WHC Nomination Documentation

File name: 795.pdf UNESCO Region EUROPE

SITE NAME ("TITLE") Maritime Greenwhich

DATE OF INSCRIPTION ("SUBJECT") 6/12/1997

STATE PARTY ("AUTHOR") UNITED KINGDOM

CRITERIA ("KEY WORDS") C (i)(ii)(iv)(vi)

DECISION OF THE WORLD HERITAGE COMMITTEE:
21st Session
The Committee decided to inscribe this property on the basis of cultural criteria (i), (ii), (iv) and (vi), considering that the public and private buildings and the Royal Park at Greenwich form an exceptional ensemble that bears witness to human artistic and scientific endeavour of the highest quality, to European architecture at an important stage of its evolution, and to the creation of a landscape that integrates nature and culture in a harmonious whole.
The Delegate of Morocco informed the Committee that he felt that the site did not justify criterion (i), and requested that it should not been mentioned.

BRIEF DESCRIPTION:
The origins of Tallinn date back to the 13th century, when a castle was founded by the crusading knights of the Teutonic Order. It developed as a major centre of the Hanseatic League, and its wealth is demonstrated by the opulence of the public buildings (its churches in particular) and the domestic architecture of the merchants' houses, which have survived to a remarkable degree despite the ravages of fire and war in the intervening centuries.

1.b. State, province or region: London (London Borough of Greenwich)

1.d Exact location: Greenwich Park TQ 3977
Royal Naval College TQ 385778
National Maritime Museum TQ 386776
Greenwich town centre TQ 383777

MARITIME GREENWICH

NOMINATION FOR WORLD HERITAGE SITE STATUS



ROYAL COMMISSION ON THE HISTORICAL MONUMENTS OF ENGLAND

ENGLISH HERITAGE

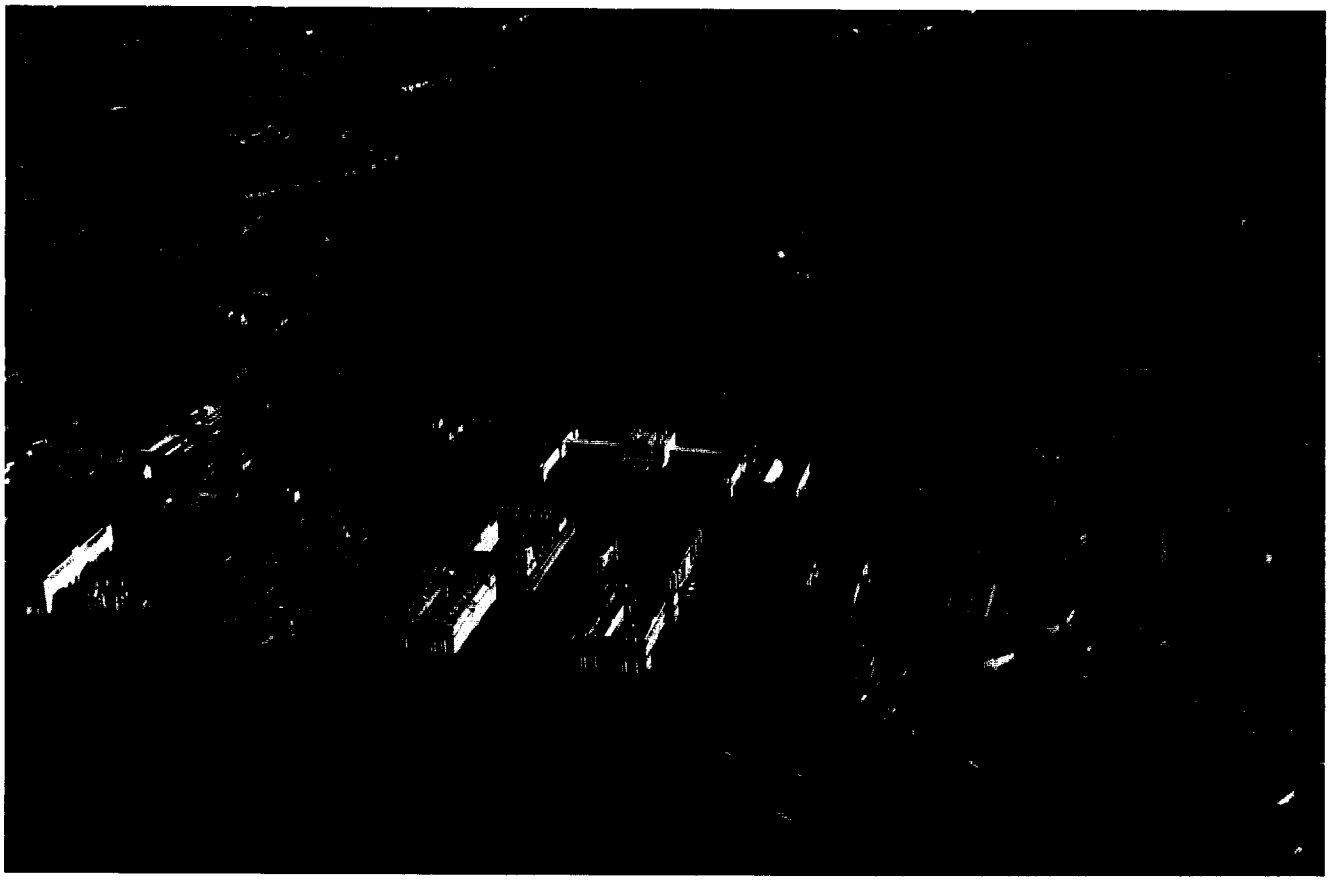
DEPARTMENT OF NATIONAL HERITAGE

1996

MARITIME GREENWICH

NOMINATION FOR WORLD HERITAGE SITE STATUS

1996



Aerial photograph of Maritime Greenwich showing the Royal Naval College next to the river Thames to the north of the site. The Queen's House and the Royal Park to the south. Greenwich town centre and the Cutty Sark *lie to the west*

MARITIME GREENWICH

NOMINATION FOR WORLD HERITAGE SITE STATUS

Contents

A: Location

i Country
ii London Borough
iii Name of property
iv Boundaries
v Geographical coordinates
vi Buffer zones
vii Maps (see appendix A)

B: Juridical

i Owners
ii Legal and administrative arrangements for protection
iii State of occupancy and accessibility
iv Tourism
v Responsible administration

C: Identification

i Description
  a General characteristics and building history
ii Inventory - as appendix B
iii History
  a The Royal Naval College
  b The Queen's House, National Maritime Museum, and the Old Royal Observatory
  c The Royal Park
  d The town and the *Cutty Sark*
iv Bibliography

D: State of preservation

a General
b Responsible agents
c Measures for preservation and conservation

E: Justification for inclusion in the World Heritage List

a General
b The works of Inigo Jones and Sir Christopher Wren as masterpieces of creative genius (Criterion i)
c An outstanding example of an architectural ensemble which illustrates significant stages in human history (Criterion iv)
d An area tangibly associated with ideas of outstanding universal significance (Criterion vi)
e Authenticity

A: LOCATION

(i) Country: England, within the United Kingdom
(ii) City: London (London Borough of Greenwich)
(iii) Name of property: Maritime Greenwich
(iv) Boundaries: the Royal Naval College, the National Maritime Museum, the Royal Park and Greenwich town centre bordered by the eastern and southern boundaries of Greenwich Park, including: Vanbrugh Castle; General Wolfe Road to the Manor House; the western boundary of the Manor House; the boundaries of properties on the west side of Crooms Hill to 6 Crooms Hill; Stockwell Street; Roan Street to the western boundary of St Alfege's Churchyard; the southern boundary of St Alfege's Churchyard to include 6 to 11 St Alfege Passage; the boundaries of the properties on the west side of Greenwich Church Street; the western boundary of Cutty Sark Gardens; the High Water Mark on the Thames foreshore to the eastern boundary of the Trafalgar Tavern public house; the boundary of the properties on the eastern side of Park Row to Old Woolwich Road; Park Row to the bridge over the railway; the boundaries of the properties on the eastern side of Park Row; the boundaries of the properties on the northern side of Park Vista.

The boundary has been carefully drawn to concentrate on the core of Maritime Greenwich, which alone is considered to meet the criteria for being of outstanding universal value. Much of the surrounding area is also of significant architectural and historical importance and is protected from development by its status as a conservation area or public open space. There have been some suggestions that the immediately surrounding areas, or parts of them, should also be included in the World Heritage Site. We strongly believe, however, that it should encompass only the immediate environment of the town, Park, College and Museum complex, with the surrounding areas comprising the buffer zone.

(v) Geographical coordinates
Greenwich Park TQ 3977
Royal Naval College TQ 385778
National Maritime Museum TQ 386776
Greenwich town centre TQ 383777

(vi) Buffer zones: the public park to the north of the site, known as Island Gardens, from where the classic view of the site, epitomised by Canaletto in the eighteenth century, can still be seen; the conservation areas to the west and east of the site incorporating the wider eighteenth- and nineteenth-century development of Greenwich; and the public open space of Blackheath, the ancient common land which provides an open setting to the south of the site.

Maps of the site are included as appendix A.

B: JURIDICAL

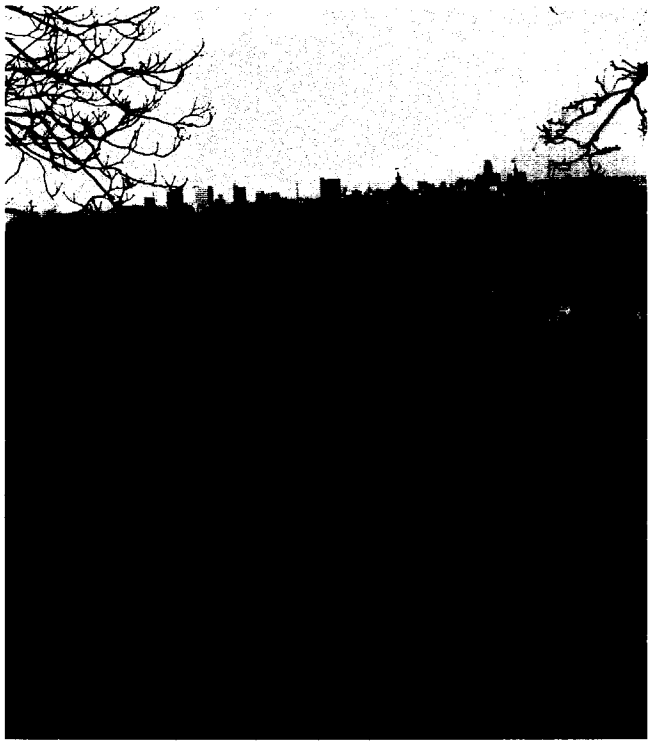
(i) Owners

Over one hundred private and public owners, but with the great majority of public monuments and the Royal Park owned directly by the Crown. In the case of the Royal Naval College, the freehold is owned by the Crown, but it is currently managed by the Greenwich Hospital Trust, which originally developed and still owns over half the town centre properties.

(ii) Legal and administrative arrangements for protection

The site is located wholly within conservation areas where protection is exercised by the London Borough of Greenwich and monitored by English Heritage. All of the public monuments and the majority of the town centre and residential properties are also included on the List of Buildings of Special Architectural or Historic Interest compiled by the Secretary of State, which affords them additional protection in respect of alterations to interiors and exteriors. These controls are exercised by the London Borough of Greenwich, English Heritage, and the Government. The Royal Park is registered by English Heritage as grade I, and its management is overseen by the Royal Parks Agency on behalf of the Government. Many outstanding archaeological remains within the site are Scheduled as Ancient Monuments and are protected from removal or alterations by controls exercised by the Government advised by English Heritage. The view from the Park over the site to St Paul's Cathedral is protected as a Strategic View. This is controlled by local planning authorities across London.

Conservation area designation is the main instrument available to local planning authorities to give effect to conservation policies for a particular area. Designation introduces a general control over the demolition of unlisted buildings and provides the basis for policies designed to preserve or enhance all the aspects of character or appearance that define an area's special interest. Government planning guidance in PPG 15, *Planning and the historic environment*, stresses that the importance of a World Heritage Site and its setting are key material considerations to be taken into account by local planning authorities or the Secretary of State when determining planning applications.



View over Greenwich Park to the City of London beyond

(iii) State of occupancy and administration

All of the buildings within the area are in use, or are under active consideration for reuse. All are visible from the street. Many are also accessible to the public because of the special interest of their interiors (such as museums), or their use (such as churches). Buildings which are open to the public are identified in the building inventory.

(iv) The historic sites of Maritime Greenwich including the Royal Naval College, the *Cutty Sark*, the Queen's House, the National Maritime Museum, and Greenwich Park, as well as the vibrant market in the town centre, together bring almost 3 million visitors to Greenwich every year (1995 figure), making it one of the most popular areas to visit for tourists coming to London. During the summer months, 30% of visitors to Greenwich are from overseas.

The National Maritime Museum alone, which opened its Leopold Muller Education Centre in 1995, including the interactive All Hands Gallery and a 150-seat lecture theatre, expects to attract 400,000 visitors in 1996/97. The Museum also published more than a dozen new titles and its first CD-ROM in 1995/96. By the millennium year the number of visitors to Greenwich is expected to rise to 7.5 million when the National Millenium Exhibition goes ahead on the nearby Greenwich Peninsula site. As part of this new attraction, a visitor management strategy would ensure that the historic integrity of Greenwich itself is maintained and protected.

(v) Responsible administration
Government - the Department of National Heritage and the Department of the Environment
English Heritage
The Royal Parks Agency
The London Borough of Greenwich
The Greenwich Hospital Trust

- *The Government* has a duty to identify those buildings or archaeological remains which merit listing or scheduling because of their special architectural or historic interest, and has direct responsibility for the care and maintenance of the Royal Naval College.

- *English Heritage* gives advice to and monitors the effectiveness of the London Borough of Greenwich in its exercise of conservation area and listed building controls, and currently provides grants, together with the Borough, for the repair and conservation of historic properties within Greenwich town centre. It also advises Government in its exercise of powers to control alterations to Scheduled Ancient Monuments, and has direct responsibility for the management of Ranger's House and its presentation to the public.

- *The Royal Parks Agency* has responsibility for the management and care of the Royal Park.

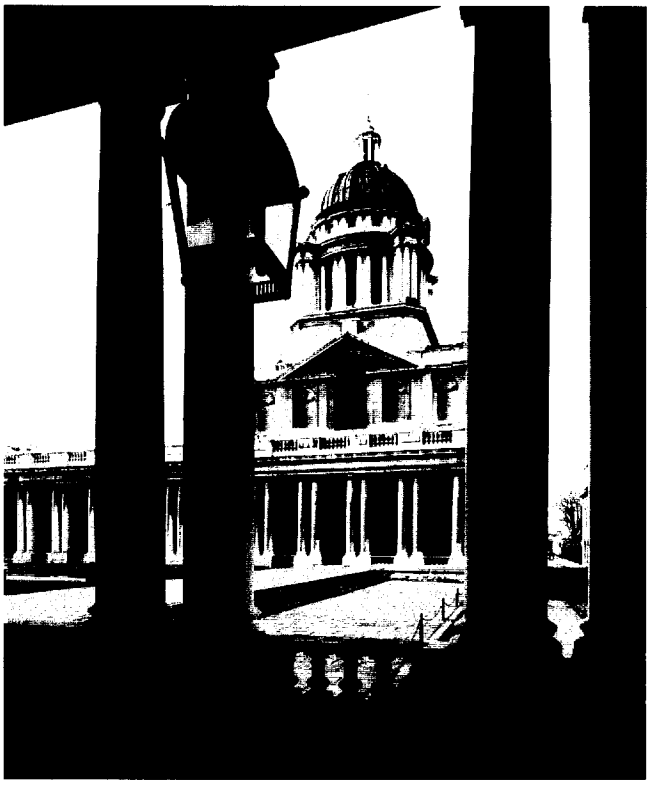
- *The London Borough of Greenwich* in addition to its powers to control changes to buildings within the site has responsibility for local planning, transport, and highway matters, housing and education, and economic development.

The National Maritime Museum



- *The Greenwich Waterfront Development Partnership*, the local regeneration agency, brings together community, business, and local and central Government interests to spearhead economic, social, and environmental programmes to stimulate the revitalisation of the area.

- *The Greenwich Hospital Trust* is a Crown Charity established in 1694. The Trust owns, on behalf of the Crown, the freeholds for the Royal Naval College, the Dreadnought Seamen's Hospital, the Devonport Nurses' Home and many properties in the town.



The Royal Naval College – King William Block by Sir Christopher Wren

C: IDENTIFICATION

(i) Description

Maritime Greenwich has an outstanding heritage of historic buildings, monuments, and public spaces of international importance. Within the town are set-pieces by some of Europe's most gifted architects: Inigo Jones's Queen's House, one of the first Palladian buildings in England; the spectacular Royal Naval Hospital by Sir Christopher Wren, John Webb and Nicholas Hawksmoor, a remarkable Baroque composition of immense architectural significance; and the Church of St Alfege, begun by Nicholas Hawksmoor and completed by John James. Beyond, Greenwich Park comprises the leading expression of English Baroque landscape planning in the capital, crowned by the Old Royal Observatory, a symbol of Britain's scientific and maritime pre-eminence, later given very tangible form with the universal recognition of the Greenwich meridian in 1884.

Alongside this unparalleled complex of buildings and spaces the town centre as a whole represents an evocative survival of Georgian and Victorian London. Eighteenth-century sea captains' houses bear witness to Britain's internationally important maritime tradition, reinforced by the presence of the *Cutty Sark*. One of the finest surviving sailing ships in the world, her spars and rigging are visible over the town centre as a potent reminder of the naval and maritime character of the entire area, and the long association of Greenwich, the river Thames, and the sea.

The Cutty Sark – *figurehead detail*



The name – Greenwich – is either Anglo-Saxon meaning 'green village' or Scandinavian, 'green reach'. Human settlement here long predates these names, however. Burial mounds still surviving in the Park suggest Bronze Age settlement, and on the east side of the Park the remains of a large Roman villa have been found, with coins from the first to the fifth centuries AD.

Greenwich has had long and close associations with royalty. In the eighth century it was owned by Etheldrada, niece of King Alfred. In the fifteenth century, it passed to Duke Humphrey, the uncle of Henry VI, and it was first developed as a royal residence when Henry and Margaret of Anjou built the Palace of Placentia, 'the pleasant place', here. Henry VIII, Mary I, and Elizabeth I were born at Placentia; in this palace, Henry VIII signed Anne Boleyne's death warrant, and their daughter, Elizabeth I, signed that of Mary, Queen of Scots.

James I of England and VI of Scotland settled the palace on Anne of Denmark, who in 1616 commissioned the Queen's House – arguably Britain's first true Renaissance building – from Inigo Jones, confirming Greenwich's status as a favoured residence. While neighbouring Woolwich and Deptford were developing as industrial centres, Greenwich itself became more aristocratic, as a number of courtiers built houses here.

During the Interregnum, Parliament used the palace as a biscuit factory, and kept Dutch prisoners here in 1652-3. By the time of the Restoration it was in a sorry state. Charles II commissioned Le Nôtre to lay out the Park with formal planting, and commissioned a new palace from John Webb. Part of Placentia was demolished to make way for one wing of the new palace, begun in 1664.

The accession of William and Mary in 1688 brought further momentous change to Greenwich; William's asthmatic constitution did not allow him to reside here, and Greenwich's days as a royal residence ended. In 1692, Queen Mary ordered that Charles II's work should be continued as a hospital for retired seamen. Christopher Wren devised the masterplan for the site, assisted by Nicholas Hawksmoor. Subsequent architects during the long building period include Colen Campbell, Thomas Ripley, James 'Athenian' Stuart, and John Yenn. In 1807 the Queen's House became a school for young sailors, with the addition of long colonnades and wings by Daniel Asher Alexander, the basis of the present National Maritime Museum buildings.

Greenwich had also been developing in another direction, claiming a major position in the history of science as well as in royal, naval, and architectural history. In the seventeenth century the role of astronomy in navigation was being developed. In 1675, Wren and Robert Hooke designed the picturesque turreted Royal Observatory on the bluff overlooking the old palace for John Flamsteed, the first Astronomer Royal. It was here that the pre-eminence of Greenwich in maritime and scientific traditions became established, culminating in 1884 with the adoption of the Greenwich Meridian and Greenwich Mean Time as the world standards for the measurement of space and time.

In 1730 a major new landmark arose with the completion by John James of Hawksmoor's St Alfege's Church, the third church on the site. Throughout the eighteenth century, aristocrats and merchants built villas in Greenwich, a number of which survive. Ranger's House is the most important, but Vanbrugh Castle is the



Early eighteenth-century houses on Crooms Hill

most unusual. With the departure of the court and the rise of the dockyard-related industries, Greenwich lost its character as a fashionable suburb. The town remained prosperous, however, favoured as a residential area by sea-captains, naval officers, and merchants.

