale with the Palace of Westminster retaining its prominence on the skyline. This view could be affected by proposals for high buildings in the Vauxhall area.

Enhancement

There are no measures proposed.



See also Mayor of London's View Management framework View 43: River prospect: Golden Jubilee/Hungerford Bridges

VIEW 44

Westminster Bridge looking downstream

Description

The viewer is able to enjoy the full sweep of the River and the buildings lining the Embankment. These include New Scotland Yard, Ministry of Defence and Whitehall Court. Then the Shellmex building dominates the view beyond the Golden Jubilee Bridge. The RAF memorial is prominently sighted and stands at the Embankment edge, in front of the tree canopy, which increases its visual impact and adds interest to the prospect.

Composition

The main element in the view is the curve of the River and the wide expanse of the Thames. The relatively low scale of buildings in this view means the sky and river remain dominant elements.

Extent and viewing area

This is an extensive prospect and the Bridge provides a good, if somewhat crowded vantage point.

View protection

Foreground

The roof of the Westminster Pier, which is quite a long structure dominates the foreground. The former London County Hall is also dominant element in the foreground.

Middleground

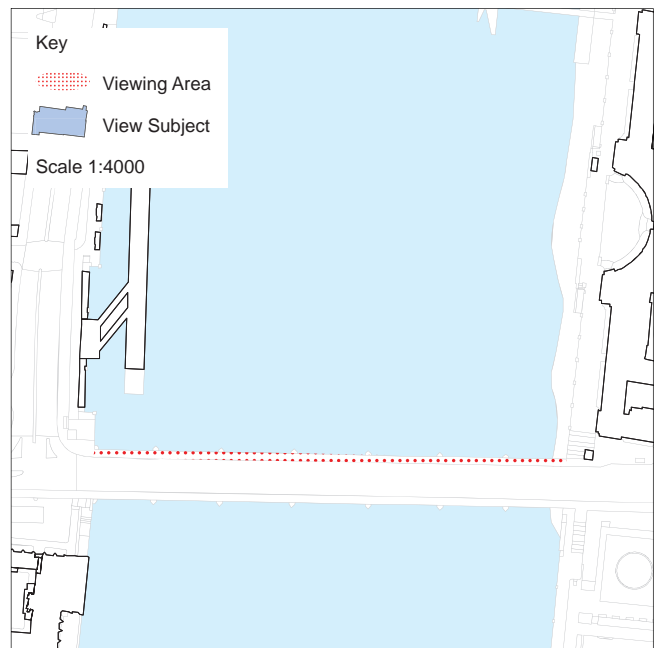
This includes the London Eye on the opposite bank which forms a prominent feature.

Background

The background to this view lies beyond the Golden Jubilee Bridge, where the skyline does not feature high buildings.

Enhancement

No measures are proposed.



See also Mayor of London's View Management framework View 18: River Prospect: Westminster Bridge

VIEW 45

South Bank Arts Complex from Waterloo Bridge

Description

The Southbank is one of London's most important centres for the arts. The Royal Festival Hall dating from 1950 by Sir Leslie Martin and Robert Matthew of London County Council Architect's department was designed for the Festival of Britain and is an architectural milestone, one of the country's first major buildings in a modern idiom. It was substantially altered in the late 1960's but has been recently refurbished. The Queen Elizabeth Hall and the Hayward Gallery complex designed in the mid 1960's also by the GLC architect's department complemented this design and the final structure to be completed was the National Theatre designed by Sir Denys Lasdun in 1976 in brutalist style. The grouping of these distinctive buildings is divided by Waterloo and Jubilee Bridges.

Composition

Although of relatively modest height, these buildings have considerable visual prominence due to the curve in the riverbank. They are designed as strong individual architectural statements and it is the use of exposed concrete and the resulting uncompromising, even brutal expression, which makes them distinctive in a London context. The National Theatre and the Festival Hall address the river in a conventional way.

Extent and viewing area

There are wide views available from the north bank between Jubilee Bridge and Waterloo bridges as well as from the bridges themselves.

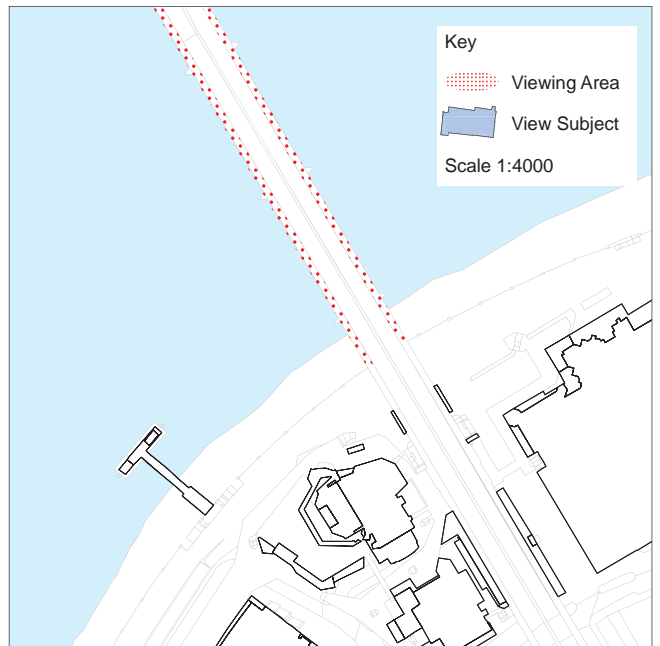
View protection

Background

This view could be threatened by proposals for further high buildings in the background.

Enhancement

There are no measures proposed.



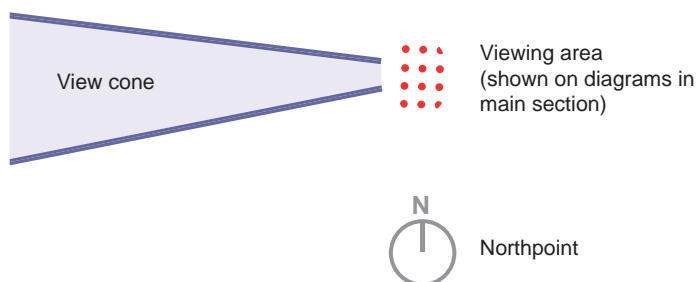
Appendix

A View Cones

- A1 View 1 Buckingham Palace
- A2 View 2 Buckingham Palace from the Bridge in St James Park
- A3 View 4 St James Palace from Piccadilly
- A4 View 6 Foreign Office from St James Park
- A5 View 13 Palace of Westminster from Hyde Park
- A6 View 16 Palace of Westminster from Hungerford footbridges
- A7 View 17 Victoria Embankment towards Palace of Westminster Clock tower
- A8 View 18 Churches of St Clement Danes and St Mary-Le-Strand
- A9 View 20 St Martin in the Fields from Pall Mall
- A10 View 21 St Paul's from the Victoria embankment
- A11 View 25 Dome of St Paul's from Somerset House Terrace
- A12 View 32 Trafalgar Square
- A13 View 34 Horse Guards and Whitehall Court from St James Park
- A14 View 36 The Holme Across Regent's Park
- A15 View 37 Houses of Parliament from Parliament Square
- A16 View 40 Big Ben Clock Tower from the bottom of Constitution Hill