Until the seventeenth century, the little town had comprised timber-framed houses. From the Restoration onwards these were gradually refronted or replaced by two- and three-storey brick terraced houses, like those on Crooms Hill. In the 1830s, Joseph Kay built the market place and the grand stuccoed terraces around it, replacing several of the narrow alleys of the old medieval village.

Today, Maritime Greenwich stands as a visible survival of this rich and complex history, demonstrating in built and landscape form a key element of Britain's contribution to the cultural, architectural, and scientific development of Europe over five centuries.

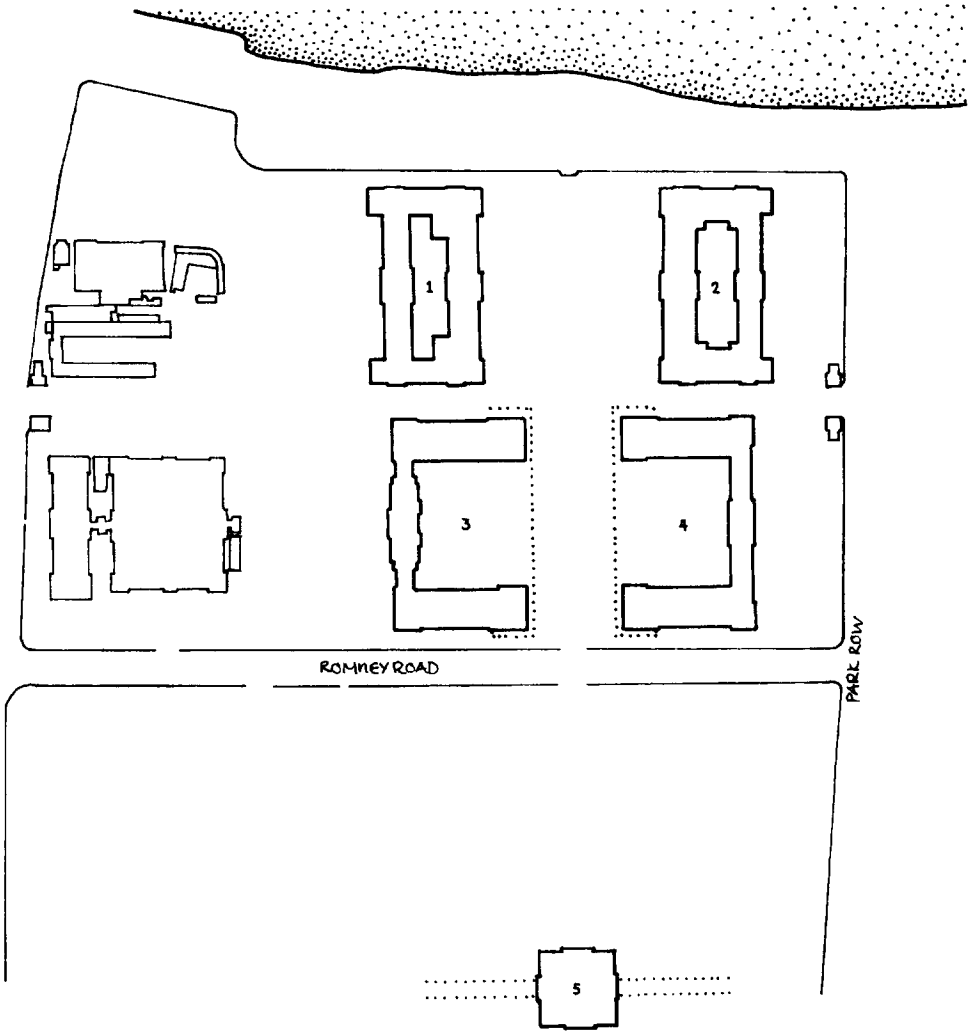
(ii) Inventory - see appendix

(iii) History

(a) THE ROYAL NAVAL COLLEGE

Naval combat in the age of sail led to ghastly carnage. Chelsea Hospital had been established by Charles II in 1682 to house wounded ex-soldiers, inspired by Louis XIV's institution of Les Invalides in Paris in 1670. Queen Mary, moved to pity by the sight of the wounded after the battle of La Hogue in 1692, resolved to found a similar hospital for sailors. This was duly established in 1694. The result, essentially completed in 1728, has been described as 'probably the most distinguished group of buildings in England'.

The site chosen was that of the medieval palace of Placentia. John Webb (1611-72) had commenced work on a new palace for the newly restored Charles II, and a single block, King Charles's Block, was built before funds were diverted to other palace projects. Sir Christopher Wren (1632-1723) was commissioned to prepare plans for the Hospital and in 1699 produced the scheme which was to be built over the next thirty years. A plan of the Royal Naval College complex is included below.



1 King Charles's Block

2 Queen Anne's Block

3 Queen Mary's Block

4 King William's Block

5 Queen's House

PLAN OF THE ROYAL NAVAL COLLEGE AND QUEEN'S HOUSE

Webb's 1660s block set the tone for Wren's scheme. Its monumental Portland stone facade dominated by the giant order is echoed across the court, which is crowned by the two massive domes which frame the Queen's House and announce the two principal rooms of the Hospital: the Painted Hall in the King William Block on the west, and the Chapel in the Queen Mary Block on the east. Nicholas Hawksmoor designed the remaining buildings behind the colonnade of the King William Block from 1699-1708, and also the east range of the Queen Anne Block, while Thomas Ripley completed the exterior of the Queen Mary Block between 1735-42. Hawksmoor's work is less French-classical in style than the rest: its mannered detailing and sculptural enrichment, together with its massive scale, make it one of England's quintessential Baroque buildings.



The Chapel in the Queen Mary Block – view from the east

This quality is equally evident within the Painted Hall. Sir James Thornhill covered the walls and ceilings with awesome representations of Britannic naval power in two phases, 1708-12 and 1718-28. It is the most extensive Baroque painted interior to survive in Britain. Lord Nelson's body lay in state here prior to his funeral at St Paul's Cathedral in 1806.

The other major interior is that of the Chapel. Ripley's Chapel, completed in 1752, was burnt down in 1779. James 'Athenian' Stuart (1713-88), together with William Newton, rebuilt it between 1780 and 1788 as a superlatively crisp neo-classical hall, replete with an altarpiece by (Sir) Benjamin West, and a fine Grecian pulpit of mahogany. It also contains an important organ by the renowned organ builder, Samuel Green, which retains most of its original pipework. Stuart was also responsible for building the Hospital's Infirmary in 1763-4, later the Dreadnought Seamen's Hospital.

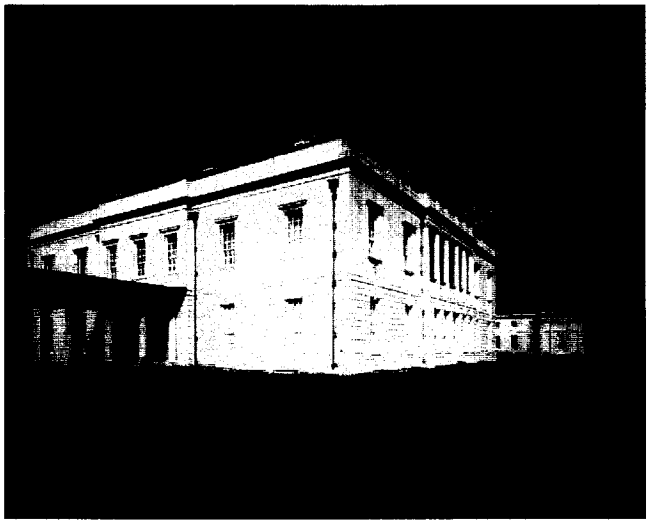
The Chapel – ceiling detail



The Hospital declined during the nineteenth century, and accusations of corruption led to its closure in 1869, in which year the neighbouring Woolwich and Deptford naval dockyards were also closed. In 1873 the Royal Naval College moved here from Portsmouth. In February 1996, the Government announced that the Naval College would move from Greenwich in 1997. However, the Government has made it clear that it will ensure that any new use of the buildings will be compatible with their international architectural and historic importance, while at the same time facilitating public access to them. To achieve this, an Advisory Group comprising

eminent heritage experts has been set up to advise the Government on the future management arrangements for the College and the suitability of potential occupiers. At the time of writing, the Advisory Group's interim report has concluded that the most appropriate main occupant would be the University of Greenwich, with the National Maritime Museum enjoying the use of certain historic parts of the building. It is proposed that the head lease of the Royal Naval College be transferred from the Greenwich Hospital Trust (see section B(i)) to a new Charitable Trust charged with managing the preservation of the buildings and public access, and not directly to the occupants of the buildings. In this way, the future integrity of the buildings would be guaranteed. The World Heritage Committee will be notified as soon as the final decision has been taken.

(b) THE QUEEN'S HOUSE

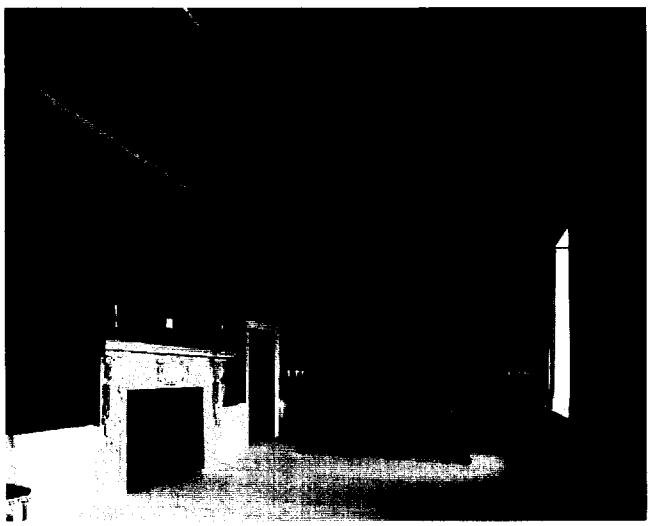


The Queen's House – view from the south-west

The Queen's House, designed by Inigo Jones, is a great landmark in our architectural history. It is one of the first true Renaissance buildings in Britain. When it was new, Philpot wrote in *Villare Cantianum* that it was 'so finished and furnished, that it surpassed all others of that kind in England'.

In 1614 Greenwich Park, including the old palace of Placentia, was assigned to Anne of Denmark during her lifetime by her husband, James I. Inigo Jones was appointed as Surveyor of the King's Works following his return from an intensive survey of Roman and Renaissance architecture in Italy, and in 1616 the Queen gave him his first major commission. This was to design a building which would bridge the Deptford–Woolwich road, thus providing access from the busy riverside area and palace garden to the park to the south. Unfortunately, the project was suspended due to the Queen's failing health early in the following year. She died the year after, when Jones's building had progressed no further than the basement (perhaps intended as a grotto) and ground storey. Jones took inspiration for the planning of his building from the H-plan seen at the Medici villa at Poggio a Caiano.

The Queen's House – the Queen's Presence Chamber



Jones resumed the project for Charles I's Queen, Henrietta Maria, around 1630. By 1635 – the date on the tablet on the north front – the Venetian ambassador reported that the Queen had gone to Greenwich 'to see the completion of a special building of hers, which is already far advanced'. Work continued, though mainly concentrated on the north side of the house, until the crises which followed the calling of Parliament in 1640. On the eve of the Civil War, Rubens and Jordaens were being commissioned to contribute further pictures to the house.

At the conclusion of the English Civil War, the victorious Puritans sold off the works of art which Charles and Henrietta Maria had scarcely had time to enjoy *in situ*. There was an abortive attempt to sell the house, and it was then, as Evelyn wrote, 'given by the rebels to Bulstrode Whitelocke, one of their unhappy counsellors and Keeper of their pretended liberties'. After the Restoration, two further bridging rooms over the road were added, on either side of Jones's original central span. These were to provide more accommodation for Charles II and Catherine of Braganza, but the dowager Queen Henrietta Maria returned there in the 1660s.

The interiors have been restored recently by the National Maritime Museum on the basis of inventories of the rooms taken in the 1660s at the time of Henrietta Maria's death.



The Queen's House – first floor, fireplace in ante-chamber to the Queen's Bedchamber

THE NATIONAL MARITIME MUSEUM

The Queen's House stands as the centrepiece of the wider complex of buildings now occupied by the National Maritime Museum. The handsome east and west wings, together with the linking colonnades, were erected between 1807 and 1816 to the designs of Daniel Asher Alexander to accommodate the children and staff of the Royal Naval Asylum. The colonnades and wings accentuate the axial symmetry of the whole composition and reinforce the setting of the Queen's House as the focal point of a magnificent sweep of formal townscape.

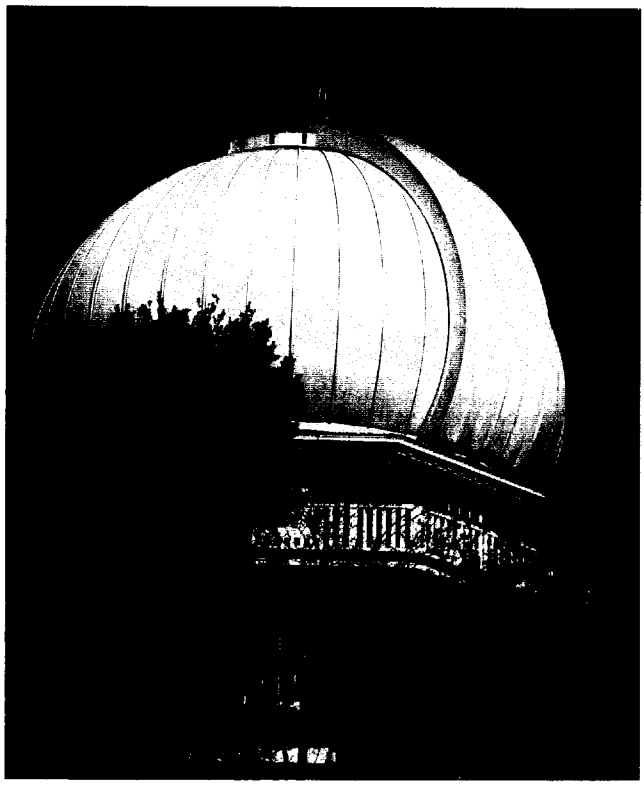
Today the museum and its collections act as a focus for the historic and maritime traditions of the country, demonstrating Britain's widespread international influence in naval and scientific matters.

THE OLD ROYAL OBSERVATORY

Though sited away from the main core of the town and palace on the brow of Greenwich Hill, this is one of Greenwich's set-piece buildings which dominates views of the Park. Its most conspicuous and celebrated element is Flamsteed House, built as the home of the first Astronomer Royal to designs by Wren and Robert Hooke in 1675-6. To its south are the Meridian Buildings, built at various dates from 1720 onwards, the former New Physical Observatory, a good late Victorian building now used as a planetarium and offices, and a delightful little-frequented garden tucked into the western slope of the hill.

The Observatory is of exceptional historical and architectural significance. It was initiated by royal command at the instigation of Sir Jonas Moore, Surveyor General to the Ordnance, with some interventions from the Royal Society. Wren and

Hooke, who were distinguished astronomers before they were architects, were deeply involved. Conceptually, the model was Perrault's Observatoire in Paris, which had been planned but not yet built when Wren was there in the 1660s. Flamsteed's brief was to chart the positions of the stars so that longitude at sea could be accurately determined, thus giving Britain great maritime advantages, and this was in due course successfully accomplished. Such was the reputation of succeeding Astronomers Royal and their observations that the Greenwich meridian was adopted in preference to all international rivals at a conference in 1884.



The Royal Observatory – the dome of the Great Equatorial Building

Flamsteed House was built as a multi-functional building with rooms for the Flamsteed family beneath an elevated octagonal apartment. The upper room was as much ceremonial as practical, and may originally have been intended for the Royal Society to meet and dine in. The building stands on the foundations of an earlier fortlet in Greenwich Park. This helps to explain its quaint, romantic quasi-Jacobean character, notably the frontispiece with its turrets and blind windows of wood simulating stone facing the hill. There is perhaps something in this of Tycho Brahe's observatory at Uraniborg, the only purpose-built observatory of which details had been published at that date.

There are five brick sides behind the frontispiece. Internally the octagon is a stately room, equipped with old telescopes and timepieces. The basement was extended south and west from 1790 onwards.

The Meridian Building grew from an original hut and wall to the south of Flamsteed House. Here the first major observations were made, using Flamsteed's mural arc. It was extended eastwards by stages from 1720 until it came to rest on the line of Airy's Transit Circle, completed in 1851, where a pedimented gable is bisected along the meridian line. The roof opens to allow the great instrument free play. At this end of the building is a tower with a dome for a refracting telescope; the present form of the dome dates from 1973 when it was repaired following war damage.

The South Observatory Building



Some distance behind the Meridian Building is the handsome South Building, built in stages between 1890 and 1899 as the New Physical Observatory. It is cruciform in plan, with a dome of brick with terracotta, and displays the names of eminent astronomers.

(c) GREENWICH PARK



St Mary's Gate, Greenwich Park

The most important area of open space at Greenwich is of course the river Thames, and the most familiar views of the Royal Naval College and the Park are those from the river and Island Gardens on the north side of the Thames. The Park itself provides an important setting for both the Royal Naval College and the Queen's House and Museum buildings, as well as a backdrop to the town centre.

On plan, the Park is formal and arranged symmetrically on either side of the principal north-south axis aligned on the Queen's House, but because of the land form and the abrupt and irregular changes in level, this symmetry is not always apparent on the ground. For a visitor entering from the gate nearest the town, St Mary's Gate, the Park has at first glance perhaps much more of the character of a later eighteenth- or nineteenth-century English landscape park than of a major baroque park attached to a royal palace.

When the manor passed to Duke Humphrey, uncle of Henry VI, in 1433 he enclosed 200 acres of heathland, woodland, and pasture with a wooden fence to form a park around the fortified tower he built on the site of what is now Flamsteed House. Between 1619 and 1625, on the orders of James I, the fence was replaced by a brick wall approximately two miles in length and twelve feet high, at a cost of about £2000.

During the period of the Commonwealth, Parliament decided to sell the greater part of the royal estate at Greenwich, including the Park and its deer, but the sale was subsequently cancelled and the estate was reserved for the Protector Cromwell. Following the restoration of the monarchy in 1660, work started on remodelling the Park in the French Baroque style for Charles II.

A plan of *circa* 1662 annotated by the great French garden designer Le Nôtre shows several features of the Park's design that were carried out and which survive, but there remains some uncertainty about the extent to which Le Nôtre advised on the design. The terraces around the flat grassed area to the south of the Queen's House can be attributed to him, but the general layout of radiating avenues may be due to Sir William Boreman and was largely completed between 1661 and 1664.

The principal elements of the Park created for Charles II were the long north-south axis extending from the river through the centre of the Queen's House across the Park to what is now the Blackheath Gate, the flat area of grass south of the Queen's House flanked by raised grass terraces planted with avenues, the Great Steps joining the upper and lower parts of the Park, and the axial, diagonal and cross avenues. At the south end of the Park, the major and minor avenues radiated from a hemicycle of trees flanked by regularly planted wildernesses. The Great Wilderness survives in a much more modified form as the deer park.

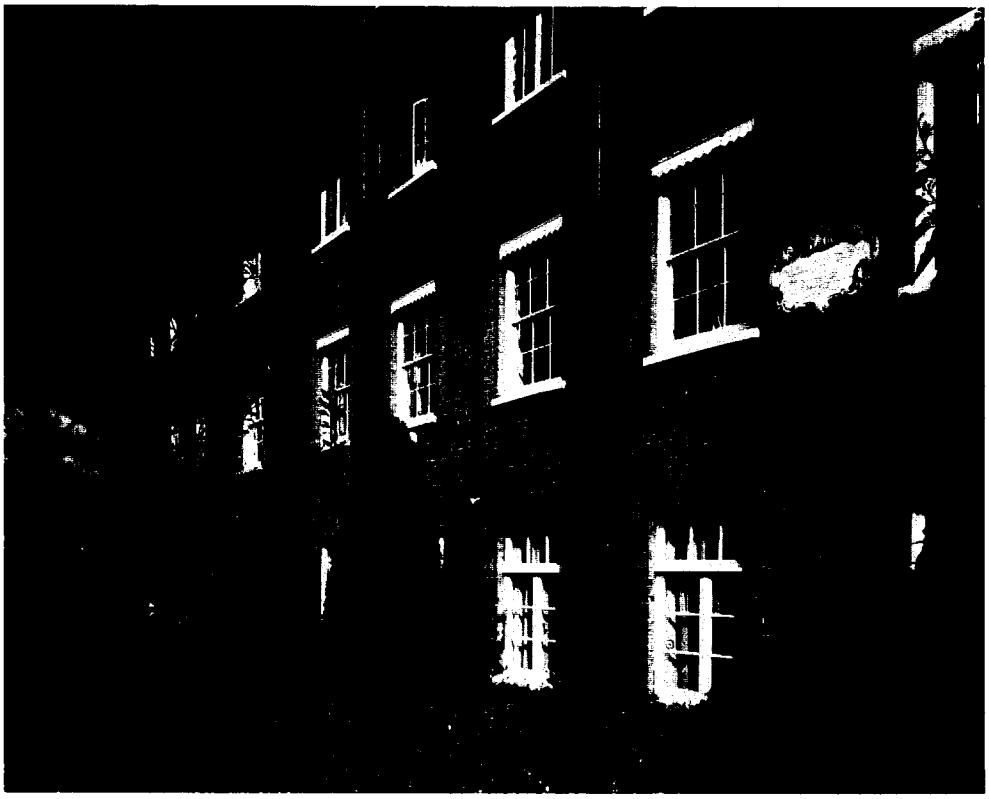
The original planting of the Park largely comprised sweet chestnuts and elms, and many old sweet chestnuts still survive on the high land to the south. The elms fell victim to disease, and have been replaced by other species including limes and planes, but the lines of the avenues have been maintained.



The Great Cross Avenue, Greenwich Park

Greenwich Park is included as a grade I landscape in the English Heritage Register of Parks and Gardens of Special Historic Interest. The Park is also significant on account of the archaeological remains in it, and because of its flora and fauna. Nineteenth- and twentieth-century additions to the Park include the introduction of ornamental trees and shrubs and the formation of flower gardens. In general these have not conflicted with the earlier character of the landscape.

Set around the Park are some of the best surviving examples in London of affluent private houses of the seventeenth to nineteenth centuries. Those of special note include the Ranger's House, built from the early eighteenth century to become in 1815 the residence of the Park Rangers; this building is now open to the public, and is managed by English Heritage. The Manor House (*c* 1695), built for Sir Robert Robinson, is an excellent example of late seventeenth-century domestic architecture. On the eastern side of the Park stands Vanbrugh Castle, built between 1718–26, the private house of Sir John Vanbrugh and notable for its conscious evocation of the architecture of the Middle Ages.



Eighteenth-century houses on Maze Hill

(d) GREENWICH TOWN AND THE *CUTTY SARK*

GREENWICH MARKET

The core of Greenwich town centre comprises a formally planned grid of streets surrounding Greenwich Market, built in 1829-31 for Greenwich Hospital to designs by the architect Joseph Kay (1775-1847), a pupil of S P Cockerell. However, these streets still incorporate rare survivals of the medieval, Tudor, and seventeenth-century development of the town in the form of building plots, some street plans, and a number of houses on Greenwich Church Street.

In 1700 a Royal Charter permitting a twice-weekly market was granted to Henry, Earl of Romney, and then assigned to the Hospital, but it was only in 1733 that the Hospital's Directors decided to harness this potential asset, eventually opening a market in September 1737. This was situated on open land roughly where the Dreadnought Hospital now is, until in 1808 new building on part of the site caused the market to be pushed into the surrounding streets where it became difficult to control. The present site of the market, set within the regular grid of King William Walk, Greenwich Church Street, Nelson Road, and College Approach, is the masterplan of Edward Hawke Locker, who became Secretary to the Hospital in 1819.

When the Trustees of the turnpike road to Woolwich, the present Nelson and Romney Roads, sought to alter their route through Greenwich in 1824, Locker saw the opportunity to revitalise the Hospital's Greenwich estate. The whole area west of the Hospital was replanned by Kay to give it a more fitting setting, carried out in a highly decorative style resplendent with fine ironwork. Extra land was acquired by compulsory purchase under the Greenwich Hospital Improvement Act of 1831, the year the new market opened. The colonnaded entrance from College Approach bears the date and also the apt inscription 'A False Balance is Abomination to the Lord but a Just Weight His Delight'.

As built, there were separate covers for the three principal sections of the market, dealing in meat, fish, and vegetables. In 1908 these were replaced by a single great roof of steel and glass, and the old slaughterhouses in Durnford Street were demolished so that the vehicular entrance could be widened. In 1958 the little shops facing into the market were rebuilt as warehouses; since then some have been returned to shops.

Joseph Kay was also the architect, in 1837, of the splendid Trafalgar Tavern, erected on Hospital land for one of his relations. Today it is one of London's most evocative riverside haunts.

ST ALFEGE'S CHURCH



St Alfege's Church

Greenwich's parish was of medieval origin, commemorating Archbishop Alfege of Canterbury who was kidnapped and murdered by Danish raiders in 1012. By the later seventeenth century the old church was badly decayed, and in 1710 the roof collapsed in a November gale. The vestry and parishioners petitioned Parliament for funds from the Coal Tax, levied since the Great Fire of London in 1666 to pay for the rebuilding of St Paul's Cathedral and the fifty City churches which had been destroyed. By 1710 these were largely completed, and the future of the tax was therefore in some doubt.

A new government had just come to power. It was High Anglican in outlook and concerned by the weakness of the established church in the fast-growing London suburbs. Greenwich's request prompted a re-examination of the whole issue. As a result a new Act was passed in 1711, continuing the Coal Tax and setting up a Commission to build fifty new churches in outer London. In the event only a dozen of these were built before the Commission was wound up in 1733; nonetheless, they are among the greatest achievements of the English Baroque. St Alfege's was the first to be commenced in 1712, to designs by Nicholas Hawksmoor. The body of the church was finished in 1718.

Hawksmoor designed six of the new London churches; all have the massive Roman quality which one sees here, similar to Hawksmoor's work at the Royal Hospital. The facades are articulated by massive Doric pilasters and high arched windows in his highly personal style, perhaps owing something to Michelangelo's architecture, but above all original. At the east end, he had to cope with the great width of the facade, so there is a *portico in antis* with an arch breaking into the tympanum, possibly derived from engravings of ancient Baalbek. Hawksmoor produced a severe and dramatic design for a tower to stand at the west end, a little like the one he built at St George in the East (Tower Hamlets), but this was never carried out. Instead, the medieval tower was recased and a little steeple added by John James in 1730, in a comparatively subdued style.

The church's interior and furnishings, including woodwork by Grinling Gibbons, were largely destroyed by incendiary bombs in 1941. A sensitive restoration by Professor Sir Albert Richardson was completed in 1953. Sir James Thornhill's painted architectural decorations in the apse were carefully restored by Glyn Jones, and the fine wrought-iron altar rail is also original. The church has memorial windows to General Gordon of Khartoum, Thomas Tallis, and General Wolfe of Quebec, whose body rests in the family vault beneath and whose statue by Tait McKenzie crowns the hill in Greenwich Park.

THE *CUTTY SARK*

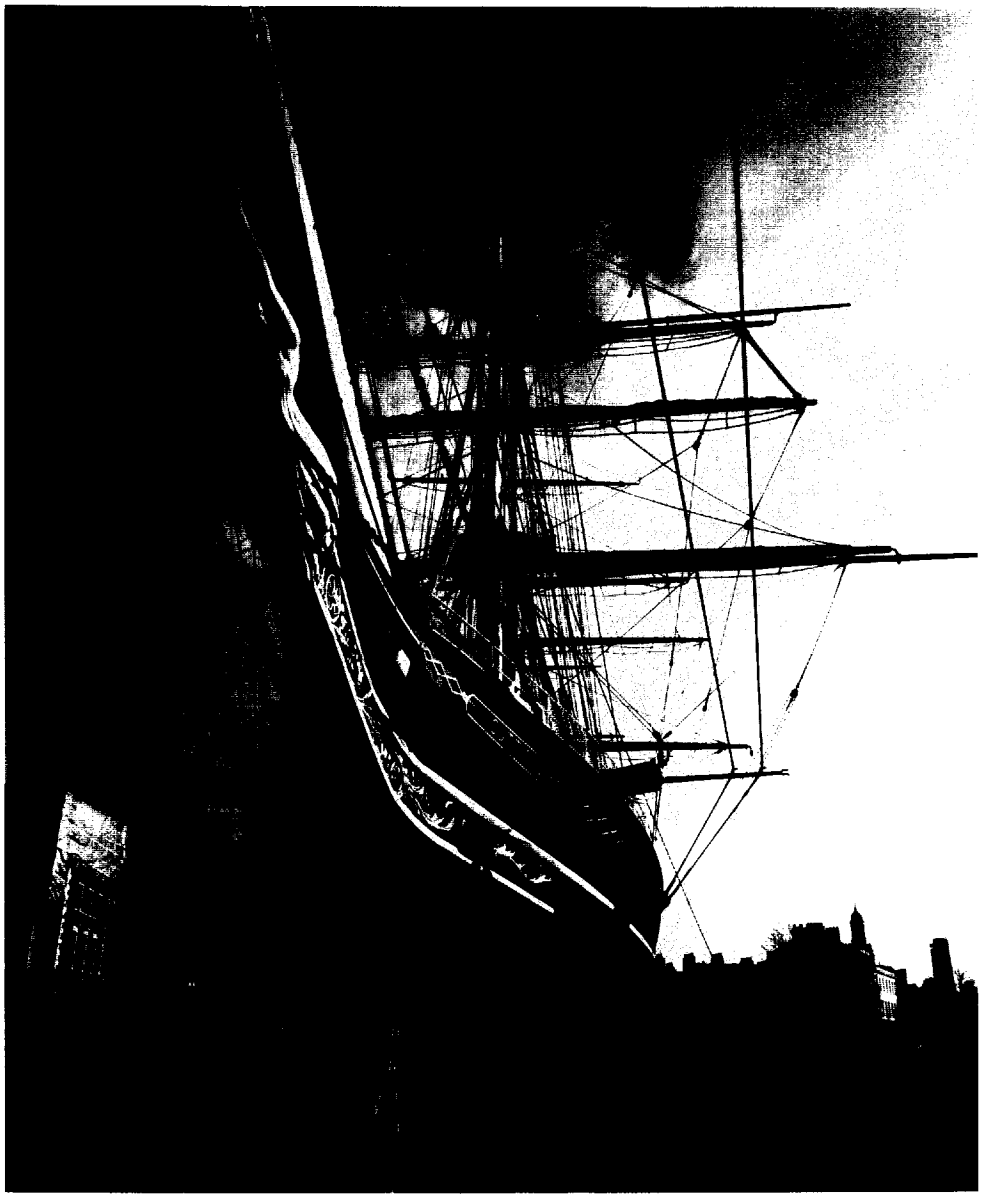
Victorian London was the world's greatest and busiest port, and for generations Greenwich looked out over a constant procession of ships of all sizes.

The *Cutty Sark* (named after a character in a poem by Robert Burns, the witch who appears on the figurehead) was built by Messrs Scott and Linton of Dumbarton to the designs of Hercules Linton. She is a three-masted, full-rigged ship of composite construction, having an iron-framed hull clad with timber. She was designed specifically for the China tea trade but was launched in November 1869, the year in which the opening of the Suez Canal made the China trade uneconomic for sailing vessels, and after only a few years on the China run she gained her enduring reputation for speed in the Australian wool trade.

She was sold to Portuguese owners in 1895 and after surviving the First World War was acquired by Captain Dowman, who brought her back to England, where he hoped eventually to be able to restore her to her former glory. After being used for some years as a training ship in association with *HMS Worcester* she was eventually brought to her present berth in a landlocked dry dock close to Greenwich Pier in 1954, where she has been restored and is now one of the capital's most popular tourist attractions.

The *Cutty Sark* is almost certainly the finest surviving nineteenth-century sailing ship in the world. Inside is a collection of ship's figureheads which bear mute testimony to London's maritime past.

The Cutty Sark



(iv) Bibliography

This selective bibliography is divided into broad categories: General, Palace and Hospital, the Queen's House, the Observatory, Other monuments, Architects and painters, and the Park. These categories are by no means exclusive.

GENERAL

Anon A 1840 *New pocket guide to the environs of London*

Barker, F 1980 *Greenwich and Blackheath past*

Burke, J 1976 *English art 1714-1800*

Carr, F 1965 *Maritime Greenwich*

Cherry, B and Pevsner, N 1983 *Buildings of England - London 2, south*

DoE Department of the Environment 1975 *List of buildings of special architectural and historic interest: Greenwich*

Downes, J K 1966 *English baroque architecture*

Drake, H H 1886 *Hasted's Hundred of Blackheath*

English Heritage 1993 *Time for action, Greenwich town centre – a conservation strategy*

Hamilton, N and O 1969 *Royal Greenwich*

Hamilton, N 1973 *A guide to Greenwich*

Howarth, W 1882 *Some particulars relating to the ancient and Royal Borough of Greenwich*

Howarth, W 1886 *Greenwich: past and present*

King, C 1938 *Glimpses of the past: selected descriptions of famous persons and places prominent in the history of Greenwich and district*

Lipman, V 1975 Greenwich: palace, park and town *Transactions Ancient Monuments Society* 20

Lysons, D 1792-6 *The environs of London - Greenwich*

National Maritime Museum 1993 *A guide to historic maritime Greenwich*

Platts, B A 1973 *History of Greenwich*

Royal Commission on the Historical Monuments of England 1930 *London 5, East London*

Richardson, H S 1834 *Greenwich: its history, antiquities, improvements and public buildings*

Spurgeon, D 1991 *Discover Greenwich and Charlton*

Summerson, J 1983 *Architecture in Britain 1530-1830*

Tempest, P 1975 *Downstream to Greenwich*

Victoria County History 1908-32 *Kent*

Whinney, M and Millar, O 1957 *English art 1625-1714*

PALACE AND HOSPITAL

Anon 1694 *A proposal... to the Commons... for raising a farther supply towards the erecting and maintenance of the college or Hospital at Greenwich...*

Anon 1695 *Commission for Greenwich Hospital*

Anon 1789 *A concise description of the Royal Hospital for Seamen*

Anon 1801 *A description of the Royal Hospital for Seamen*, editions 1801, 1820,1838

Anon 1832 Holiday walks - Greenwich, *Penny Magazine*, June 9

Anon 1850 *A pictorial guide to Greenwich*

Anon 1838 The Naval Gallery or Painted Hall in Greenwich Hospital, *Penny Magazine*, Jan 6

Anon 1865 A visit to Greenwich Hospital, *Illustrated London News*, March and April

Campbell, C 1725 Vitruvius Britannicus, 3

Colvin, H M (ed) 1982 *The history of the King's works* 4
1976 5
1973 6

Cooke, J and Maule, J 1789 *An historical account of the Royal Hospital for Seamen at Greenwich*

Croft Murray, E 1962 *Decorative painting in England*

Davies, J H V 1956 The dating of the buildings of the Royal Hospital at Greenwich, *Archaeological Journal* 113

Dawson, C M 1977 *The story of Greenwich: palace, hospital, college*

Dickson, R K 1939 *Greenwich Palace*, editions 1939, 1948, and 1952

Dixon, P 1970 Greenwich Palace Excavations 1970, *Transactions Greenwich and Lewisham Antiquarian Society*, 7, 5

Dixon, P 1972 *Excavations at Greenwich Palace*

Farquharson, J 1911 Greenwich Hospital, *Architectural Review* 29 January and February

Fraser, E 1908 *Greenwich Royal Hospital and the Royal United Service Museum*

HMSO 1909 *Memorandum on Greenwich Hospital*

Jacques, D and van der Horst, A J 1988 *The gardens of William and Mary*

Kelly, 1979 A camouflage queen by the river. Mrs Coade at Greenwich, *Country Life*, Jan 25

Kelly, A 1990 *Mrs Coade's stone*

Kirby, J W 1954-6 Building work at Placentia 1532-3, *Transactions Greenwich and Lewisham Antiquarian Society*, 5, 1

L'Estrange, A G 1886 *The palace and the hospital or chronicles of Greenwich*
Lewis, L 1947 The architects of the Chapel at Greenwich Hospital, *Art Bulletin* 29
Lewis, L 1951 Greece and Rome at Greenwich, *Architectural Review*, 109
Lloyd, C 1957 The decoration of the Royal Hospital, Greenwich, *Transactions Greenwich and Lewisham Antiquarian Society*, 5, 1,
Lloyd, C 1961 *Greenwich palace, hospital, college*
McMorran, S 1968 *Views of the Thames from Greenwich to Windsor*
National Maritime Museum 1977 *London and the Thames*
National Maritime Museum 1988 *Concise catalogue of oil paintings in the NMM*
Newell, P 1983 *Greenwich Hospital: a royal foundation 1692-1983*
Oxford Archaeological Unit 1995 *Greenwich Royal Naval College – historical appraisal report*
Sharp, A D 1924 Building the Royal Hospital at Greenwich, *Transactions Greenwich and Lewisham Antiquarian Society*, 3, 1
Shoberl, W 1840 *A summer's day at Greenwich: being a guide to the hospital and park*
Starkey, D (ed) 1991 *Henry VIII - a European court in England*
Thurley, S 1993 *The royal palaces of Tudor England*
Van der Merwe, P 1994 *A refuge for all - Greenwich Hospital 1694-1994*
Watson, B 1958 *A short guide to the Chapel of St Peter and St Paul*
Wren Society 1929 The Royal Hospital for Seamen at Greenwich 1694-1728, *Wren Society* 6

THE QUEEN'S HOUSE

Anon 1848 Greenwich Royal Hospital Schools, *Illustrated London News*, Feb
Anon 1890 *An album of views of the Royal Hospital School, Greenwich*
Anon 1928 The Queen's House, *Society for Nautical Research Annual Report*
Callender, G 1937 and 1971 *The Queen's House*
Charlton, J 1976 *The Queen's House*
Chettle, G 1937 *The Queen's House (Survey of London)*
England, C 1990 The Queen's House, *Construction* 76
Levey, M 1991 *The later Italian pictures in the collection of HM The Queen*
Lloyd, C 1962 *A history of the Royal Hospital School*
National Maritime Museum 1990 *The Queen's House*
Shearman, J 1983 *The early Italian pictures in the collection of HM The Queen*
Turner, H D T 1980 *The Royal Hospital School, Greenwich*
Turner, H D T 1990 *The cradle of the Navy*

THE OBSERVATORY

Balakier, A S and J J 1995 *The spatial infinite at Greenwich – the Newton connection*
Forbes, E G, Meadows, A J and Howse, D 1975 *Greenwich Observatory*
Howse, D 1980 *Greenwich time and the discovery of longitude*
Lippincott, K 1990 *A guide to the old Royal Observatory*
Malin, S and Stott, C 1984 *The Greenwich meridian*
Maunder, E W 1900 *The Royal Observatory Greenwich*
McCrea, W H 1975 *Royal Greenwich Observatory – an historical review*
Ronan, C A (ed) 1975 *Greenwich Observatory – 300 years of astronomy*

OTHER MONUMENTS

Anon 1975 *Greenwich Parish Church – St Alfege with St Peter*
Carr, F 1969 *The* Cutty Sark
Carr, F 1969 *Gypsy Moth IV*
Downes, J K 1976 The little colony on Greenwich Hill – Vanbrugh's field at Blackheath, *Country Life*, 49, 1406-8
French, A 1992 *Ranger's House*
Martin, A R 1936 St Mary's Church, Greenwich and its architect, *Transactions Greenwich and Lewisham Antiquarian Society*, 4, 1

ARCHITECTS AND PAINTERS

Bissell, R W 1981 *Orazio Gentileschi*
Bold, J 1989 *John Webb*
Colvin, H M 1995 *A biographical dictionary of British architects*
Downes, J K 1959 and 1979 *Hawksmoor*
Downes, J K 1969 and 1987 *Hawksmoor*
Downes, J K 1971 *Christopher Wren*

Downes, J K 1977 *Vanbrugh*
Downes, J K 1982 and 1988 *The architecture of Wren*
Downes, J K 1987 *Sir John Vanbrugh: a biography*
Furst, V 1956 *The architecture of Sir Christopher Wren*
de Ganay, E 1962 *Andre Le Nôtre*
Harris, J 1972 *Catalogue of the drawings collection of the RIBA – Jones and Webb*
Harris, J and Tait, A 1979 *A catalogue of the drawings by Inigo Jones, John Webb and Isaac de Caus at Worcester College, Oxford*
Harris, J, Orgel, S and Strong, R 1973 *The King's Arcadia: Inigo Jones and the Stuart court*
Harris, J and Higgott, G 1989 *Inigo Jones – complete architectural drawings*
Hulst, R A 1982 *Jacob Jordaens*
Summerson, J 1966 *Inigo Jones*
Summerson, J 1966 *Sir Christopher Wren*
Watkin, D 1982 *Athenian Stuart*
Whinney, M 1971 *Wren*

THE PARK

Bold, J 1982 Greenwich: the grott and ascent by Mr Webb, *Burlington Magazine*, 129, 149-50
Douglas, J 1793 *Nenia Britannica*
Elliston Erwood, F C 1925 Roman remains in Greenwich Park, *Transactions Greenwich and Lewisham Antiquarian Society*, 3, 2
Green, D 1956 Planners of royal parks, *Country Life*, March 1
Grinsell, L V 1990 *Barrows in England and Wales*
Jones, H 1903 Roman remains in Greenwich Park, *Home Counties Magazine*, 5
Land Use Consultants 1986 *Greenwich Park historical survey*
Lewis, M J 1966 *Temples in Roman Britain*
Longhurst, R 1970 Greenwich Fair, *Transactions Greenwich and Lewisham Antiquarian Society*, 7,4
Martin, A R 1929 The Saxon barrows in Greenwich Park, *Transactions Greenwich and Lewisham Antiquarian Society*, 3, 4
Meaney, A 1964 *A gazetteer of early Anglo-Saxon burial sites*
de Montmorency, J E G 1927 Excavation in Greenwich Park, *Transactions Greenwich and Lewisham Antiquarian Society*, 3, 3
Pattison, P 1995 RCHME archaeological survey in Greenwich Park, in RCHME, *Thames gateway*
Platts, B 1965 Origins of Greenwich Park, *Country Life*, October 7
RCHME 1994 *Greenwich Park, an archaeological survey*
RCHME 1928 *Roman London*
Sheldon H and Yule B A 1979 Excavations in Greenwich Park 1978-9, *London Archaeologist*, 3
Stone, J M 1914 Greenwich: its underground passages, caverns etc, *Transactions Greenwich and Lewisham Antiquarian Society*, 1, 5
Webster, A D 1902 *Greenwich Park, its history and associations*
Willmot, F 1969 Flamsteed's Well, Greenwich, *Kent Archaeological Review*, 16

D: STATE OF PRESERVATION



The bandstand in Greenwich Park

(a) The very special quality and value of the buildings and spaces which make up Maritime Greenwich have long been recognised, and this has certainly contributed to their good state of preservation today. The public buildings and the Park were developed for and have remained in the ownership of the Crown through the agency of the Greenwich Hospital Trust and the Royal Parks Agency, which continue to maintain them in good order. The enactment of Listed Buildings and Conservation Area legislation since 1967 has ensured that all proposals to demolish, alter, and extend historic buildings, as well as proposals for new buildings within Greenwich, are publicly advertised and subjected to rigorous scrutiny by the local planning authority, English Heritage, and if necessary the Secretary of State for the Environment. In addition, Greenwich Borough Council and English Heritage are currently offering grants for the repair of historic buildings and associated environmental enhancement in Greenwich town centre through a Conservation Area Partnership scheme in association with Greenwich Waterfront Development Partnership. This pilot scheme, now in its third year, has already achieved considerable success in securing the conservation of over 20 buildings, as well as funding the repaving and relighting of key streets in Greenwich. The Park is protected from developments by policies within the local development plan as well as by national legislation. A review by the Royal Parks Agency, completed in 1995, has produced a 10-year plan for the conservation and management of the Park.