B Photography Methodology

View Cone Key



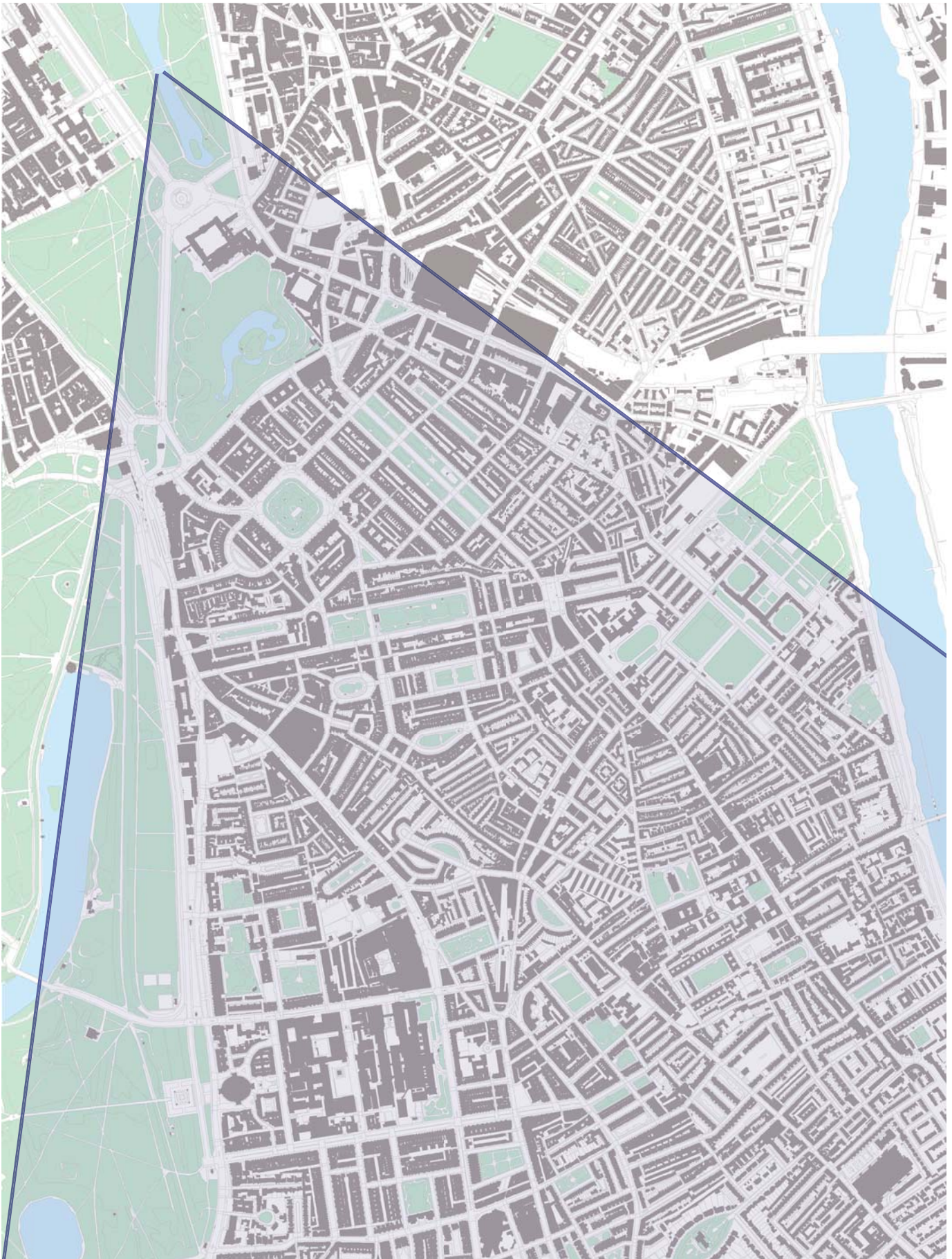


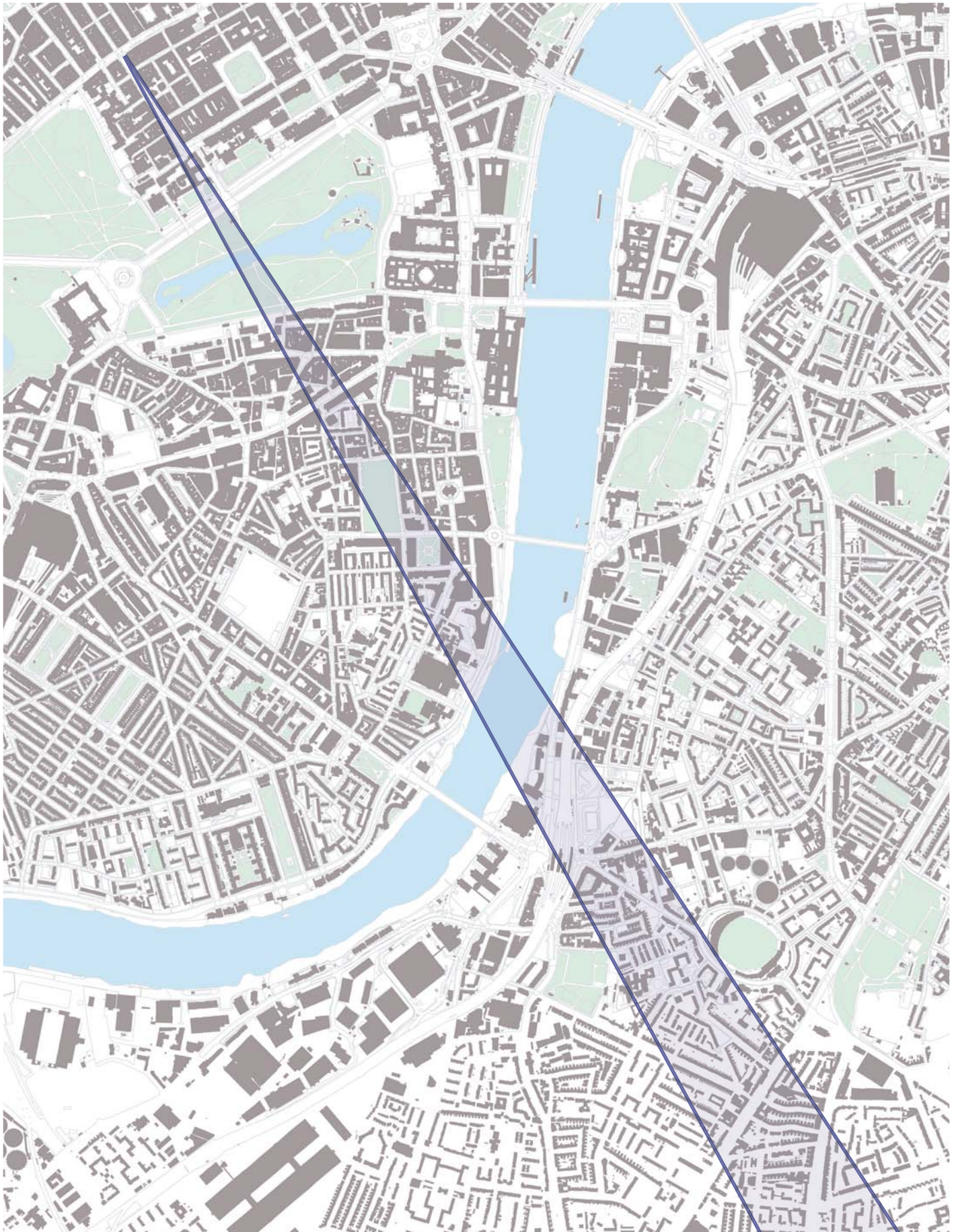
Appendix A2

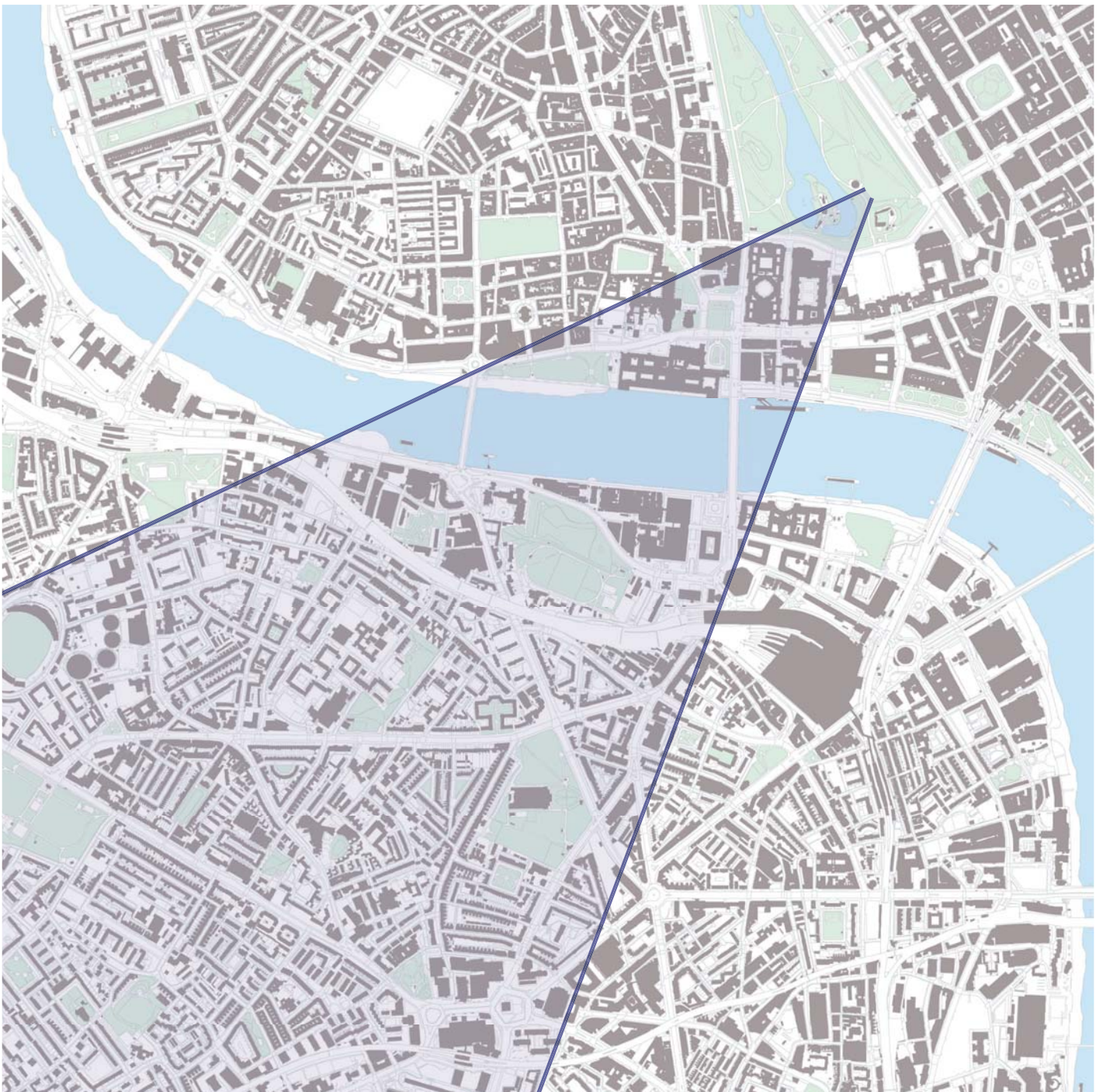
View 2 Buckingham Palace from Bridge
in St James's Park