(b) Responsible agents

As stated above, the principal local agency with responsibility for controlling change is the London Borough of Greenwich. In addition to its duties and responsibilities in relation to the buildings themselves, the Council is committed to seeking improvements to the historic environment of Greenwich wherever possible. Traffic is recognised as the single greatest problem affecting the town, and in recognition of this the Borough Council has secured an experimental heavy goods vehicle ban to limit the number of lorry journeys through Greenwich. English Heritage supports and monitors Greenwich Borough Council in the exercise of its powers in relation to historic buildings and conservation areas, as well as providing advice to the Secretaries of State at the Departments of National Heritage and Environment. The Royal Parks Agency has responsibility for all matters in connection with the Park. The Greenwich Hospital Trust, a royal charity, is the owner of most of the public buildings including the Royal Naval College, the National Maritime Museum, and the Queen's House. The Greenwich Waterfront Development Partnership is the local regeneration agency with responsibility for attracting public and private sector funding to the area to be put towards agreed plans for the conservation and enhancement of Greenwich.

(c) Measures for preservation and enhancement

Preservation and enhancement are secured not only by national legislation and local development plans but also by specific conservation and management plans for the elements of the heritage which make up Maritime Greenwich. The relevant legislation and development plans are:

Legislation

I Planning (Listed Buildings and Conservation Areas) Act 1990

II Historic Buildings and Ancient Monuments Act 1953

III Ancient Monuments and Archaeological Areas Act 1979 (as amended by the National Heritage Act 1983)

Plans

IV The London Borough of Greenwich Unitary Development Plan 1994

V The London Borough of Greenwich/Greenwich Waterfront Development Agency Action Plan for Greenwich town centre 1994

VI English Heritage *Time for action - a conservation strategy for Greenwich town centre* 1993

VII Royal Parks Review Greenwich Park 1995

Copies of these can be provided if required.

Considerable financial resources from the public and private sectors are directed towards the conservation of Maritime Greenwich each year. In particular, the Government expects to make available in 1996/97:

- approximately £1,500,000 for building maintenance costs for the Royal Naval College, and approximately £500,000 for other College projects. The future level of Government funding will depend on the arrangements made with the new occupiers.



The Chapel of the Royal Naval College

- the National Maritime Museum: grant in aid - £10,545,000

- Greenwich Park - approximately £1,600,000

Other resources are directed towards the conservation of the buildings in the town centre:

- Greenwich town centre Conservation Area Partnership
  £180,000 pa from English Heritage
  £20,000 (+£150,000 pa in kind) from LB Greenwich

E: JUSTIFICATION FOR INCLUSION IN THE WORLD HERITAGE LIST

a) General

Maritime Greenwich is put forward for inclusion in the World Heritage List because it is considered that it meets several of the criteria for 'outstanding universal value'. It is argued that the Renaissance and Baroque compositions of the Queen's House and the Royal Naval College represent masterpieces of human creative genius, that these buildings and their park setting had a seminal impact on developments in architecture and landscape design in Britain, and that the cultural, architectural, maritime, and scientific developments embodied in these buildings together form an ensemble of outstanding universal significance. The whole site is in a good state of preservation, having suffered little from demolition, rebuilding or reconstruction. Its authenticity in design, material, workmanship, and setting is well documented. There are firm legislative and policy controls in place to ensure that its fabric and character and setting will be preserved in the future.

b) The Queen's House by Inigo Jones and plans for the Royal Naval College and key buildings by Sir Christopher Wren as masterpieces of creative genius (Criterion i)

Inigo Jones and Sir Christopher Wren are acknowledged to be among the greatest architectural talents of the Renaissance and Baroque periods in Europe. Their buildings at Greenwich represent high points in their individual architectural oeuvres and, taken as an ensemble, the Queen's House and Royal Naval College complex is widely recognised as Britain's outstanding Baroque set piece.

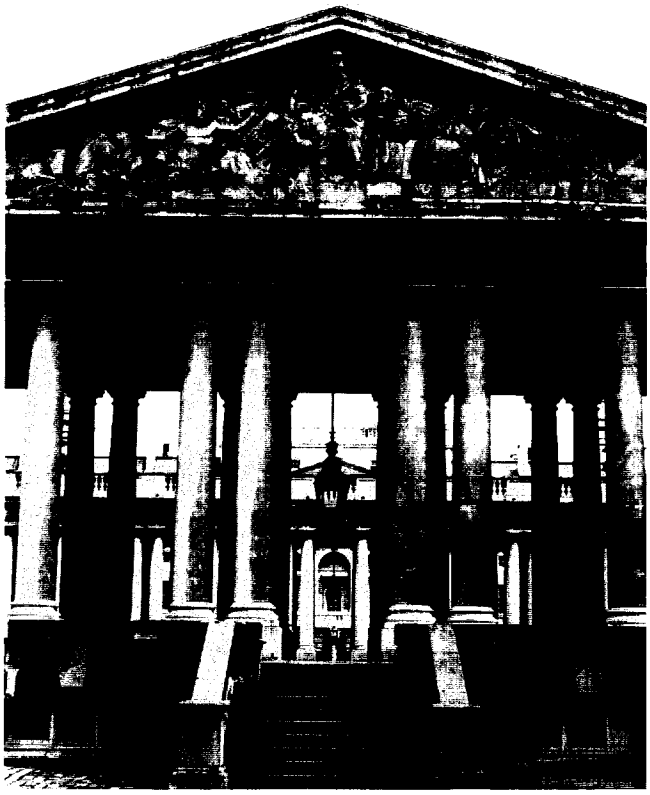
Inigo Jones was one of the first and the most skilled proponents of the new classical architectural style in England. On his return to England after having travelled extensively in Italy in 1613-14 he was appointed by Anne, consort of James I, to provide a new building at Greenwich. The history and development of this are discussed in greater detail above. The Queen's House represents a striking departure from the medieval and Tudor architectural forms which preceded it, and this building exerted sustained influence over the development of classical architecture in this country over at least two centuries.

Jones was influenced strongly by Palladio's use of classical proportion and by the simplicity of his buildings. In Jones's designs for the Queen's House, these ideas were refined over 20 years to produce a restrained Renaissance villa which demonstrated for the first time in Britain the use of proportion and classical decoration. The impact of the building at the time cannot be underestimated. Compared to contemporary medieval and Tudor buildings, the Queen's House, with its cubic form, rusticated ground floor, loggia, roof hidden behind a balustrade, and carefully positioned and proportioned windows, was revolutionary.

Only two other buildings by Jones now survive: the Banqueting House, Whitehall, and the Queen's Chapel, St James's Palace. The Queen's House stands out as Jones's earliest surviving design, and the direct inspiration for classical villas and houses for the next two centuries.

Sir Christopher Wren's contribution at Greenwich was to produce a master plan and designs for the Royal Naval College complex. The history and development of these buildings is set out above. Wren's contribution to English Baroque architecture through his buildings at Greenwich, St Paul's Cathedral, the Sheldonian Theatre in Oxford, Hampton Court Palace, and the City Churches marks him as one of England's most gifted and influential architects and certainly its best known.

Greenwich stands out in Wren's work because of the scale and grandeur of the complex, and because of his skilful response to the unique topography of the site and to the constraints of the existing buildings. His task was to create a Royal Naval Hospital on the pattern of Les Invalides at Paris which would incorporate John Webb's King Charles building, and provide an appropriate setting for the Queen's House. The resulting complex is regarded as the most important Baroque ensemble in Britain.



The Royal Naval College, King William Block, detail

c) be an outstanding example of a type of building or architectural ensemble or landscape which illustrates (a) significant stage(s) in human history (Criterion iv)

Maritime Greenwich stands out from other sites of its kind in Britain for several reasons. No other site contains so many outstanding Baroque buildings by the foremost architects of their day; the whole ensemble demonstrates in built form the impact of two centuries of royal patronage; the town which grew up at the gates of the royal palace is an authentic illustration of three centuries of growth and adaptation, and still retains rare survivals from the seventeenth century; and the area can demonstrate tangible links with three centuries of scientific and maritime developments of national and international importance (see below).

Beyond the individual contributions of gifted architects like Jones and Wren, the place of Greenwich in the architectural heritage of Europe is assured because of the presence of buildings by the most notable Baroque architects and artists in Britain. Individual building histories are set out in greater detail above. No other site in Britain can claim works by John Webb, Sir Christopher Wren, Nicholas Hawksmoor, Colen Campbell, Thomas Ripley, Sir John Vanbrugh, and Sir James Thornhill. The main concentration of their work is in the Queen's House and Royal Naval College complex, but important works are also to be found in and around the Park (the Observatory, Vanbrugh Castle) and in the town (St Alfege's Church).

Many of these buildings can be directly attributed to the very active royal patronage which Greenwich has enjoyed since the Tudor period. No other site can demonstrate so effectively the impact of royal patronage on the development of architecture in this country from 1600 onwards. The role of the Stuarts as patrons

of architecture is well documented above. The development of the Royal Naval College is intimately connected with the reigns of William and Mary and the Hanoverians.



The watergates of the Royal Naval College

George I landed at Greenwich for his accession to the throne in 1714 and was given a reception in the Queen's House. In 1736 the marriage of the Prince of Wales, father of George III, to Augusta, Princess of Saxe Gotha, great-grandmother of Queen Victoria, was celebrated here. In 1806 the house became the Naval Asylum School, subsequently incorporated into the Royal Hospital School. It now forms part of the National Maritime Museum, housing some of the best of the Museum's rich collection of seascapes, topographical views, and royal portraits. Nearby is Nixon's statue of William IV, and in the court of the former Royal Naval Hospital, between the King Charles and Queen Anne buildings, is Rysbrack's statue of George II.

Despite the fact that it is no longer in direct royal ownership, the royal connection with Greenwich has continued strongly up to the present day. King George VI opened the National Maritime Museum in 1937. As Patron of the Hospital Trust, Queen Elizabeth II attended the reopening of the Queen's House in 1990, following its restoration. The naval connections of HRH The Duke of Edinburgh and HRH The Duke of York have ensured a continuing royal involvement with the Royal Naval College and the Royal Hospital School.

d) be directly or tangibly associated with events or living traditions, with ideas or with beliefs, with artistic or literary works of outstanding universal significance (Criterion vi)

Before the building of the Royal Observatory, the Greenwich area had been the location for a number of technical and manufacturing endeavours. King Henry VIII built his dockyards nearby at Deptford to the west and Woolwich to the east, and at Greenwich itself he established the Royal Armouries. Here also, in the seventeenth century, was an ordnance laboratory and testing ground, as well as a 'fireworks house', the latter set appropriately at the furthermost point of the royal park, to store explosives for use in courtly displays.

It is, however, for its role in the development of navigation – crucial for a maritime nation and for the establishment of the sea power necessary to sustain a global empire – that Greenwich is best known. It was here, in the Royal Observatory founded by King Charles II in 1675, that the mapping of the stars, the basis of positional astronomy, was begun in a building designed by a former Professor of Astronomy, Sir Christopher Wren. The first Astronomer Royal, John Flamsteed, is depicted in Thornhill's work in the Painted Hall of the Royal Naval College. He established, within the limits of the technology then available, that the Earth rotated at an even rate, and thereafter fixed the precise positions of stars. This knowledge permitted the accurate measurement of the earth and helped to find the solution to the 'longitude problem' which, it was recognised

internationally, would be a great boon to navigation and sea power, capable of bringing immense wealth and empire to the nation which found the solution. Flamsteed House was the residence of all the Astronomers Royal from 1675-1948. Other great names such as Edmond Halley, famous for accurately predicting the return in 1758 of the comet which now bears his name, and Nevil Maskelyne, who in the eighteenth century calculated the weight of the earth, have lived here. The house is now part of the Old Royal Observatory branch of the National Maritime Museum; it contains one of the finest collections of scientific instruments in the world, including telescopes, astrolabes, sundials, and clocks, some dating from the seventeenth century.

From Flamsteed's pioneering work, the Observatory at Greenwich established and maintained a prominent role in astronomy and time reckoning. The Observatory became the home of the Prime Meridian (the north-south line upon which sighting instruments or telescopes are set) and of Greenwich Mean Time, the basis for the International Time Zone system. All time and space is measured in relation to longitude zero, defined by the transit circle telescope in the Meridian Building of the Greenwich Observatory.

James Bradley, the third Astronomer Royal, built a new Observatory at Greenwich in 1749. He made two very important astronomical discoveries. He explained that the position of some stars appeared to change throughout the year because the Earth itself was moving around the sun. He also noticed that the Earth wobbled on its own axis due to the gravitational pull of the Moon, and that this 'nutation' went through a nineteen-year cycle. The meridian defined by Bradley's new telescope was used by cartographers as longitude 0° and remained the official Prime Meridian of Britain until 1850, when the seventh Astronomer Royal, Sir George Biddell Airy, built a new Transit Circle in the room adjoining Bradley's instrument. In 1766 Maskelyne published *The nautical almanac* with tables to allow navigators to calculate the time at Greenwich from the position of stars over their heads, an essential step towards finding longitude, a problem finally resolved through John Harrison's highly accurate timepieces.

On the roof above the Octagon Room of Flamsteed House the world-famous time-ball is a distinctive sight on the horizon. This ball rises half-way up its mast at five minutes to 13.00 hours Greenwich Mean Time, rises to the top three minutes later, then drops at the start of the time signal, to the sound of a cannon being fired. It was first erected in 1833 as a signal to navigators in the Thames. The present aluminium ball dates from 1919. On the wall adjacent to the gates of the Old Royal Observatory is the Shepherd Gate Clock, which has kept Greenwich Mean Time since its installation in 1851. It is one of the earliest examples of an electrically driven public clock. In 1880 Greenwich Mean Time formally became British Standard Time.

International agreement on the siting of longitude 0° and the timing of the Mean Solar Day from midnight at Greenwich was achieved at the International Meridian Conference held in 1884 in Washington DC, USA.

In recent years the advancement of navigational and positional aids as well as technical developments in means of propulsion, including nuclear, have been greatly forwarded by the professional, scientific, and technical staff of the Royal

Naval College, the University of the Navy. Through their contribution, Greenwich has remained at the forefront of research and its practical application to seamanship. The College occupies the buildings founded in 1694 as the Royal Naval Hospital, a refuge for former seafaring men. The grandeur of the complex is itself an expression of maritime power and magnificence. British sea power in succeeding centuries was also served by the Dreadnought Seamen's Hospital, where important work was carried out on tropical diseases, and by the Royal Hospital School, where children were introduced to the Navy in the buildings that since 1937 have formed the National Maritime Museum, itself an affirmation of the central place which Greenwich occupies in British maritime history. Finally, there is the *Cutty Sark*, a restored tea clipper, the only one to survive, preserved in permanent dry dock near Greenwich Pier as an acknowledgement of the importance of the merchant navy in the maritime history of London and the Thames.



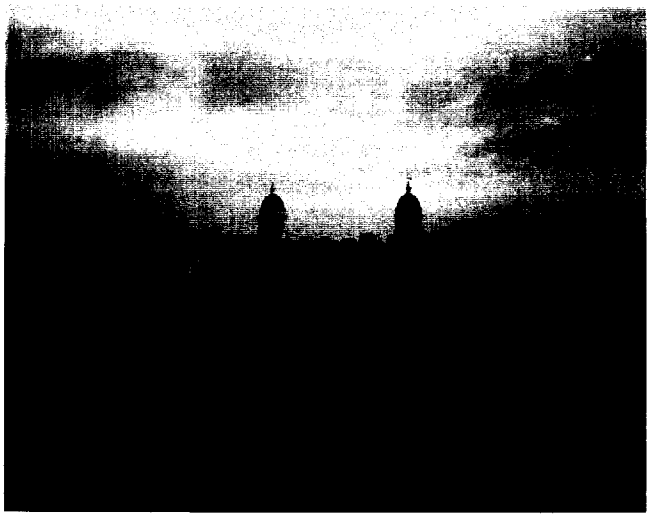
The Royal Coat of Arms on the Watergates of the Nelson pediment

(e) Authenticity

Taken as an ensemble, the buildings, landscape, and town of Greenwich represent a unique survival. Because the area has been well documented, a considerable amount is known, both in general and specific terms, about the changes it has undergone. This information is included in the histories set out above. It is possible therefore to be certain about the authenticity of the landscape, buildings and town proposed here for World Heritage Site designation. The responses of the foremost architects and craftsmen of the time to the unique topography of Greenwich are embodied in the fine quality stone-, timber- and plasterwork of the architectural set pieces. The evolution of the town at the gates of the palace, from the humble dwellings in Greenwich Church Street to the great houses of the Park Ranger and Vanbrugh Castle, can still be read today. An effective and well established range of mechanisms is in place to ensure that the character and appearance of the area will be well protected in the future.

THE INVENTORY

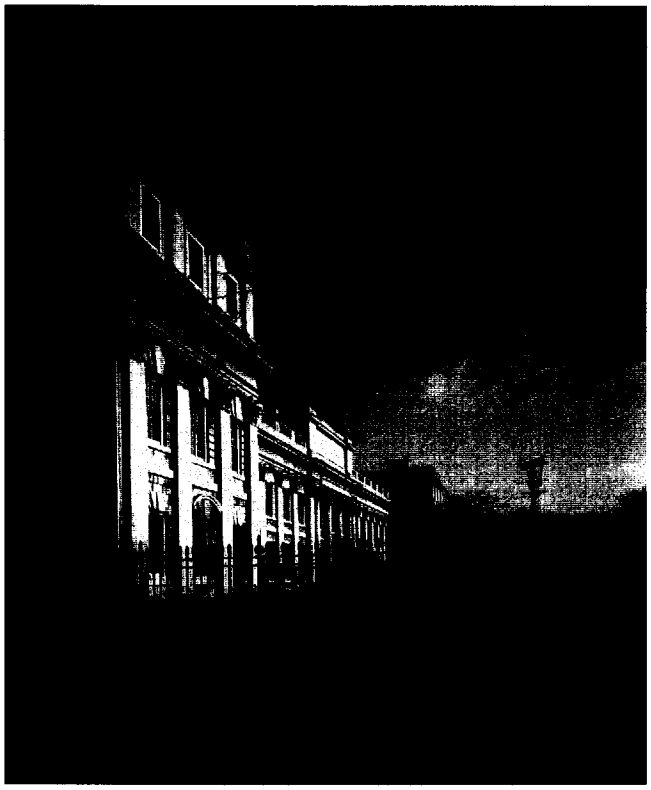
THE ROYAL NAVAL COLLEGE



The most outstanding complex of Baroque buildings in Britain, designed by Sir Christopher Wren, with works by Wren, John Webb, Nicholas Hawksmoor, Colen Campbell, Thomas Ripley, and Sir James Thornhill. The Royal Naval College, the Queen's House, and the Maritime Museum together symbolise over four centuries of Britain's maritime and scientific pre-eminence in Europe.