Scale 1:15000





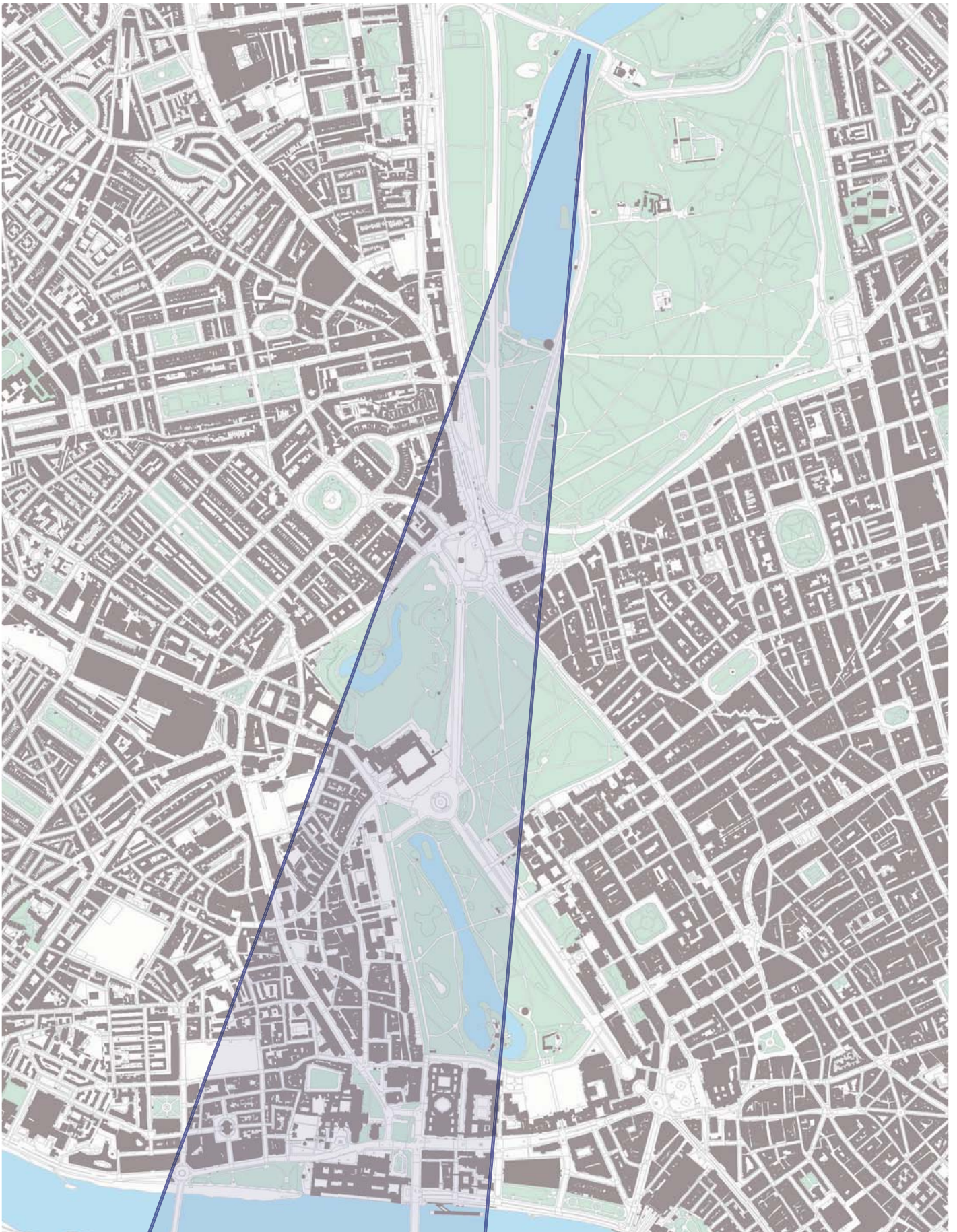


Appendix A5

View 13 Palace of Westminster from
Hyde Park



Scale 1:15000



Appendix A6

View 16 Palace of Westminster from
Golden Jubilee Bridge



Scale 1:15000



Appendix A7

View 17 Victoria Embankment towards
the Palace of Westminster Clock Tower



Scale 1:15000

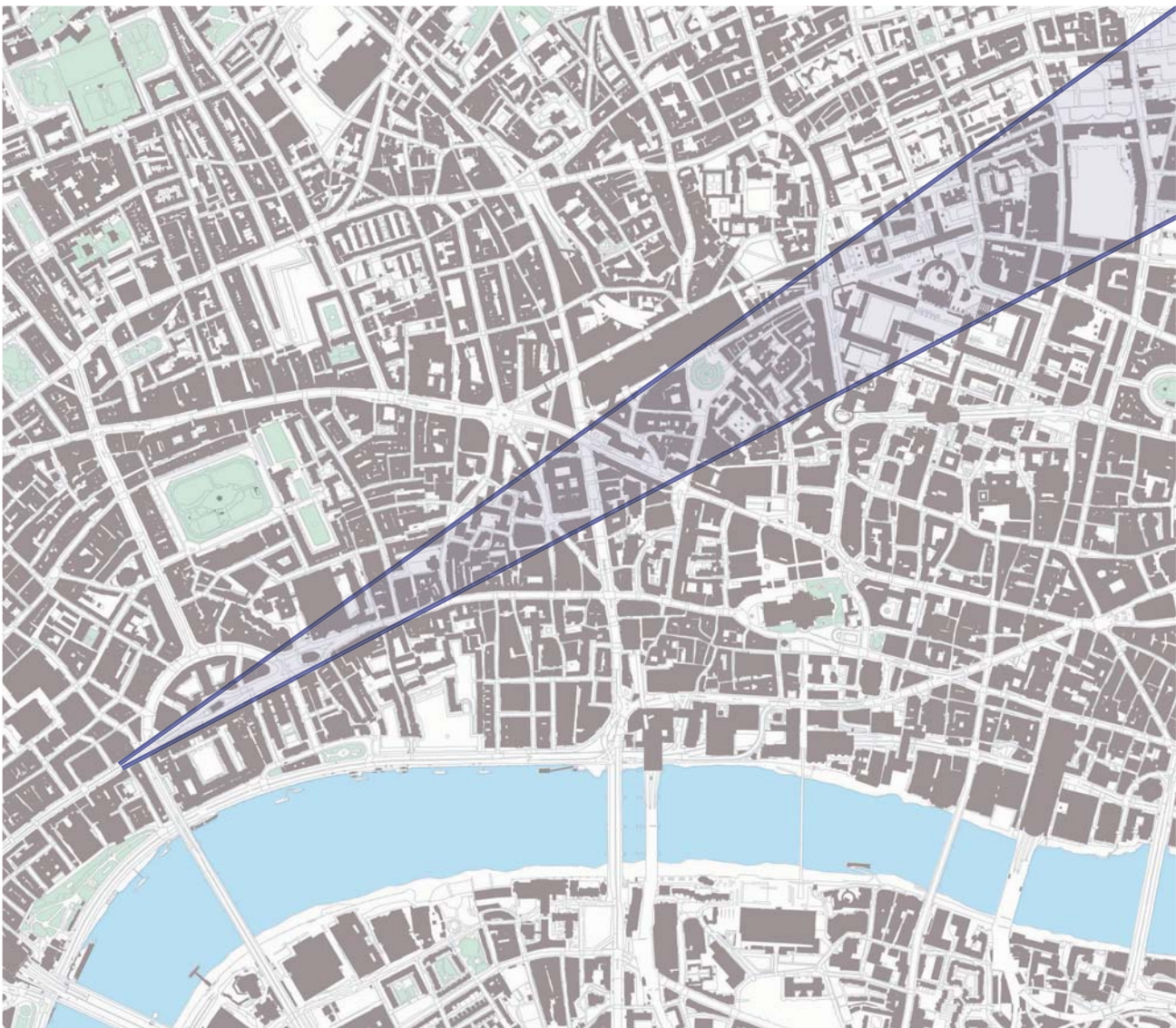


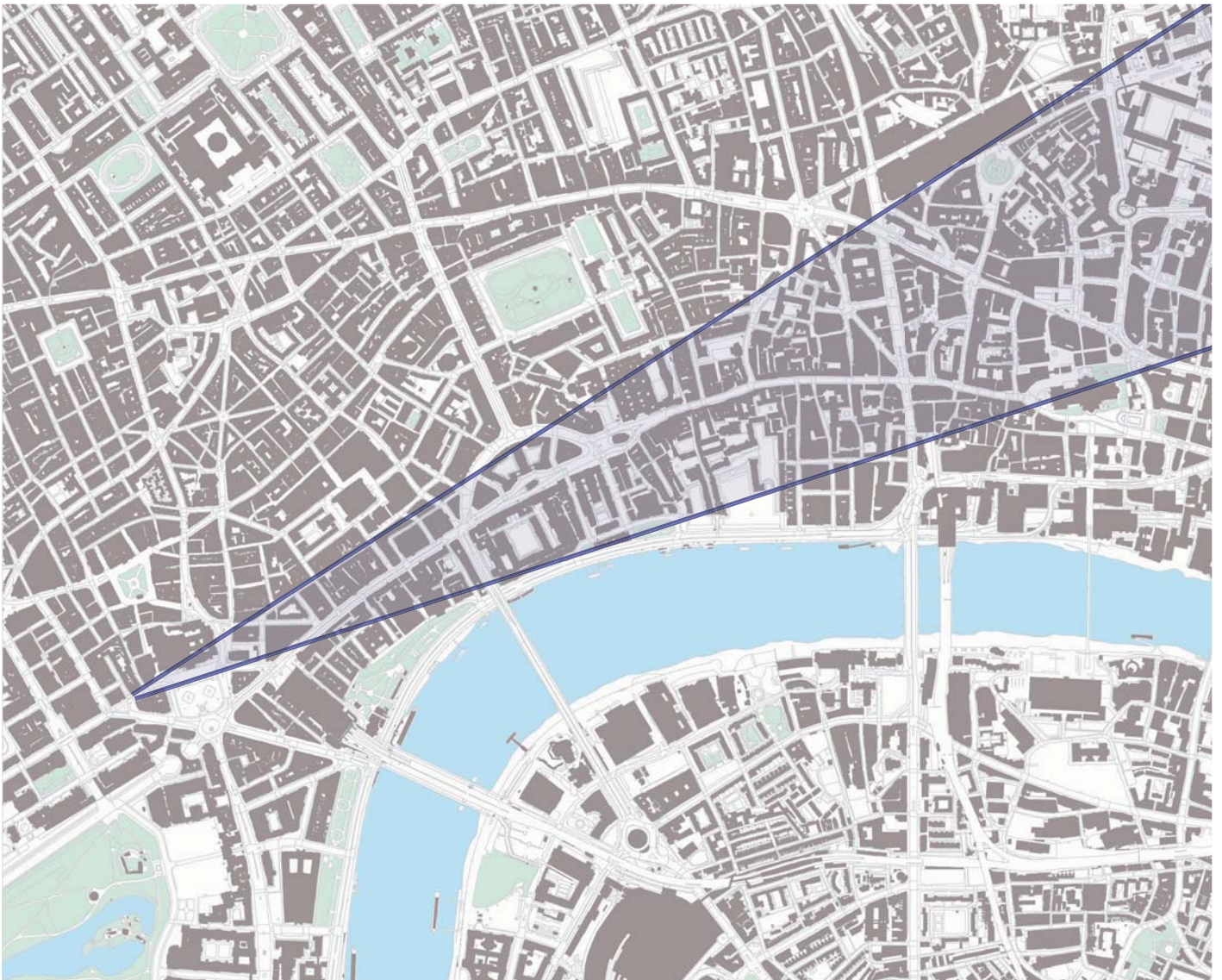
Appendix A8

View 18 Churches of St Clement Danes
and St Mary-le-Strand



Scale 1:15000



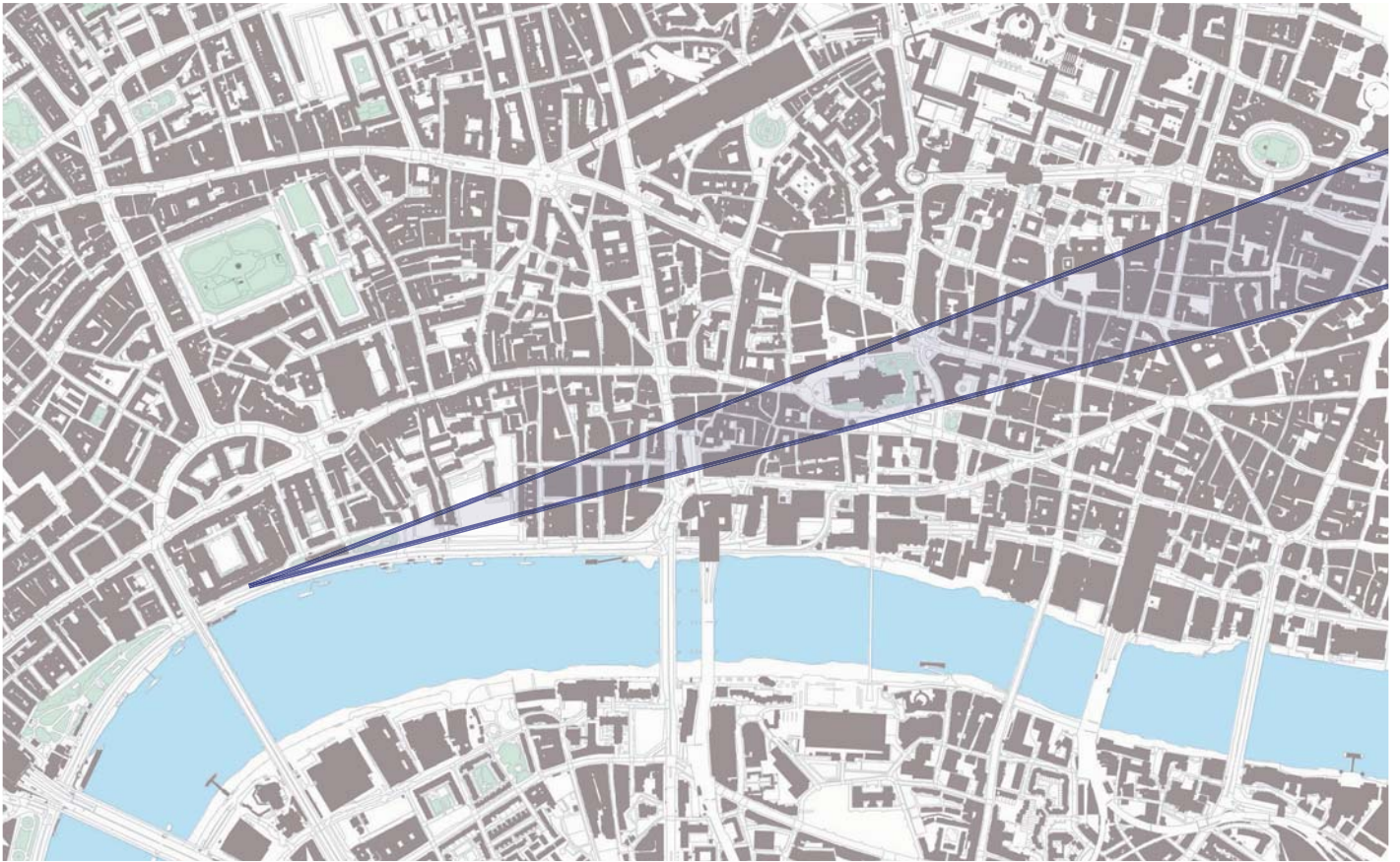


Appendix A10

View 21 St Paul's from the Victoria embankment



Scale 1:15000

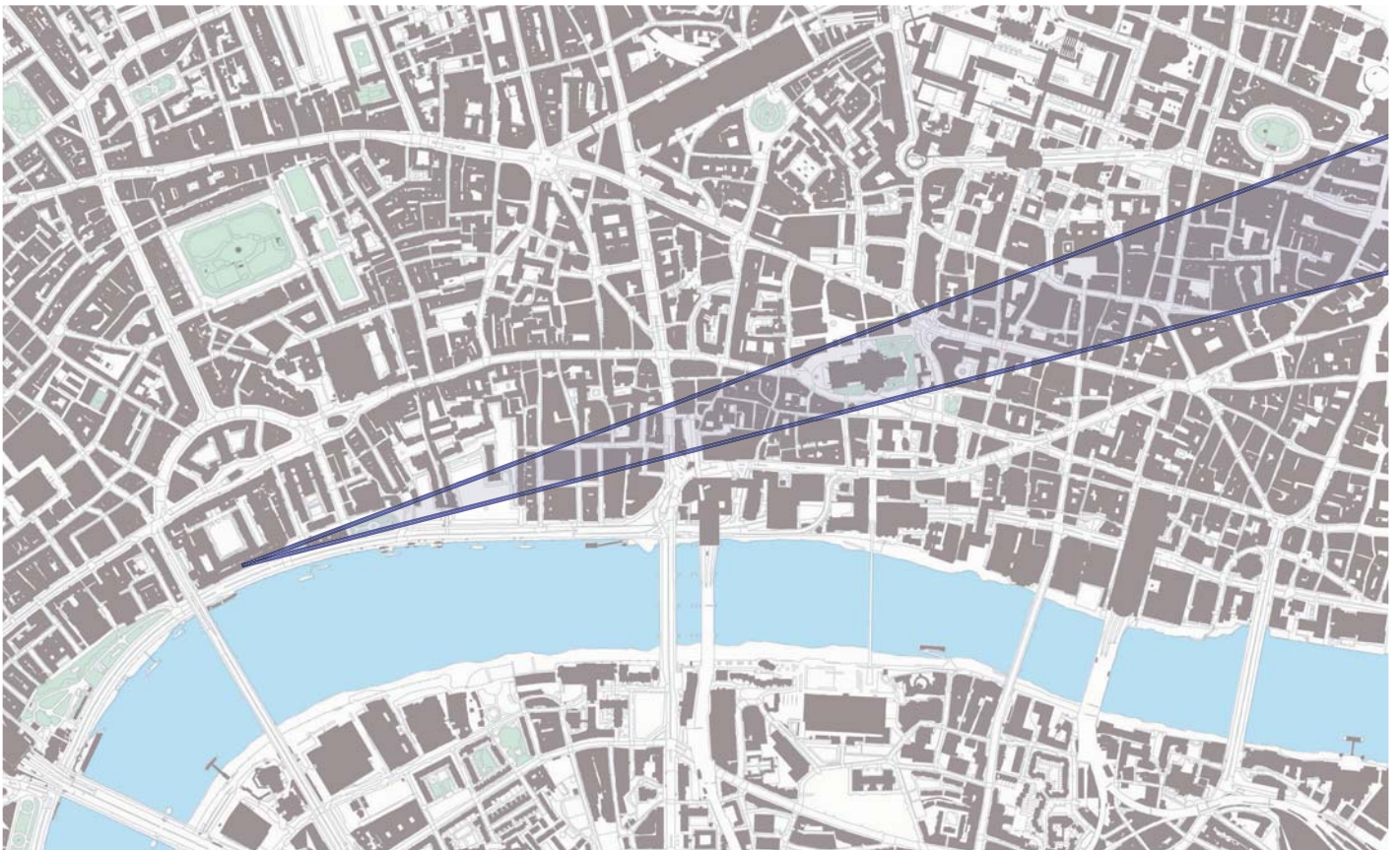


Appendix A11

View 22 Dome of St Paul's from Somerset House Terrace



Scale 1:15000

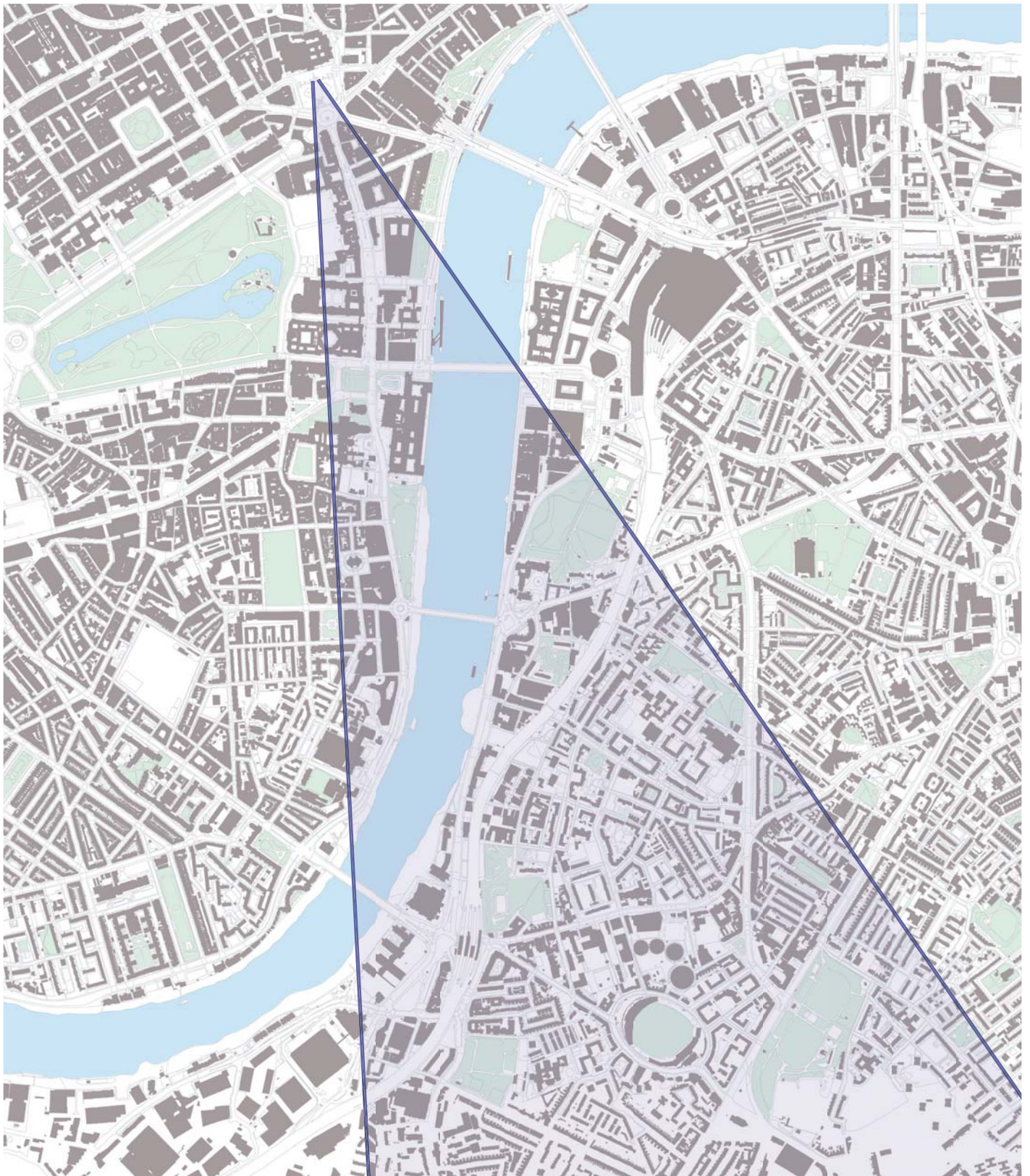


Appendix A12

View 32 Trafalgar Square from outside
the National Gallery & from its Terrace



Scale 1:15000



Appendix A13

View 34 Horse Guards and Whitehall Court from St James Park



Scale 1:15000

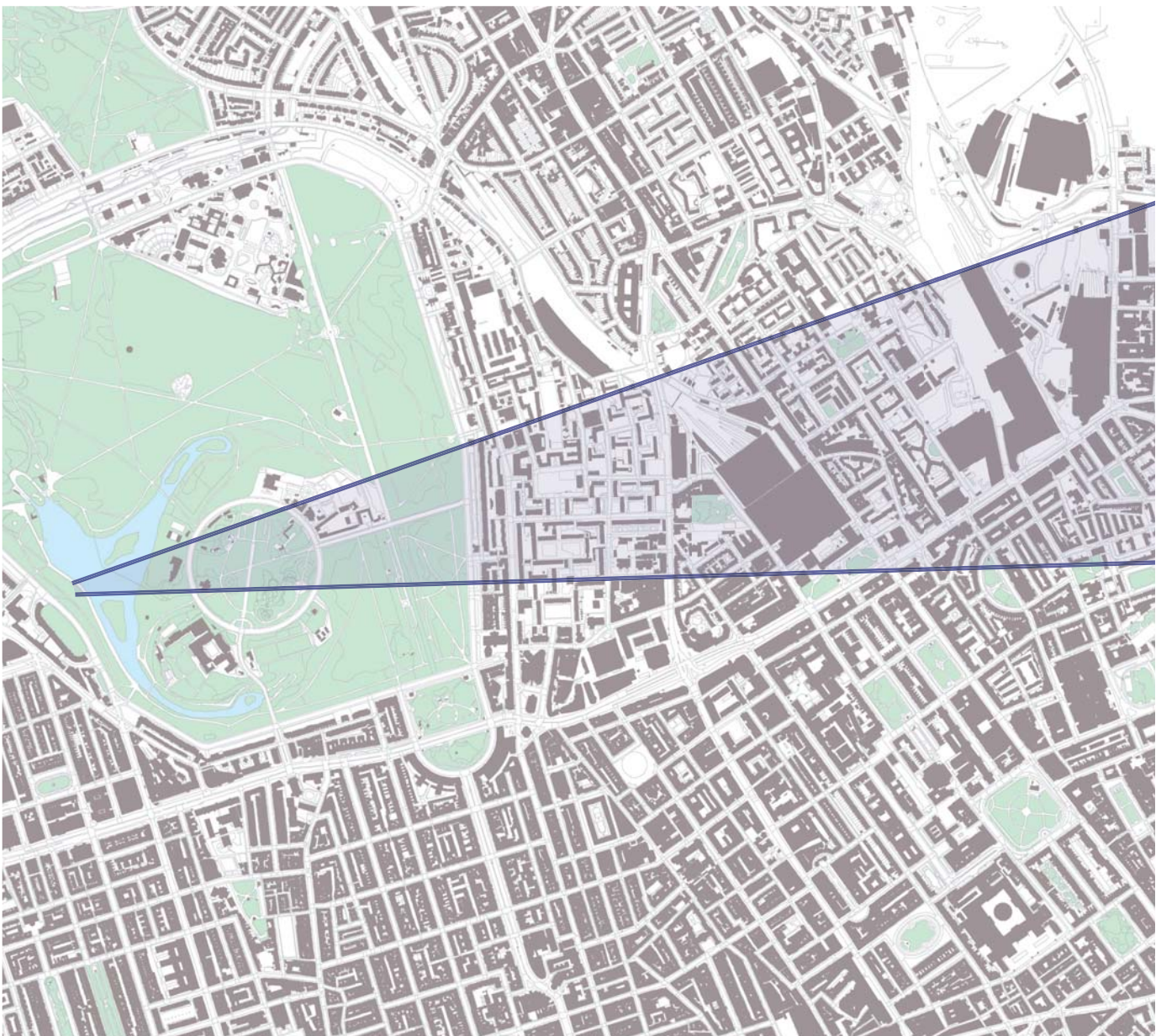


Appendix A14

View 36 The Holme Across Regent's Park



Scale 1:15000

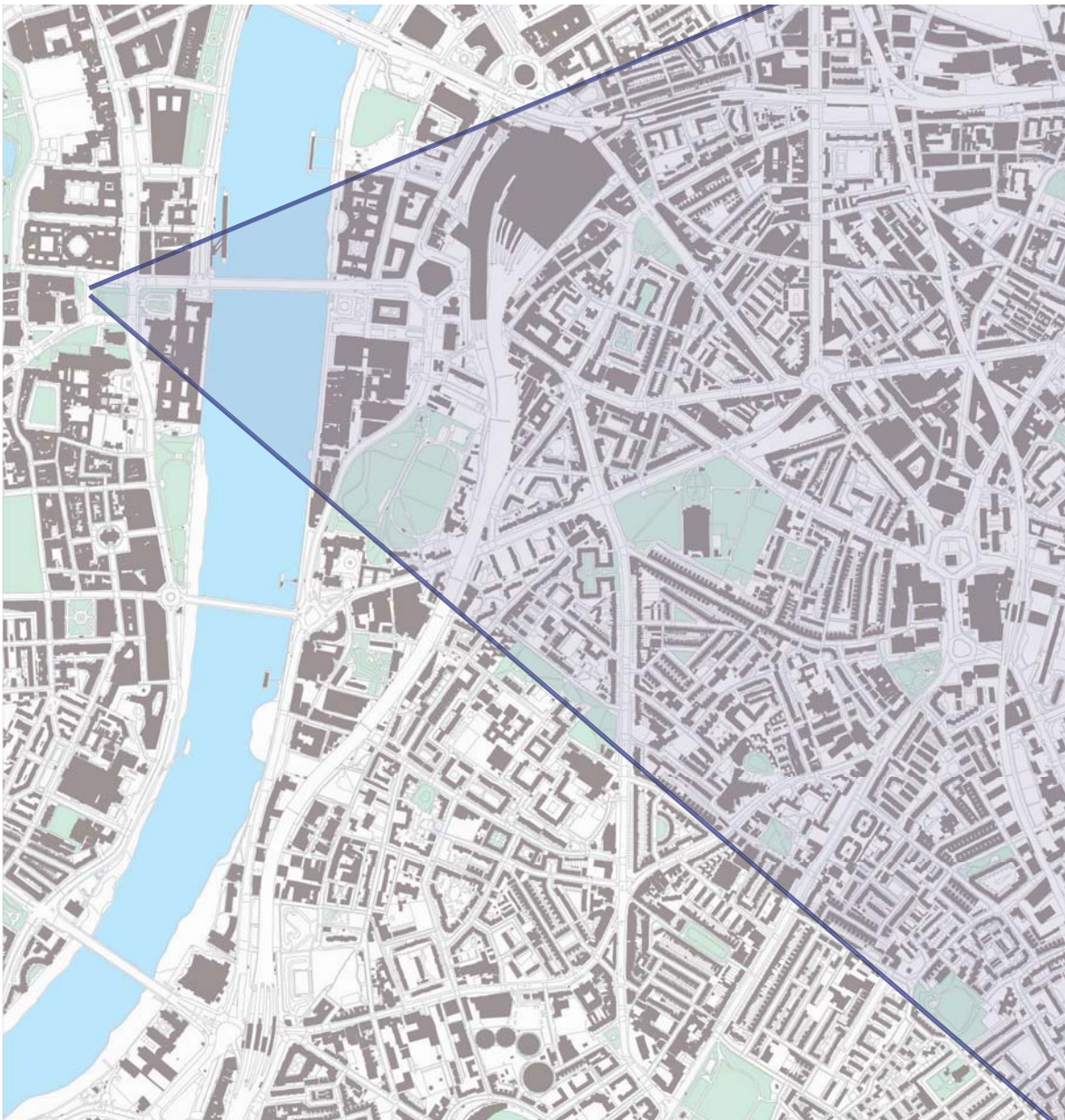


Appendix A15

View 37 Houses of Parliament from
Parliament Square



Scale 1:15000

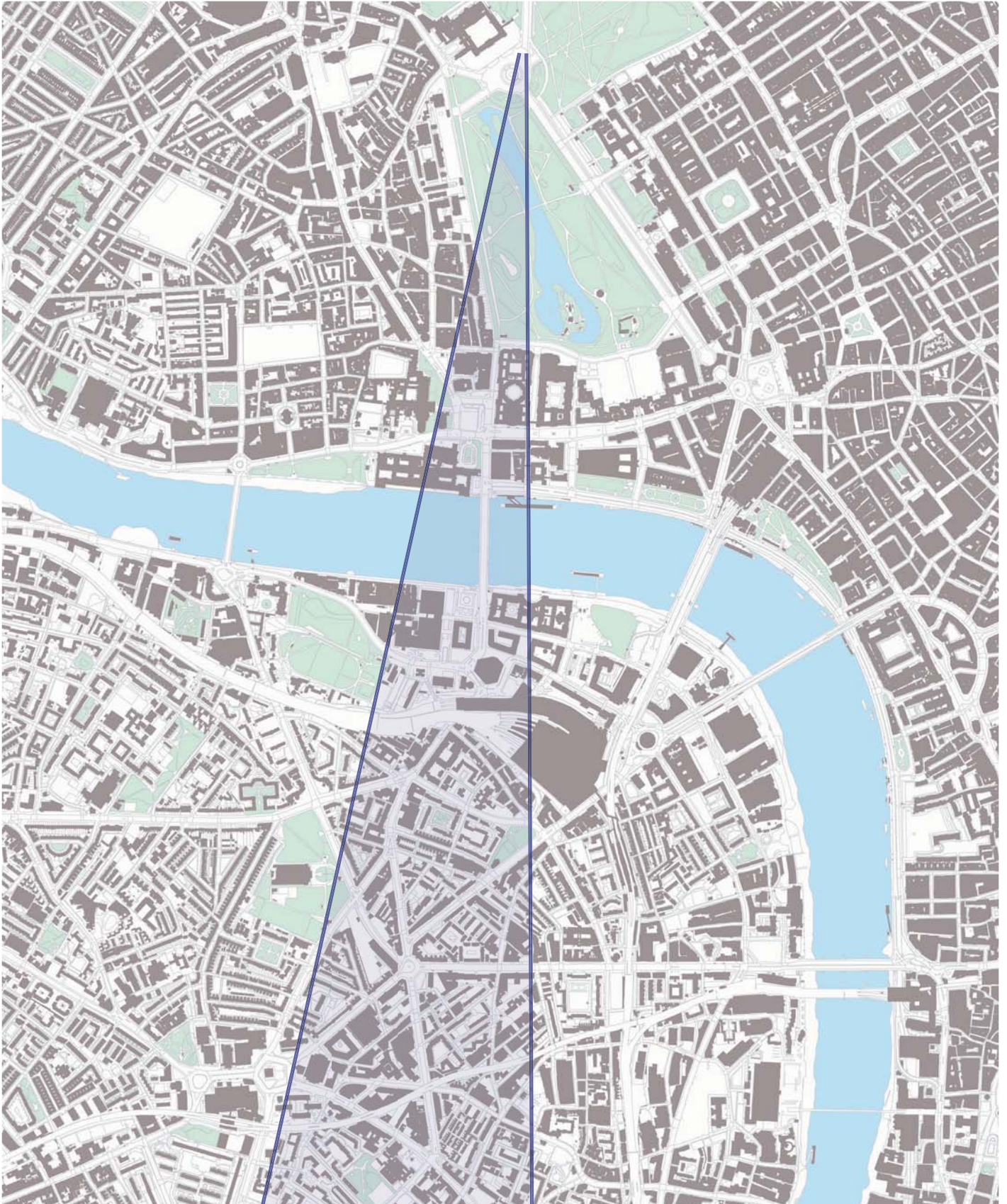


Appendix A16