Use: Naval College
Owner: Ministry of Defence
Public access: to the Painted Hall and the Chapel; other parts by appointment only
Listed grade I

THE KING CHARLES BUILDING



1664-1814, John Webb, Christopher Wren, Nicholas Hawksmoor, James Stuart, and John Yenn

Begun in 1664 by John Webb as the first range of a projected royal palace for King Charles II, this was left unfinished and boarded up until the granting of the site for the creation of the Royal Naval Hospital in 1694. Webb's block is of two main storeys with three-storey end pavilions. The sculpture in the east and north pediments, for which Joshua Marshall submitted a bill in 1668, comprises respectively the Royal Stuart arms supported by the reclining figures of Fortitude and Dominion of the Sea, and the arms supported by Mars and Fame. A narrower base block to the west was built by Christopher Wren, 1696-1700, the base block pavilions being altered later to match Webb's originals in two campaigns – 1712-18 and 1769. The base block was rebuilt in its current form by John Yenn in 1811–14.

Use: Naval College
Owner: Ministry of Defence
Public access: by appointment only
Listed grade I



THE QUEEN ANNE BUILDING
1698-1742, Christopher Wren, Nicholas Hawksmoor, and Thomas Ripley

Begun in 1698 by Christopher Wren to mirror Webb's King Charles Building, this did not achieve its final form until Thomas Ripley completed the pavilions in 1742. Architecturally, the three-storey, three-bay arcaded centrepiece of the east front of the base block, designed by Nicholas Hawksmoor and built 1701-5, is the most striking feature. Internally, in the basement, the early Stuart undercroft of the former royal palace survives.

Use: Naval College
Owner: Ministry of Defence
Public access: by appointment only
Listed grade I

THE KING WILLIAM BUILDING

1698-1717, Christopher Wren and Nicholas Hawksmoor

Begun in 1698 to the design of Wren and completed under the direction of Hawksmoor in 1717, this building houses, in its Painted Hall, the finest piece of baroque decorative painting by an English artist. Sir James Thornhill's ceiling of 1708-12 depicts William and Mary attended by the Virtues, with Concord and Peace in attendance, and the cap of Liberty being handed to Europe above the crouching figure of Louis XIV. British naval glory is celebrated further in the pediment of the colonnade where Benjamin West's Coade stone sculpture of 1810-12 commemorates the battles of Nelson. Architecturally, it is Hawksmoor's brilliantly idiosyncratic west dormitory range of 1701-8, with dramatically over-scale features, which fires the imagination.

Use: Naval College
Owner: Ministry of Defence
Public access: to the Painted Hall; other parts by appointment only
Listed grade I



King William Building – interior of the painted hall, ceiling detail



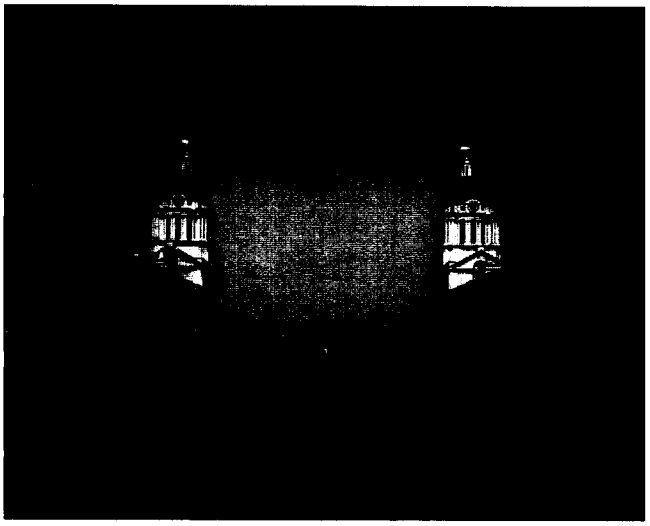
THE QUEEN MARY BUILDING

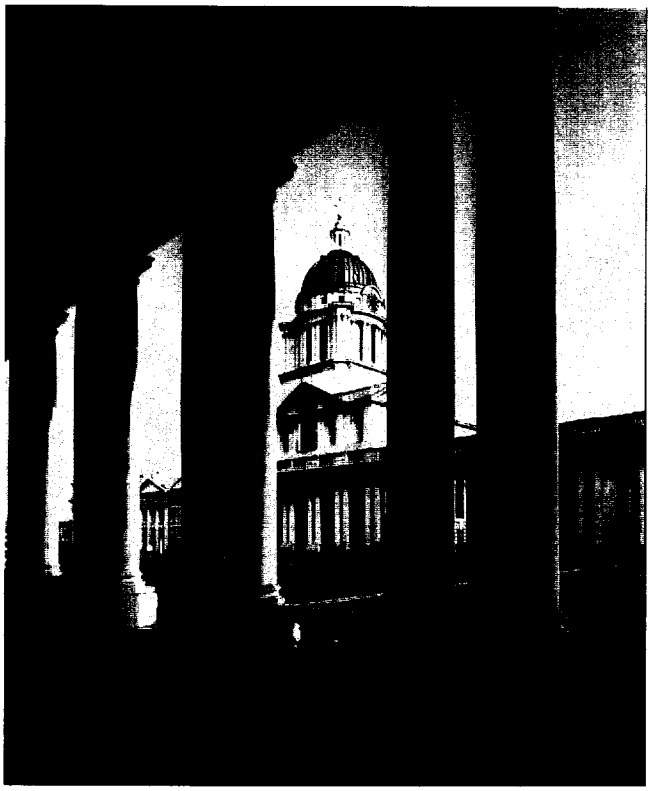
1735-50, Thomas Ripley

The last of the four Royal Naval Hospital buildings to be completed, following Christopher Wren's layout but designed and built by Thomas Ripley. The Chapel is a neo-classical masterpiece by William Newton and James Stuart. Completed in 1789, it replaced Ripley's Chapel which was destroyed by fire in 1779.

Use: Naval College
Owner: Ministry of Defence
Public access: to the Chapel; other parts by appointment only
Listed grade I







Queen Mary Building – interior of the Chapel (left) and the central axis between King William and Queen Mary Buildings, viewed from the south (below)



TRAFALGAR QUARTERS
1813, John Yenn

This handsome brick building, colonnaded and arcaded to the ground floor, was constructed in 1813 as lodgings for the officers of the Royal Hospital. The pediment is raised over the central bays for a finely carved coat of arms. It is flanked by lodges of contemporary date, although the distinctive oriel window to the north lodge was added *c* 1900.

Use: Accommodation
Owners: Ministry of Defence
Public access: By appointment only
Listed grade II

THE QUEEN'S HOUSE, NATIONAL MARITIME MUSEUM AND THE OLD ROYAL OBSERVATORY

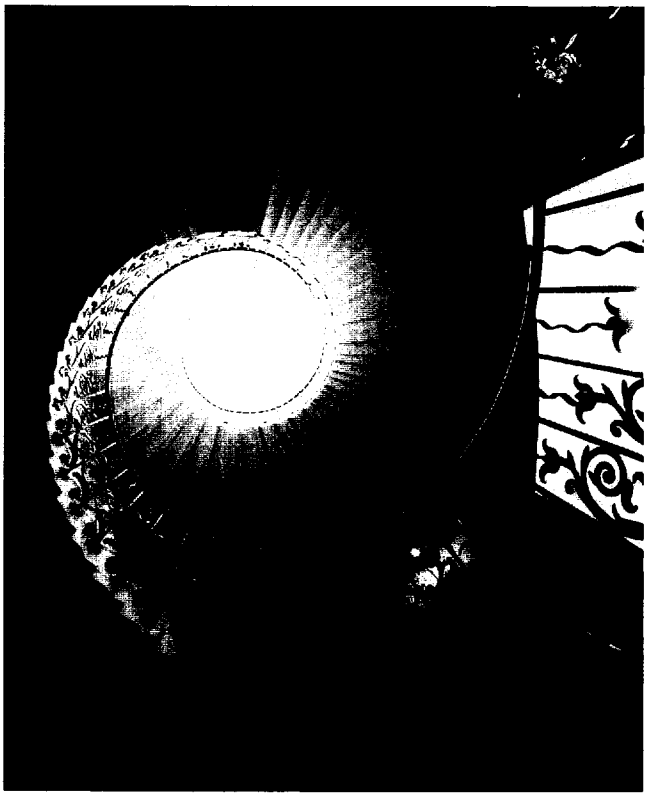
THE QUEEN'S HOUSE

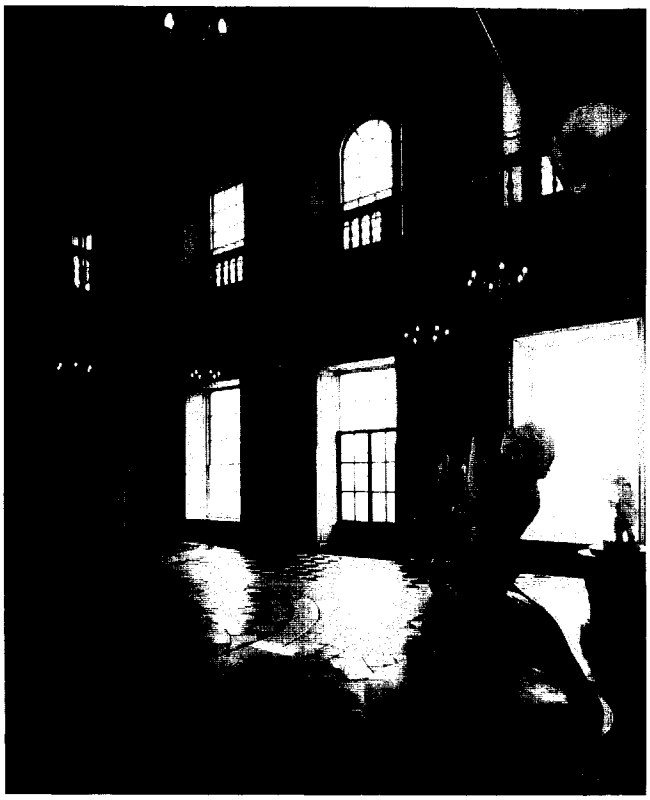
1616-35, Inigo Jones

Now the centrepiece of the National Maritime Museum, this Italianate temple of delight is one of the masterpieces of Inigo Jones. Begun in 1616 for Queen Anne of Denmark and completed for Queen Henrietta Maria in 1635, it was acknowledged in its day as a 'curious device'. Built to span the Deptford to Woolwich road, it provided a bridge between the Tudor palace of Placentia and the enclosed royal park to the south. Although the extraordinarily rich collection of paintings does not survive *in situ*, the cubic galleried hall, the dramatic Tulip Staircase, the mid-seventeenth-century plasterwork of the Bridge rooms, and the loggia looking out onto the park, give a flavour of palatial splendour within the form of a Palladian villa transplanted from the Veneto.

Use: Museum
Owner: National Maritime Museum
Public access: as for the Museum
Listed grade I







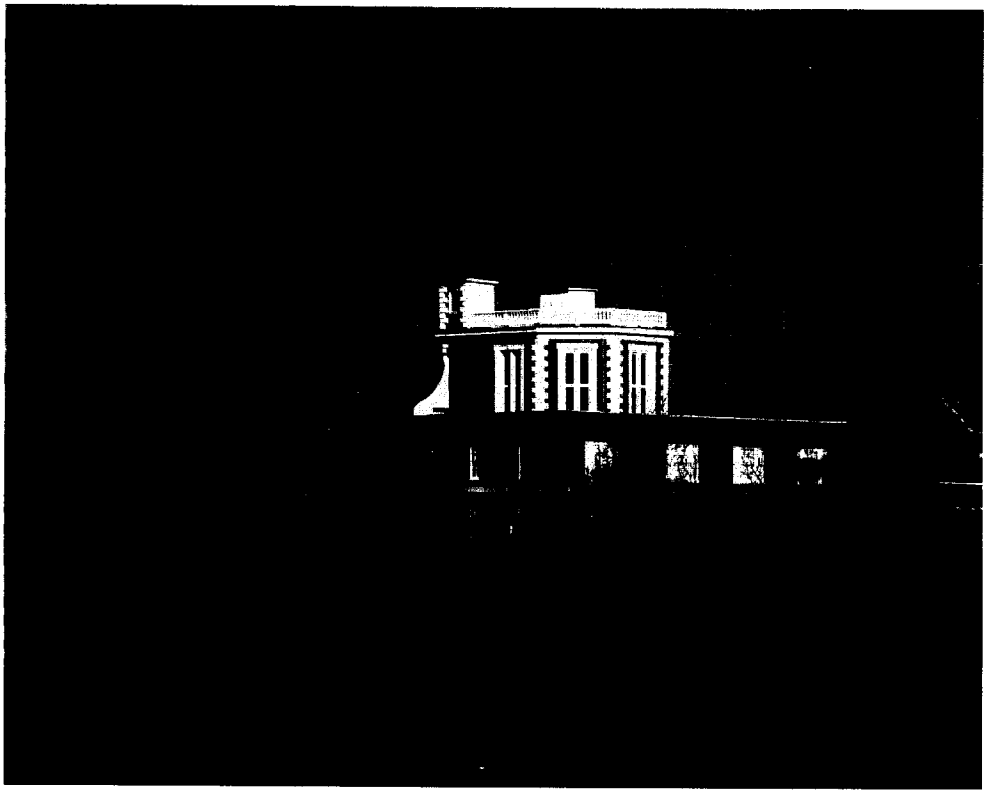
The Queen's House (top)
The Tulip Staircase in the Queen's House (above)
Interior of the Queen's House – entrance hall (left)



NATIONAL MARITIME MUSEUM
1807-16, Daniel Asher Alexander
extended 1862-76, various architects

The Queen's House was adapted for use by what became the Royal Hospital School from 1807 through the large but architecturally tactful addition of Tuscan colonnades leading to distant Palladian wings. Later westward extensions include the Neptune Hall of 1873-4, formerly a gymnasium, with a powerfully articulated Doric frontispiece to the south. A highpoint of the 1934-7 conversion of the buildings to form the National Maritime Museum was the insertion into Alexander's west wing of a top-lit vestibule or rotunda to designs by Sir Edwin Lutyens.

Use: Museum
Owner: National Maritime Museum
Public access: normal opening hours
Listed grade I

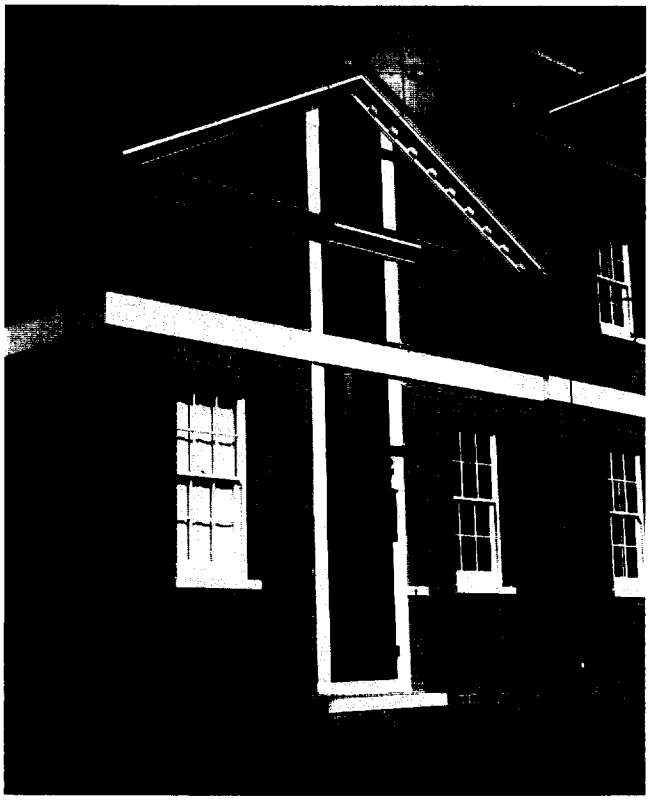


FLAMSTEED HOUSE, ROYAL OBSERVATORY

1675-6 Sir Christopher Wren for the Royal Ordnance

Flamsteed House is the earliest standing building on the Observatory site. Wren said that its architectural features were 'a little for pompe'. A plaque beneath an east window commemorates the founding of the Observatory by Charles II in 1676. The world-renowned time-ball located above the Octagon Room indicates Greenwich Mean Time daily to all within view by dropping at 1 pm precisely.

Use: Observatory Museum (National Maritime Museum)
Owner: National Maritime Museum
Public access: normal opening hours
Listed grade I



The Royal Observatory, the Meridian Building, showing the line of the Meridian

THE ROYAL PARK

BARROW GROUP

Greenwich Park
Bronze Age



A cluster of 19 remain, some standing to 2 feet, the original number is thought to be much higher; *c* 1714 several were opened by the park keeper, and Hasted tells us that approximately 50 were opened in 1784. Associated finds include human hair, cloth, glass beads, and flint.

Use: parkland
Owner: The Crown Estate
Public access: during daylight hours
Under consideration for Scheduling

CONDUIT HOUSE, GREENWICH PARK

c 1700, Office of Works

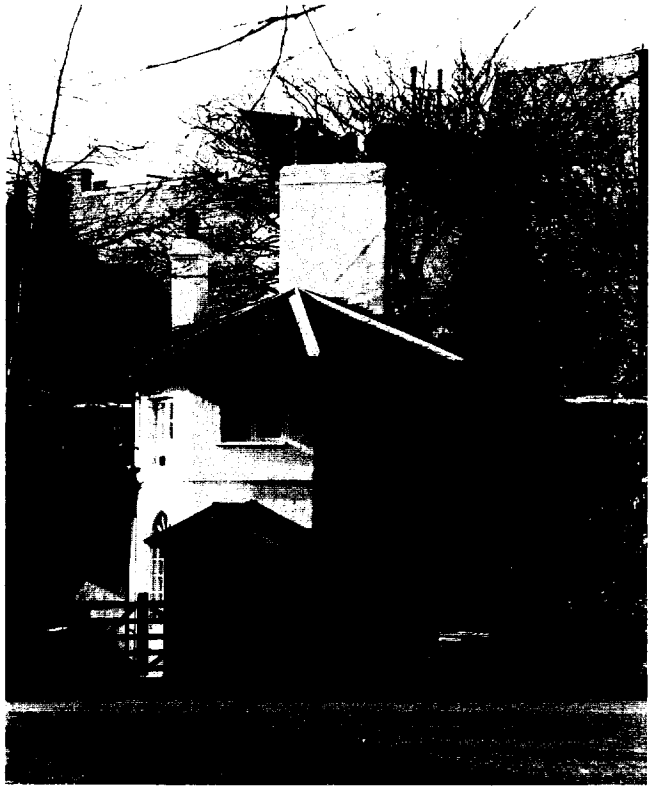


This small red-brick building on the Park's lower slopes near Croom's Hill has plaques on its south facade that read 'Greenwich Hospital' and 'Standard Reservoir'. Marking the end of a long water conduit, it appears to have been erected around 1700 in connection with the building of Greenwich Hospital, probably under the direction of Nicholas Hawksmoor, as part of the modernisation of the water supply system that had served the Tudor palace. It is distinguished by the fine brickwork in the broad apsidal niche that forms the central feature of its screening south facade.

Use: None
Owner: Royal Parks
Public access: none
Protected by inclusion in conservation area

ST MARY'S LODGE, GREENWICH PARK

c 1823, architect unknown



This small stuccoed cottage stands in the north-west corner of the Park, near St Mary's Gate. The lodge and the gate were erected with the long-since demolished St Mary's Church, designed by George Basevi, which stood just to the north-east. Restrainedly ornamental with a two-storey canted centrepiece and single-storey wings, all with deep eaves, the cottage is a typical but attractive example of an early nineteenth-century gate lodge.

Use: Park information centre
Owner: Royal Parks
Public access: occasional
Listed grade II

STATUE OF GENERAL WOLFE, to east of Royal Observatory

1930, Dr R Tait Mckenzie



Bronze figure holding telescope on high stone plinth. General James Wolfe (1727-59) was a resident of Greenwich and commanded the British Forces at Quebec, where he lost his life. The inscription reads, 'This monument, the gift of the Canadian people, was unveiled on the 5th June 1930 by Le Marquis de Montcalm.'

Use: monument
Owner: the Crown
Public access: at all normal times
Listed grade II

STATUE OF WILLIAM IV, to north-east of St Mary's Gate
1844, Samuel Nixon



Granite statue of the King wearing the uniform of a high admiral. Known as the `Sailor King', having begun a career in the Royal Navy at the age of thirteen, his statue is appropriately located close to the National Maritime Museum.