View 40 Big Ben Clock Tower from the
bottom of Constitution Hill



Scale 1:15000



Appendix B Photography methodology

Field of view

The principle source for standard practice in this area is 'Guidelines for Landscape and Visual Impact Assessment'¹, jointly published by the Landscape Institute and the Institute of Environmental Management and Assessment. The Landscape Institute has also since published an 'advice note'² specifically dealing with this.

This approach suggests the use of a 50mm (standard) lens on a 35mm format camera, but goes on to acknowledge that different tasks and contexts would be best served by different formats. They stress the overriding importance of consistency and transparency of working.

In the recently published London View Management Framework Draft SPG³ the consultants, also referencing the above advice, made use of a standard lens on a large format camera.

Owing to the inherent nature of many of the views we have opted for a format providing a wider field of view than the nominal LI/IEMA suggestion. The chosen format of a 38mm lens on a 35mm format camera provides a field of view between that afforded by the other formats described.

The three sets of photographs presented here, show the same view, taken from the same point with three different camera formats. These are firstly the LI/IEMA suggested 50mm / 35mm format, secondly the 38mm / 35mm format used in this document and lastly the standard lens / large format used by the LVMF consultants.



LI/IEMA recommendation



Metropolitan Views Draft SPD



LVMF Draft SPG

1. Landscape Institute with the Institute for Environmental management & Assessment, Guidelines for landscape and visual impact assessment, Spoon, London 2002.
2. Landscape Institute Technical and Environment Committee, Use of Photography and Photomontage in Landscape and Visual Assessment, LI, London 2004.
3. Mayor of London View Management Framework SPG, GLA, London 2007.

Metropolitan Views Descriptions