Use: monument
Owner: the Crown
Public access: at all normal times
Listed grade II

BANDSTAND, Greenwich Park
c 1880, The Coalbrookdale Company

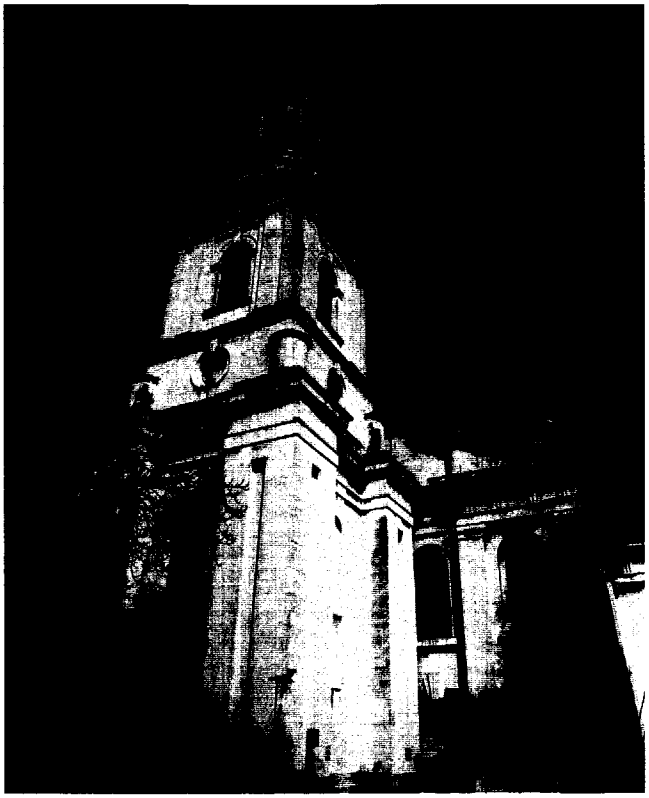


Octagonal bandstand with cast iron columns with decorative spandrels which support a low, conical copper roof. Cast iron railings rest on a plinth of multi-coloured stock brick, partly rendered.

Use: bandstand
Owner: the Crown
Public access: at all normal times
Listed grade II

CHURCHES

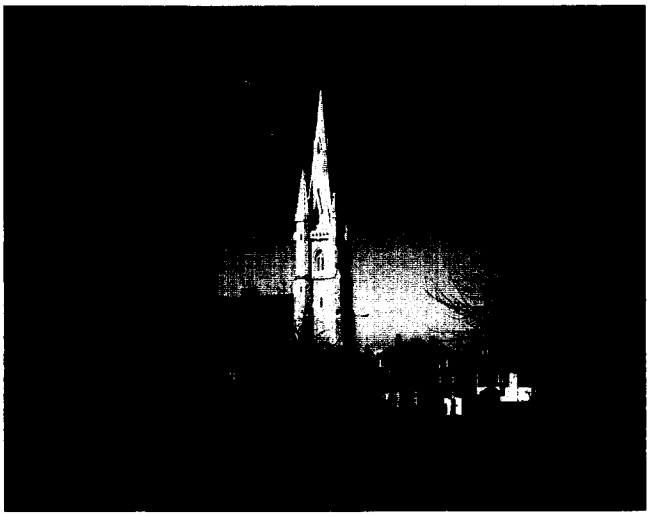
ST ALFEGE'S CHURCH, Greenwich Church Street
1711-14, Nicholas Hawksmoor



Built to replace the medieval parish church commemorating the martyred Archbishop Alfege of Canterbury when the roof of the old church collapsed in 1710. Portland stone ashlar, cruciform church with west tower. Steeple, 1730 by John James, encases the old tower. Facades are articulated by massive Doric pilasters and high arched windows. Pedimented east end with urn finials at either side has an arch breaking the tympanum. Interior was sensitively restored in 1953 by Professor Sir Albert Richardson after bomb damage during the Second World War.

Use: Church
Owner: Church of England
Public access: at all normal times
Listed grade I

ROMAN CATHOLIC CHURCH OF OUR LADY STAR OF THE SEA Crooms Hill
1851 by W W Wardell



In the style of *c* 1300 with a fine east tower surmounted by a polygonal turret. Nave, aisles, and chancel with modern organ gallery at west end and baptistery with wrought iron gates in north- west bay. Much internal enrichment and decoration including the chancel and chapel of St Joseph by A W Pugin; the Lady Chapel by E W Pugin.

Use: church
Owner: RC Diocese of Southwark
Public access: for services, and by appointment
Listed grade II

NOTABLE HOUSES

RANGER'S HOUSE

Chesterfield Walk

1700-20 for Admiral Hosier



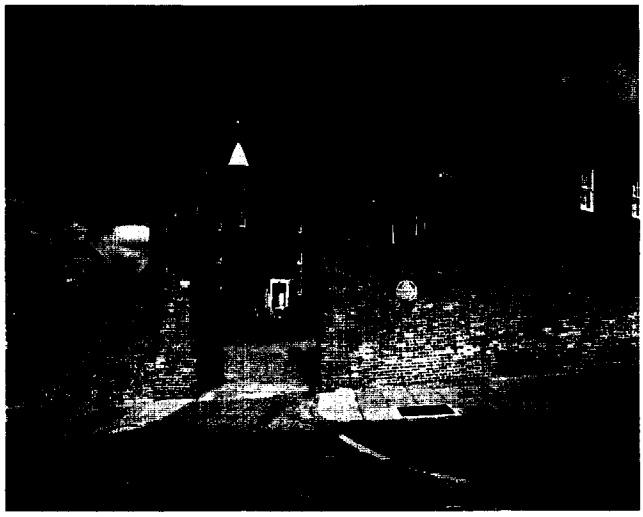
Seven bays, fronted in red brick with a tripartite frontispiece, doorway with Ionic columns and Venetian window above; south wing gallery added in 1749-50 by Isaac Ware; similar north wing with bay after 1783. In 1815 the house became the 'grace and favour' residence of the Ranger of Greenwich Park. An LCC plaque commemorates the residence of both Chesterfield and Lord Wolseley.

Use: museum and gallery
Owner: English Heritage
Public access: daily 9-5 April to October
Listed grade I

VANBRUGH CASTLE

Maze Hill

1718, Sir John Vanbrugh



Sir John's own residence, built while he was Surveyor at the Royal Hospital and known as the Bastille, this is believed to be the first example of a private house consciously designed to emulate the middle ages. The original phase has three storeys and basement with two battlemented angle towers and a central round tower projecting from the main west front. The garden has crenellated walls with turrets. The whole has been described as both a 'flight of fancy' and 'heroic'.

Use: private maisonettes
Owner: Various
Public access: view from street only
Listed grade I

MANOR HOUSE,
13 Park Vista
Eighteenth century



Early to mid-eighteenth-century five-bay two-storey house of soft red brick with brighter red brick dressings, 1st floor band, window jambs and gauged flat arches. Moulded and modillioned eaves cornice. The hipped, tiled roof is broken in the centre to hold a renewed weather-boarded gazebo with pyramidal, tiled roof.

Use: residential
Owner: private
Public access: view from street only
Listed grade II

THE GRANGE, 52 Crooms Hill
Mid seventeenth and eighteenth century



Hidden behind garden walls, house of mainly mid seventeenth-century appearance with eighteenth-century alterations concealing a much older core. This earlier house was mentioned in a schedule of Ghent Abbey (to which the manor of Greenwich then belonged) in 1281. Edmund Chapman, chief joiner to Queen Elizabeth, leased it from 1561-1568. In 1665, it was bought by Sir William Hooker, Sheriff and later Lord Mayor of London, who had the garden gazebo of brick with pyramidal roof built. Main block of house is stuccoed with rusticated quoins. Circular window in pediment. Right first floor window under gable in oriel bow. Stuccoed mid to late eighteenth-century west wing projecting in front and running on behind main block.

Use: residential
Owner: private
Public access: view from street only
Listed grade II

GAZEBO, 52 Crooms Hill
1672, Robert Hooke

A square garden building, brick, with a pyramidal roof and a scrolled open pediment. Moulded wood eaves cornice with carved modillions. Built for Sir William Hooker, later Lord Mayor of London. The building sits on a seventeenth-century red brick wall.

Use: garden building
Ownership: private
Public access: view from street only
Listed grade II



MAYS COURT, 54-60 (even) Crooms Hill
c 1770, architect unknown

A handsome terrace of *c* 1770, four storeys of multicoloured brick. Columned and pedimented doorcases.

Use: residential
Ownership: private
Public access: view from street only
Listed grade II



HEATHGATE HOUSE, 66 Crooms Hill
c 1630, architect unknown



A distinctive red brick building in an Artisan Mannerist style. The brickwork is articulated and washed with Venetian red. The first floor has a pattern of windows and blind panels, separated by pilasters, which is echoed on the second floor between the two large gabled dormers with their finely rubbed brickwork. Formerly known as the Presbytery. Now part of St Ursula's Convent School.

Use: school
Ownership: St Ursula's Convent School
Public access: view from street only
Listed grade II*

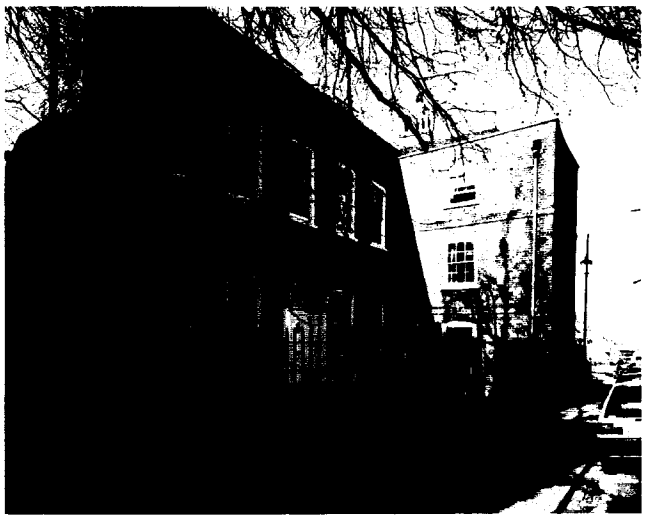
PARK HALL
1723, John James



This impressive four-storey red-brick building was built in the early eighteenth century. The red brick elevation to Crooms Hill has a heavy mid-nineteenth-century stucco cornice above the second floor. The house is said to have been the home of Sir James Thornhill, painter of the Painted Hall at the Royal Naval College.

Use: residential
Ownership: private
Public access: view from street only
Listed grade II

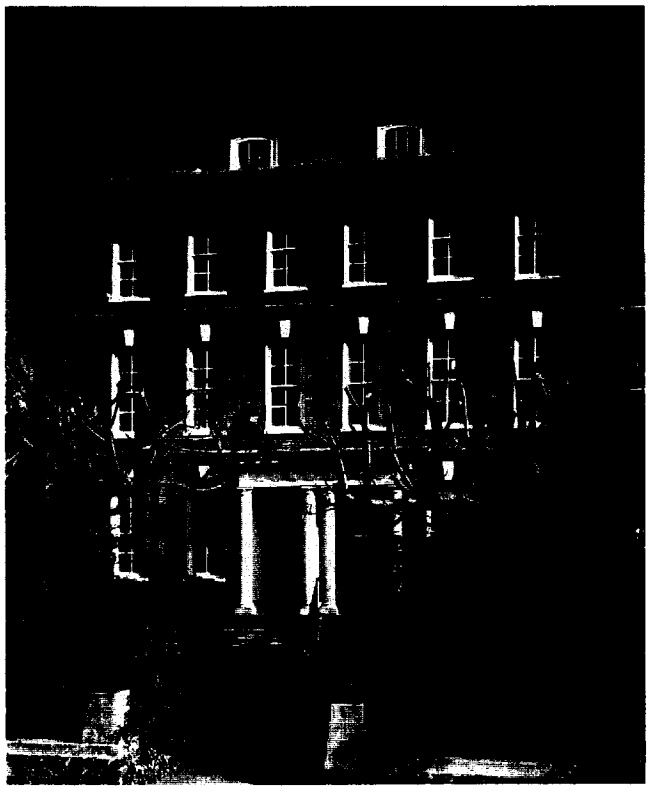
14 CROOMS HILL
Eighteenth century



Early eighteenth-century five-bay two-storey house, set back. Brown brick with red brick dressings and stuccoed basement. Gauged, flat brick arches to sash windows. Door of six flat panels, with patterned semi-circular fanlight, in wood doorcase with attached Doric columns, entablature, and open pediment. Projecting wing on north side of three storeys. Eighteenth-century low stone-coped brick wall supports wrought iron railings. Simple wrought iron gate has overthrow with lampholder.

Use: residential
Owner: private
Public access: view from street only
Listed grade II

47-49 MAZE HILL
Eighteenth century



Early eighteenth-century pair of three storeys and six bays in all, with the centre four projecting. High pitched hipped tiled roof with end chimneys. Brown brick with red brick dressings, brick quoins, and angle pilasters. Two entrances contained within a Doric porch. Interior has unusual plan with staircases between front and back rooms. Good panelled interior.

Use: residential
Owner: private
Public access: view from street only
Listed grade II*

THE TOWN AND THE *CUTTY SARK*

15, 17, 19 and 21 GREENWICH CHURCH STREET

Architect(s) unknown



A rare group of modest late seventeenth- and early eighteenth-century houses. Nos 15 and 17 are late seventeenth-century, of three storeys with attics and steeply pitched roofs. Nos 19 and 21 are early eighteenth-century and were originally one house but are now two dwellings, each of three storeys and attic with gentle mansard roof. All of the houses in the group have a single box dormer; Nos 17, 19 and 21 are of painted brick while No 15 has a stuccoed front.

Use: dwellings and shops
Owners: various private owners
Public access: access to shops during opening hours, otherwise view from street only
Listed grade II

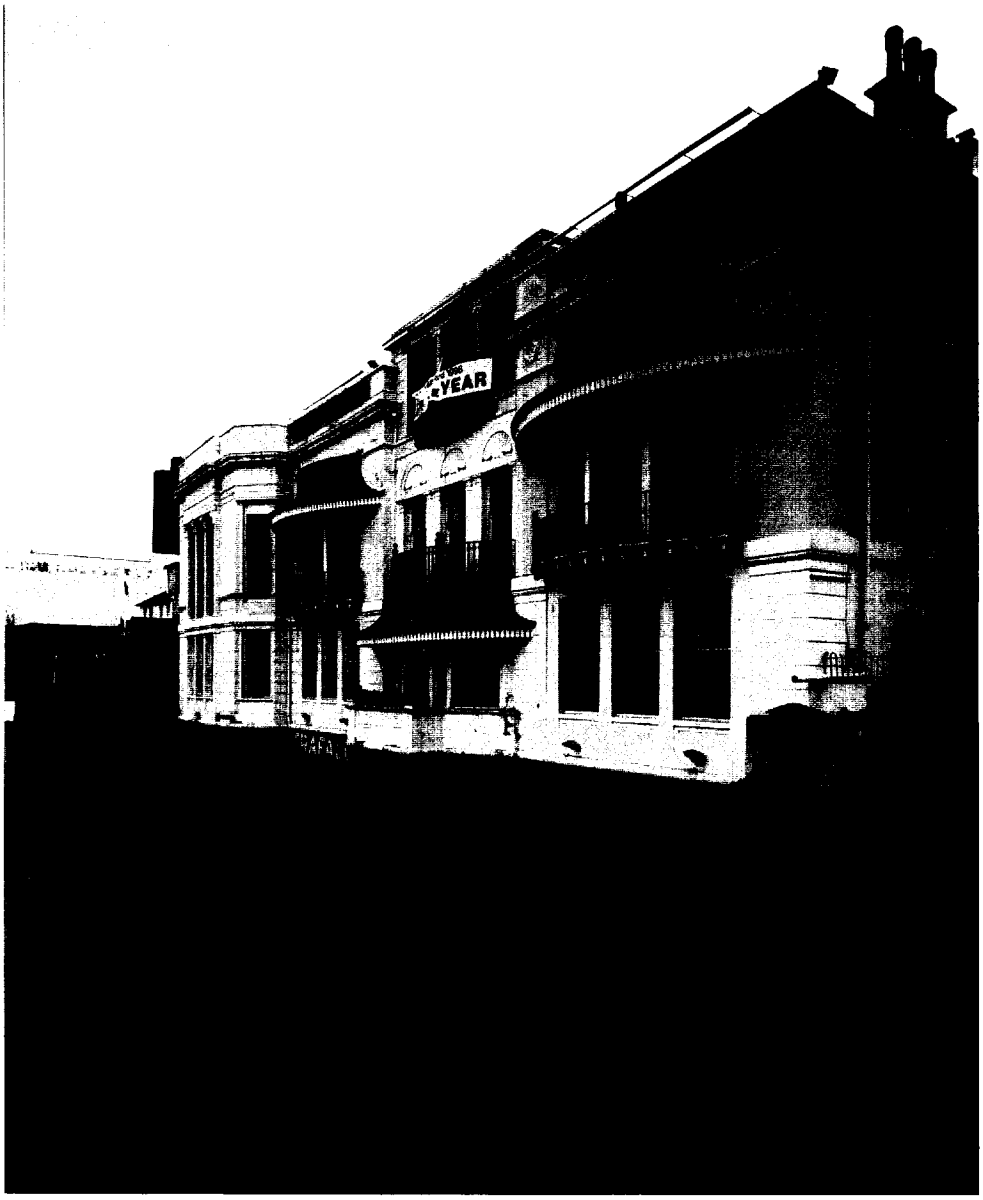
NELSON ROAD

1829, Joseph Kay



A unified composition by Joseph Kay, Clerk of Works to Greenwich Hospital, who designed many buildings for the hospital. This was the first street in Joseph Kay's improvement scheme. Its design compares favourably with contemporary schemes such as the West Strand Improvements in London. The street has two formal stuccoed terraces facing each other. In the middle of the north side is an arched gateway to Greenwich Market. The decoration is Ionic.

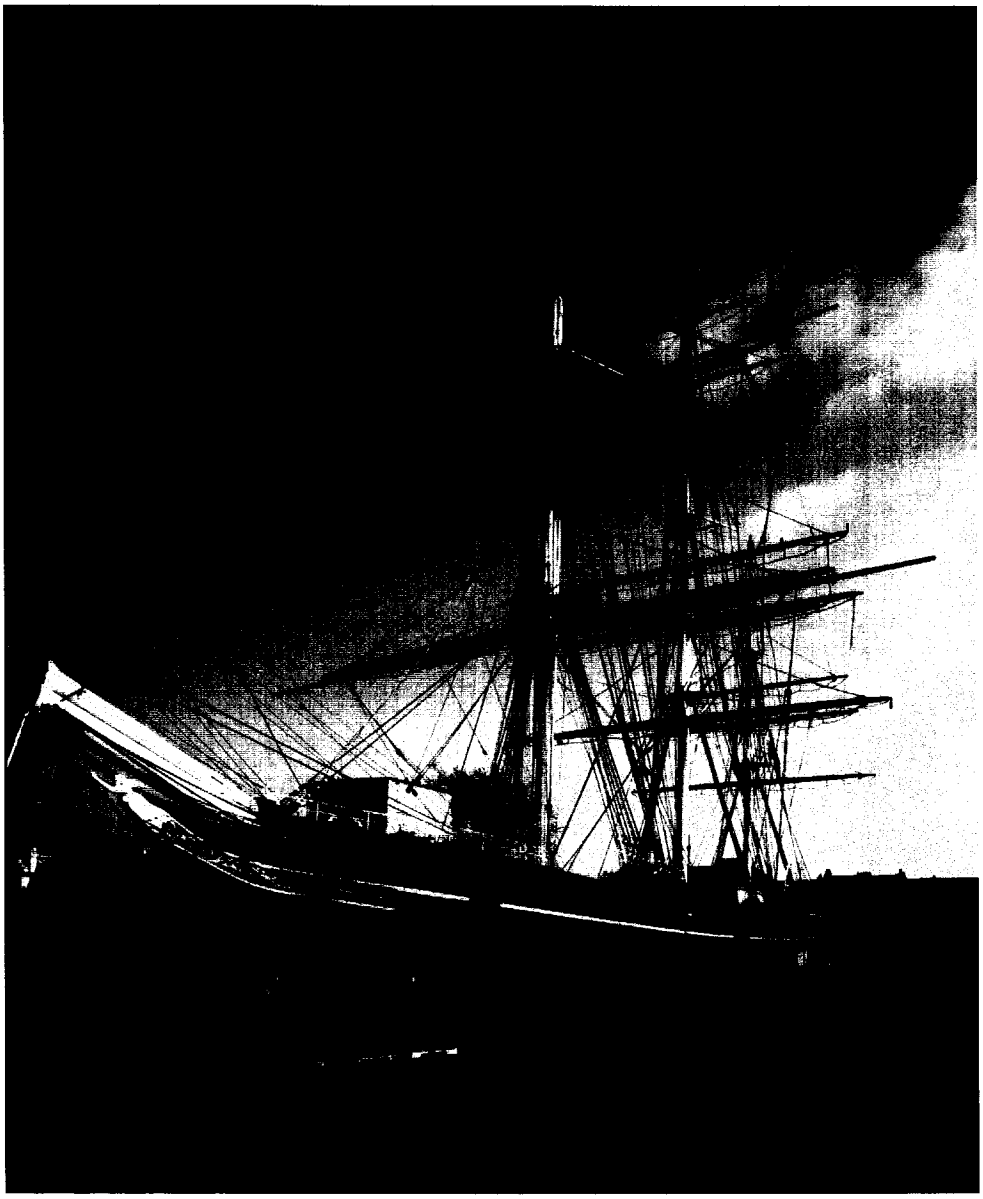
Use: commercial and residential
Ownership: Greenwich Hospital
Public access: access to shops during opening hours, otherwise view from street only
Listed grade II



TRAFALGAR TAVERN
1837, Joseph Kay

This riverside inn of 1837 was designed by Joseph Kay in an elegant Regency style. The stuccoed building has charming cast-iron balconies, canopied bow-windows and a recessed loggia to its riverside elevation. After suffering war damage the building was in alternative use for 50 years until extensively restored in a late eighteenth-century manner and reopened as an inn in 1968.

Use: public house
Owners: Greenwich Hospital
Public access: during opening hours, otherwise view from river or street
Listed grade II



The Cutty Sark – *detail of the bow*

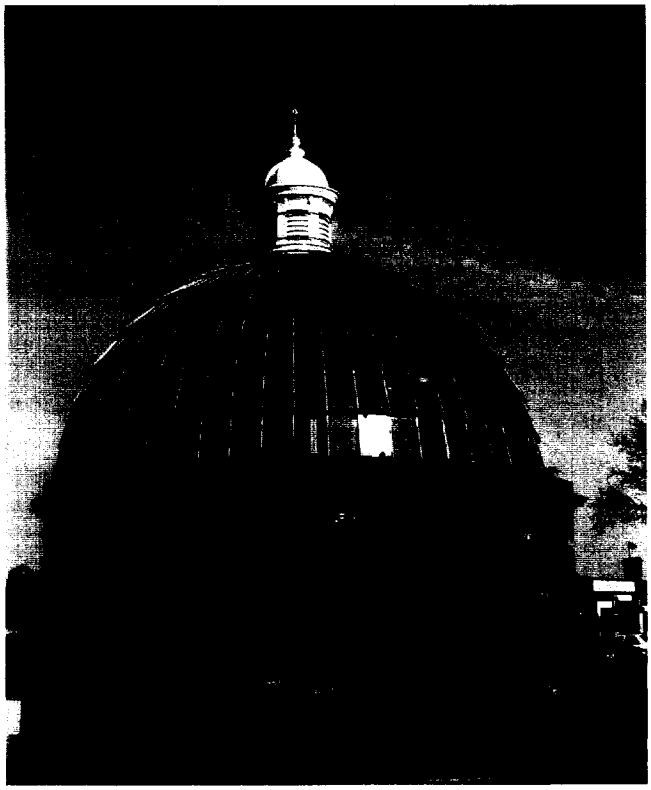
THE *CUTTY SARK*, Cutty Sark Gardens
1869



Tea-clipper built by Messrs Scott and Linton of Dumbarton, designed specifically for the China tea trade but launched in November 1869, the year in which the opening of the Suez Canal made the China trade uneconomical for sailing vessels. After 1877, she was transferred to the Australian wool run. Fastest ship of her time. In 1954, she was brought to her present berth in a special dry dock where she has been restored and is now maintained as a museum.

Use: museum
Owner: the Maritime Trust
Public access: normal opening times
Listed grade I

FOOT TUNNEL ENTRANCE
Cutty Sark Gardens
1902 by the London County Council



Circular red brick building with domed glass roof, double entrance with moulded architraves and plaque above. Plain tile interior and mahogany panelled lift.

Use: entrance to pedestrian tunnel
Owner: London Borough Greenwich
Public access: at all times
Listed grade II

GENERAL VIEW OF PARK VISTA



The houses of Park Vista are largely on the north side of the street, overlooking the park. Perhaps the finest group is Hamilton House and Park Place (Nos 15, 16, 17 and 18) which date from the late eighteenth century. Nos. 1-12 also form a handsome terrace of the early nineteenth century.

Use: residential
Ownership: privately owned
Public access: view from street only
Listed grade II

St Alfege's Vicarage, on the north side of Park Vista, has a stuccoed rusticated elevation. Much of this building dates from *c* 1800, but the building incorporates part of Henry VIII's Palace of Placentia

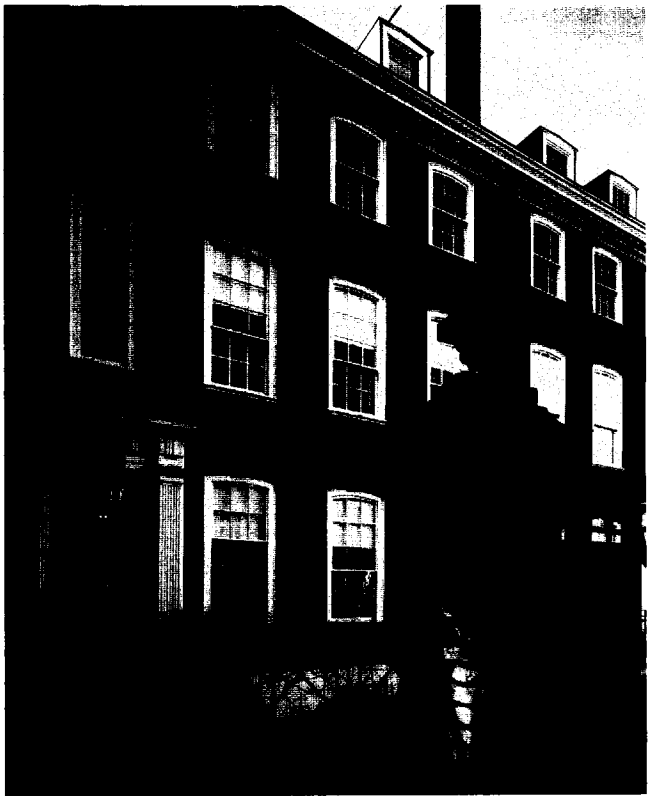
Use: residential
Ownership: Church of England
Public access: view from street only
Listed grade II

GENERAL VIEW OF CROOMS HILL



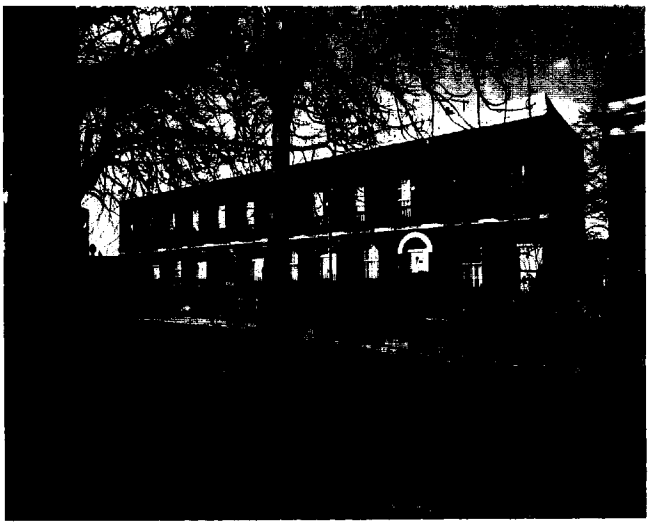
Crooms Hill runs along the western boundary of Greenwich Park, from the urban terraces at the bottom of the hill near the town centre to the detached mansions at the top of the hill near Blackheath. It is described by Pevsner as 'the pride of domestic architecture in Greenwich'. The oldest buildings in the street appear to date from the mid-seventeenth century, although some may be more ancient behind the facades. No. 12 contains the Fan Museum.

THE FAN MUSEUM



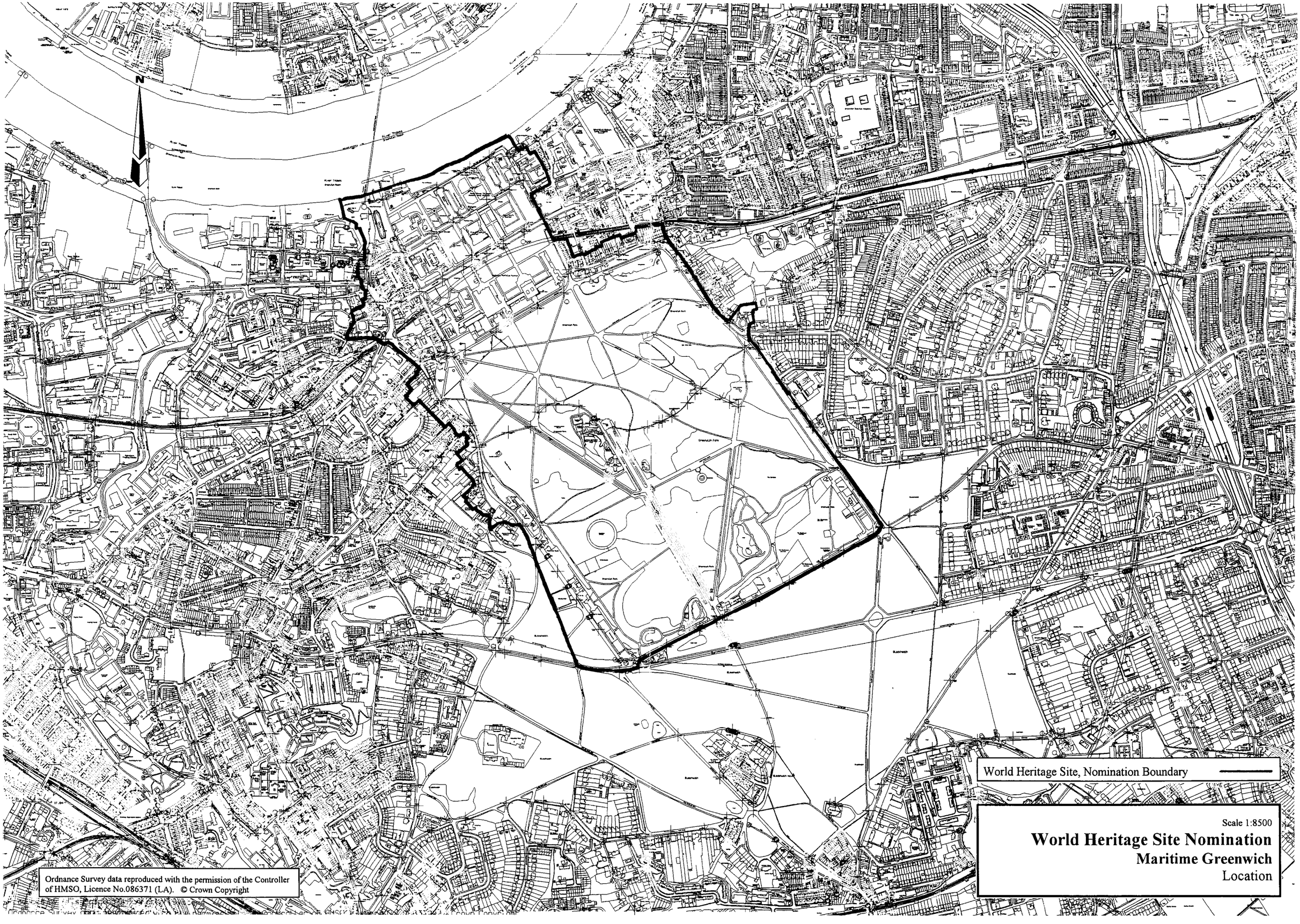
Use: museum
Ownership: private
Public access: 11-5, Wed-Sat; 2-5, Tues and Sun
Listed grade II*

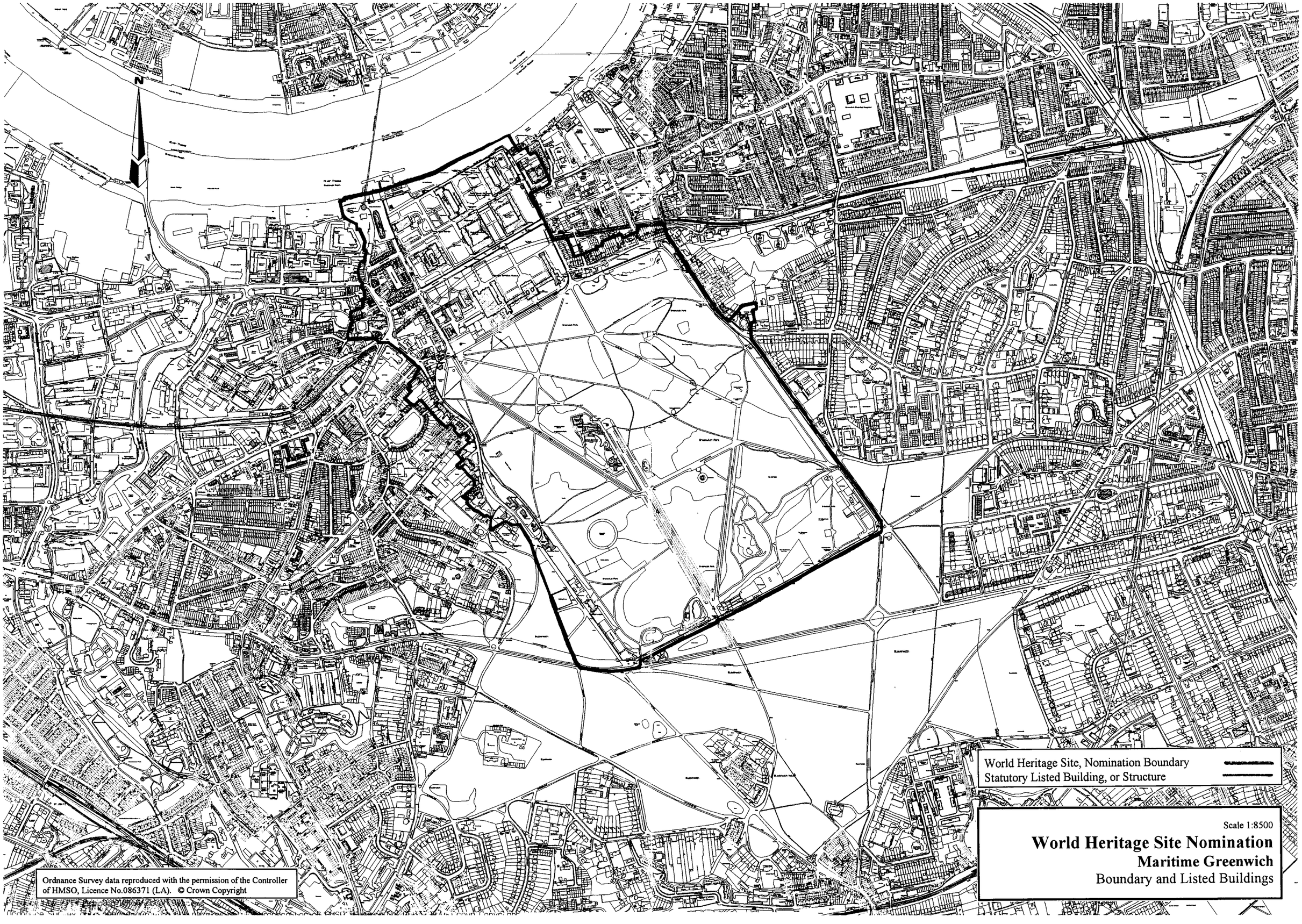
GENERAL VIEW OF ST ALFEGE PASSAGE



St Alfege Passage is a fine Georgian-style terrace built 1844-51.

Use: residential
Owner: privately owned
Public access: view from street only
Listed grade II


N
World Heritage Site, Nomination Boundary
Scale 1:8500
World Heritage Site Nomination
Maritime Greenwich
Location
Ordnance Survey data reproduced with the permission of the Controller of HMSO, Licence No.086371 (LA). © Crown Copyright


N
World Heritage Site, Nomination Boundary
Statutory Listed Building, or Structure
Scale 1:8500
World Heritage Site Nomination
Maritime Greenwich
Boundary and Listed Buildings
Ordnance Survey data reproduced with the permission of the Controller of HMSO, Licence No.086371 (LA). © Crown Copyright

N

World Heritage Site, Nomination Boundary
Historic Landscape
Buffer Zone

Scale 1:8500

World Heritage Site Nomination

Maritime Greenwich

Buffer Zones and zones of legal protection

Ordnance Survey data reproduced with the permission of the Controller of HMSO, Licence No.086371 (LA). © Crown Copyright

WORLD HERITAGE LIST

Maritime Greenwich (UK)

No 795

Identification

Nomination	Maritime Greenwich
Location	London Borough of Greenwich, England
State Party	United Kingdom
Date	11 July 1996

Justification by State Party

The Renaissance and Baroque compositions of the Queen's House and the Royal Naval College represent masterpieces of human creative genius.

Criterion i

These buildings and their park setting had a seminal impact on developments in architecture and landscape design in Britain.

Criterion iv

The cultural, architectural, maritime, and scientific developments embodied in these buildings together form an ensemble of outstanding universal significance.

Criterion vi

Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, Maritime Greenwich constitutes both a *group of buildings* and a *site*. It may also be considered to be a *cultural landscape* as defined in paragraph 39(i) of the *Operational Guidelines* (1997).

History and Description

History

Greenwich has been favoured by humankind since the Bronze Age at least, as demonstrated by the burial mounds and the large 1st-4th century AD Roman villa that have been discovered in the modern Park.

It has long associations with royalty. In the 8th century it was owned by Ethelrada, niece of Alfred the Great. In the 15th century the estate was the property of Duke Humphrey, uncle of Henry VI, and it was first developed as a royal residence when that king and his wife, Margaret of Anjou, built the Palace of Placentia, where the Tudor monarchs Henry VIII, Mary I, and Elizabeth were all born. James I of England and VI of Scotland settled the palace upon his wife, Anne of Denmark, who in 1616 commissioned the building of the Queen's House from Inigo Jones, Surveyor of the King's Works. The project was suspended when the queen's health failed the following year (she died in 1618), but Jones resumed work for Henrietta Maria, wife of Charles I, around 1630. It was completed just before the outbreak of the Civil War in 1640.

During the Interregnum, Parliament used the palace as a biscuit factory, and also kept Dutch prisoners there, so it was in a sadly deteriorated condition when the monarchy was restored. Charles II commissioned André Le Nôtre to design the park (although the eventual layout probably owes more to Sir William Boreman). He also commissioned a new palace from John Webb. Part of Placentia was demolished in 1664 to make way for a wing of the new palace.

With the accession of William II and Mary II as joint monarchs in 1688 the days of Greenwich as a royal residence ended, because its situation was inimical to the king's asthma. However, in 1692 the queen ordered that building of the palace should continue, but in a new form, as a hospital for retired seamen. The master plan was devised by Sir Christopher Wren, assisted by his pupil Nicholas Hawksmoor. The complex took many years to complete, and was to involve the services of other leading architects, including Colen Campbell, Thomas Ripley, James "Athenian" Stuart, and John Yenn.

In 1807 the Queen's House became a school for young seamen, with the addition of long colonnades and wings, the work of Daniel Asher Alexander.

During the 17th century study of the role of astronomy in navigation developed rapidly, and in 1675 Wren and the scientist Robert Hooke designed and built the turreted Royal Observatory on the bluff overlooking the old palace for John Flamsteed, the first English Astronomer Royal. Greenwich established its pre-eminence in this field and it was here that in 1884 the Greenwich Meridian and Greenwich Mean Time were adopted as world standards for the measurement of space and time.

In the 18th century the little town of Greenwich attracted aristocrats and merchants, who built villas there, some of which survive (the most important is probably the Ranger's House). Although the departure of the royal court and the rise of dockyard-related industries robbed the town of its fashionable character, it remained prosperous, favoured in particular by sea captains, naval officers, and merchants. Its earlier timber-framed houses were

gradually replaced during the 18th and 19th centuries by two- and three-storeyed brick terraces.

Since 1937 the Queens' House and its associated buildings have housed the National Maritime Museum. The Royal Naval College has been located in the former Royal Naval Hospital since 1873. It will be vacating the buildings during 1997; at the time of writing this evaluation the future tenants have not been decided, but there are strong indications that the buildings will be shared by the Museum and the new University of Greenwich.

Description

The focus of the Greenwich ensemble is the *Queen's House*, the work of Inigo Jones and the first true Renaissance building in Britain - a striking departure from the architectural forms that preceded it. It was inspired by the Medici villa at Poggio a Caiano, which Jones had seen during his studies in Italy. Its cubic galleried hall, tulip staircase, and loggia overlooking the park are in the finest Palladian manner, combining classical proportion and simplicity. It was to be the direct inspiration for classical houses and villas all over Britain in the two centuries that followed its construction.

When the Queen's House was adapted in 1807 for use as the Royal Hospital School, it was linked by means of large Tuscan colonnades to wings on either side, in the Palladian tradition. A westward extension of 1873-74 is the Neptune Hall, with a powerfully articulated Doric frontispiece to the south.

The *Royal Naval College*, the most outstanding group of Baroque buildings in Britain, is also the most complex of Christopher Wren's architectural projects. The four main components, aligned on the Queen's House, are arranged symmetrically alongside the Thames.

The oldest is the King Charles Building, begun in 1664 by John Webb as the first element of a planned royal palace, but not completed until 1694, when the project for the Royal Naval Hospital was launched. It is a monumental two-storey structure with three-storey pavilions at each end. Facing the King Charles Building and complementing it is the Queen Anne Building, begun in 1698 by Wren to mirror Webb's but not completed until 1742. The undercroft of the former royal palace survives in the basement.

Behind these two buildings are the two remaining elements of Wren's plan, each surmounted by a massive dome: these frame the Queen's House when viewed from the river. The King William Building was begun by Wren and completed by his brilliant assistant, Hawksmoor. It is especially renowned for its monumental Painted Hall, with an exceptional Baroque decorative ceiling, the work of Sir James Thornhill. The last element in Wren's plan to be completed was the Queen Mary Building, designed by Thomas Ripley and built in 1735-50. The original chapel was destroyed by fire in 1779 and replaced by a magnificent neo-classical structure, designed by William Newton and James Stuart.

Among the other buildings that make up the Royal Naval College, mention should be made of the Trafalgar Quarters, a colonnaded brick structure built in 1813 as living accommodation for the officers of the Royal Hospital.

Greenwich Royal Park is formal in plan, arranged symmetrically on either side of its main north-south axis, which is aligned on the Queen's House. However, this is not apparent, since the land surface is irregular and so it gives the impression of an English landscape park. The original planting was largely of sweet chestnuts and elms. Some ancient chestnut trees survive, but the latter have fallen victim to Dutch elm disease and have been replaced with limes and planes. However, the lines of the avenues have been maintained.

The *Old Royal Observatory* is sited on the brow of Greenwich Hill and dominates the landscape. At its core is Flamsteed House, a multi-functional building, the ground floor of which served as the residence of the Astronomer Royal. Above is an octagonal room which was used by the Royal Society for meetings and dinners. This is surmounted by the famous time-ball, which indicates Greenwich Mean Time daily at 13.00. Flamsteed's observatory was little more than a hut on the south side of his house, but this developed progressively from 1720 onwards into the present Meridian Building. This houses Airy's Transit Circle and its tower is surmounted by a dome for a refracting telescope. Adjacent is the former New Physical Observatory (1890-99), which is cruciform in plan and crowned by a terracotta dome.

The nominated area also includes a number of handsome private houses of the 17th-19th centuries. On the eastern side of the Park is Vanbrugh Castle, the home of Sir John Vanbrugh, the architect of Blenheim Palace. It is built consciously in medieval style. The original phase has three storeys and basement with two battlemented angle towers and a central round tower projecting from the main west front. The Ranger's House, built in 1700-20, is a handsome seven-bayed building in red brick, with a tripartite frontispiece and a doorway with Ionic columns. The Trafalgar Tavern fronting on the Thames is an elegant building in Regency style, with cast-iron balconies and canopied bow windows.

Part of the town of Greenwich is included in the nominated area, and here, too, there are several high-grade private houses and terraces. St Alfege's Church is one of the outstanding works of Nicholas Hawksmoor, built in 1711-14 to replace a collapsed medieval structure. It is a cruciform church in Portland stone with a west tower.Also within the nominated area is the *Cutty Sark*, a tea-clipper built in 1869 and the fastest ship in the world at that time. The vessel is berthed in a special dry-dock and maintained as a museum.

Management and Protection

Legal status

The nominated site is entirely located within Conservation Areas designated according to the

provisions of the Planning (Listed Buildings and Conservation Areas) Act 1990. In these, protection is exercised by the London Borough of Greenwich and monitored by English Heritage, the national agency for heritage protection and management in England (set up under the National Heritage Act 1983).

All the public monuments and most of the buildings in the town centre and around the park are protected by being included on the List of Buildings of Special Architectural or Historic Interest, established under the terms of the Historic Buildings and Ancient Monuments Act 1953. Authorization must be obtained for any works that affect the exteriors (and in certain cases the interiors also) of these properties.

The Royal Park is registered as a Grade I landscape in the English Heritage Register of Parks and Gardens of Special Historic Interest. It contains a number of archaeological sites, including a group of Bronze Age burial mounds, and these are protected as ancient monuments (as defined in the Ancient Monuments and Archaeological Areas Act 1979), the control of which (but not their management) is vested in English Heritage.

The view from the Park over the buildings of the Museum and College towards St Paul's Cathedral in the City of London is protected as a Strategic View, monitored by the relevant intermediate local administrations.

There are more than a hundred private owners of properties within the nominated area. The public monuments and the Royal Park are owned directly by the Crown.

Management

All the buildings are currently in use, or under active consideration for re-use. The Park is managed by the Royal Parks Agency on behalf of the central government. The National Maritime Museum is administered by Trustees nominated by the central government.

The freeholds of the Royal Naval College and certain other properties in Greenwich are owned by the Greenwich Hospital Trust, a Crown Charity established in 1694. It is currently responsible for the management of the site of the College and its buildings.

The London Borough of Greenwich has the statutory duty of monitoring development within the designated Conservation Areas. Its 1994 Unitary Development Plan recognizes the necessity for maintaining the character of the town's historic heritage. Working with the Greenwich Waterfront Development Partnership, the local regeneration agency which brings together community, business, and local and central government interests to attract public- and private-sector funding to the area, the London Borough prepared in 1994 and is currently implementing an Action Plan for the town centre.

Substantial financial resources are made available to Maritime Greenwich by central government. In the fiscal year 1996/1997 around £2 million (c US$3 million) is currently being allocated for maintenance and other projects at the Royal Naval College, £10.5 million (c US$15 million) to the National Maritime Museum, and £1.6 million (c US$2.4 million) to the Royal Park.

The area nominated for inscription on the World Heritage List is a logical one and can be managed effectively using the various forms of statutory control at the disposal of national and local agencies. The proposed buffer zone is an effective one, covered by Conservation Area constraints. It includes a small area on the opposite (northern) bank of the Thames, sited on the main axis running down the main avenue of the Royal Park through the Queen's House and the central axis of the Royal Naval College group.

Conservation and Authenticity

Conservation history

The public buildings (Royal Naval College, National Maritime Museum, Observatory, etc) and the Royal Park have been the object of systematic conservation and maintenance for more than a century by various government departments and agencies.

The privately owned buildings have been subjected to regular monitoring for many decades, first by the Historic Buildings Division of the now defunct Greater London Council (formerly the London County Council), and subsequently by English Heritage. Listing as Buildings of Historic or Architectural Interest and Conservation Area status has made it possible the owners of such properties to benefit from grant-aid from central and local government in recent decades. Rigorous control is exercised over the application of such funding so as to ensure that the nature and quality of conservation interventions are in conformity with current best practice.

Authenticity

The ensemble of buildings and landscape that constitutes this nominated site has preserved a remarkably high degree of authenticity in every sense of the term.

Evaluation

Action by ICOMOS

An ICOMOS expert mission visited Greenwich in January 1997. The ICOMOS International Committee on Historic Gardens and Sites and a distinguished French architectural historian specializing in this period were also consulted.

Qualities

Maritime Greenwich is a unique ensemble of buildings and landscape of exceptional artistic value, the work of a number of outstanding architects and designers. The unquestioned value of the major architectural works is supported and enhanced by a series of smaller buildings that give the ensemble a special character, and this, too, is heightened by the site itself, which reflects a understanding of the

relationship between culture and nature over several centuries. At the same time, it is of considerable scientific significance by virtue of the contributions to astronomy and to navigation made by the Royal Observatory and by the Royal Naval College. The buildings in the town and around the Park reflect the domestic side of the society that produced the public masterpieces.

Comparative analysis

It is impossible to identify any monumental and artistic complex with which Maritime Greenwich might be compared.

ICOMOS recommendations for future action

ICOMOS is especially concerned about the future use of the Royal Naval College complex (see "History" above). The current position is that the UK Ministry of Defence has set up the Greenwich Foundation, which will take responsibility for the College when it ceases to be a Defence Establishment. Its chairman is Sir Angus Stirling, lately Director General of the National Trust. This is a charitable company whose terms of reference are "to preserve for the benefit of the nation the Royal Naval College site, buildings, and monuments as being of historical, architectural, and artistic importance (including their immediate environment) and to educate the public thereon." It will be working closely with the Greenwich Hospital Trust, as freeholders, and the Royal Navy, to ensure a smooth handover, starting at the end of 1997 and expected to be completed in summer 1999.

It is therefore recommended that the World Heritage Committee should express to the State Party its concern that this important cultural complex should pass to institutions that are appropriate to its nature and setting.

ICOMOS is also surprised that there is no overall management plan for the entire site. This is urgently needed, giving special attention to the severe problem of traffic passing through the site and taking account of the study of the Park carried out by the Royal Parks Review Group. There should also be decisive action regarding certain more recent intrusions, such as the tennis court in the Royal Naval College and some ancillary structures in the National Maritime Museum. It should also incorporate the results of a detailed analysis of the Park and its requirements.

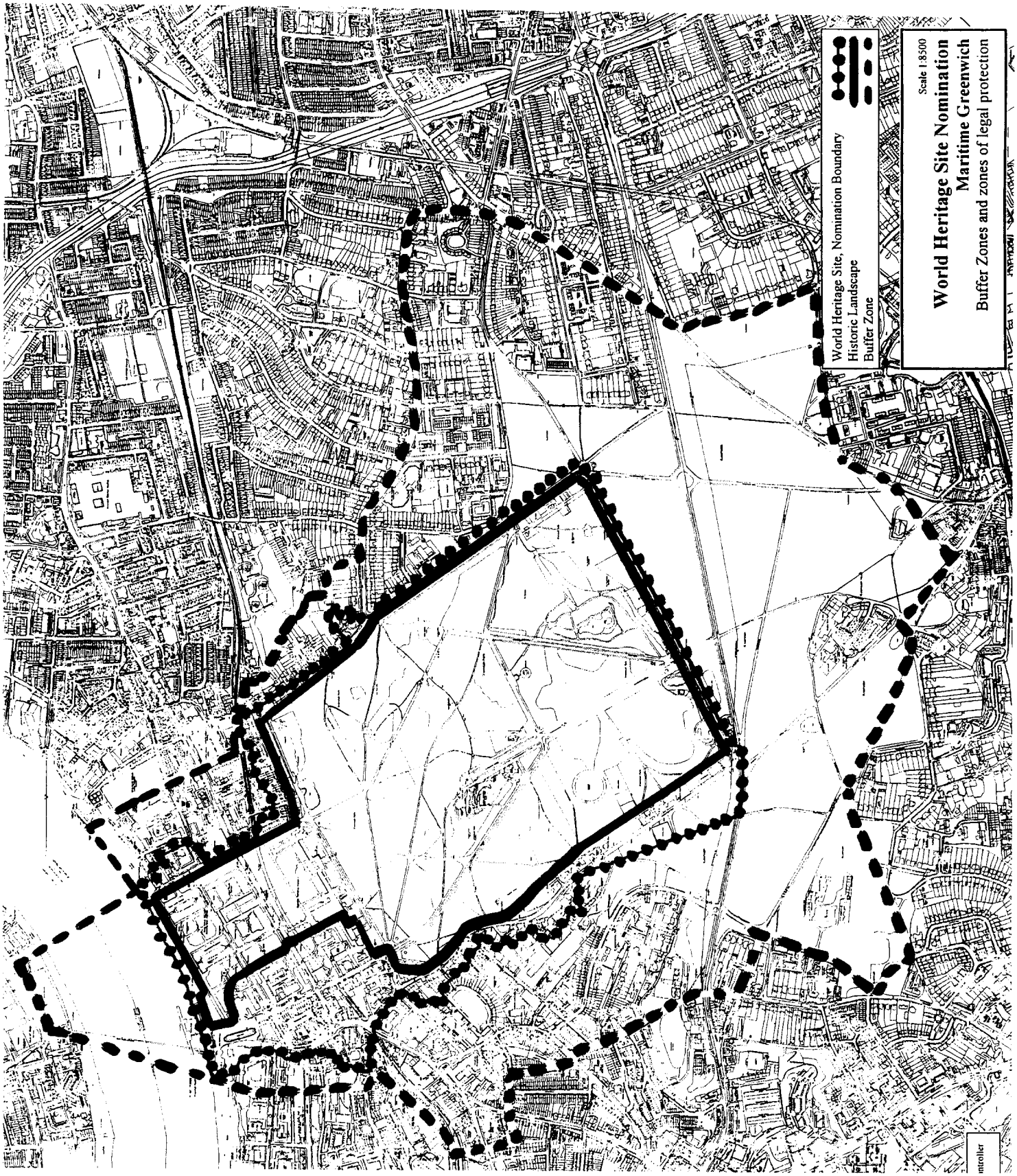
The State Party has informed ICOMOS that a working group has been set up to prepare an overall management plan for the nominated property.

Recommendation

That this property be inscribed on the World Heritage List on the basis of ***criteria i, ii, iv, and vi***:

> The public and private buildings and the Royal Park at Greenwich form an exceptional ensemble that bears witness to human artistic and scientific endeavour of the highest quality, to European architecture at an important stage of its evolution, and to the creation of a landscape that integrates nature and culture in a harmonious whole.

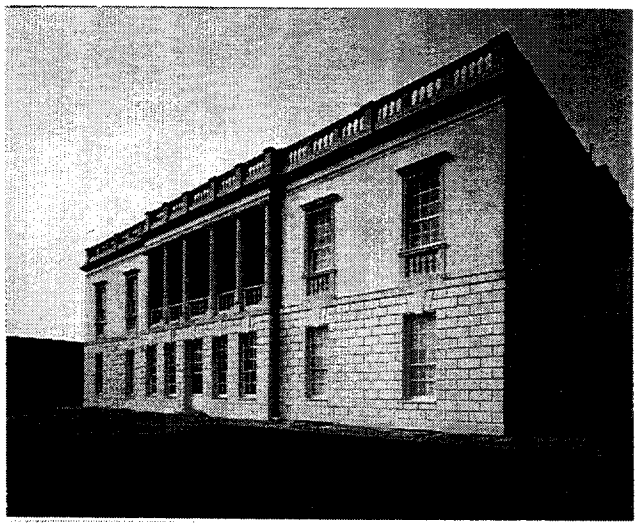
ICOMOS, September 1997



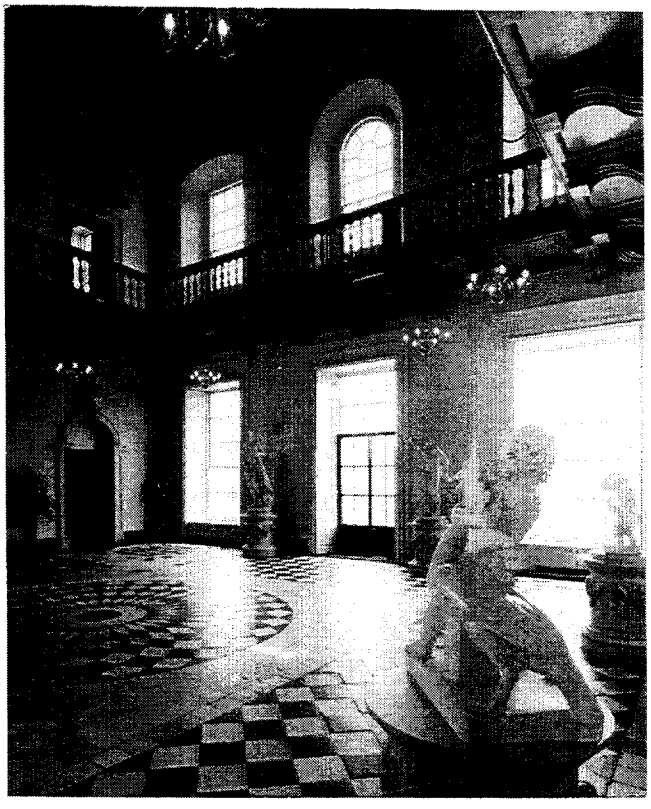
Greenwich :
Plan indiquant la zone proposée pour inscription, désignée paysage historique et la zone tampon /
Map showing nominated area, designated historic landscape, and buffer zone



Greenwich :
Le pavillon du roi Guillaume, Royal Naval College /
The King William Building, Royal Naval College

a. 

Greenwich :
Queen's House : a. extérieur, b. vestibule /
Queen's House : a. exterior, b. entrance hall /



b.



Greenwich :
Observatoire royal /
The Royal Observatory

LISTE DU PATRIMOINE MONDIAL

Maritime Greenwich (Royaume-Uni)

N° 795

Identification

Bien proposé	Maritime Greenwich
Lieu	London Borough de Greenwich, Angleterre
Etat Partie	Royaume-Uni
Date	11 juillet 1996

Justification émanant de l'Etat Partie

Les compositions de styles baroque et Renaissance de Queen's House et du Royal Naval College constituent des chefs d'oeuvre issus du génie créateur humain.

Critère i

Ces édifices et l'agencement de leur parc eurent en Grande-Bretagne un impact important sur les réalisations en matière d'architecture et de composition du paysage.

Critère iv

Dans les domaines culturel, architectural, maritime et scientifique, les développements que symbolisent globalement ces édifices forment un ensemble d'une importance universelle exceptionnelle.

Critère vi

Catégorie de bien

En termes de catégories de biens, telles qu'elles sont définies à l'article premier de la Convention du Patrimoine mondial de 1972, Maritime Greenwich est à la fois *un ensemble* et un *site*. On peut également le considérer comme un *paysage culturel* conformément à la définition du paragraphe 39(i) des *Orientations devant guider la mise en oeuvre de la Convention du Patrimoine mondial* (1997).

Histoire et description

Histoire

Greenwich a bénéficié des faveurs de l'humanité depuis au moins l'Age du bronze, ainsi que le prouvent les tumulus et l'imposante villa romaine des 1er et 4ème siècles ap. J.-C., découverts sur le site du parc moderne. Ce lieu entretient depuis longtemps des liens avec la royauté. Au 8ème siècle, Ethelrada, nièce d'Alfred le Grand, en est la propriétaire. Au 15ème siècle, la propriété passe aux mains du duc Humphrey, l'oncle d'Henri VI, et elle est d'abord aménagée pour servir de résidence royale. C'est à cette époque que le roi et son épouse, Marguerite d'Anjou, font édifier le palais de Placentia qui verra naître tous les monarques de la dynastie des Tudor : Henri VIII, Marie Ière et Elizabeth. Jacques Ier d'Angleterre et VI d'Ecosse lègue le palais à son épouse, Anne du Danemark qui, en 1616, commande la construction de *Queen's House* à Inigo Jones, Surintendant des Ouvrages royaux. L'année suivante, la reine tombe malade (elle mourra en 1618) et le projet est interrompu mais, vers 1630, Inigo Jones reprend ce travail pour le compte de Henriette-Marie, épouse de Charles Ier. Il sera achevé juste avant que n'éclate la Guerre Civile, en 1640.

Pendant l'interrègne, le Parlement transforme le palais en usine à biscuits et y retient également des prisonniers hollandais. Il sera donc fort endommagé lorsque la monarchie sera restaurée. Charles II charge André Le Nôtre de la conception du parc (bien que l'agencement final soit probablement davantage l'oeuvre de Sir William Boreman). Il commande également un nouveau palais à John Webb. En 1664, une partie du palais de Placentia est démolie pour laisser place à une aile du nouveau palais.

En 1688, avec l'accession de Guillaume II et Marie II en qualité de co-monarques, les jours de Greenwich en tant que résidence royale touchent à leur fin car le site ne convient pas au roi qui souffre d'asthme. Toutefois, en 1692, la reine ordonne de poursuivre la construction du palais, mais sous une forme nouvelle : un hôpital pour marins retraités. Le plan directeur est imaginé par Sir Christopher Wren, assisté de son élève Nicholas Hawksmoor. Plusieurs années seront nécessaires pour achever l'ensemble qui sollicitera les services d'autres architectes de talent, notamment Colen Campbell, Thomas Ripley, James « Athenian » Stuart et John Yenn.

En 1807, Queen's House devient une école pour jeunes marins et l'on y ajoute de longues colonnades ainsi que des ailes, oeuvres de Daniel Asher Alexander.

Au 17ème siècle, l'étude du rôle de l'astronomie en navigation fait une rapide percée, et en 1675, Wren et le scientifique Robert Hooke conçoivent et construisent l'Observatoire royal à tourelles, sur le promontoire surplombant l'ancien palais. Il est édifié pour John Flamsteed, premier astronome royal anglais. Greenwich va marquer sa prédominance dans ce domaine et c'est ici qu'en 1884, le méridien de Greenwich et le temps moyen de Greenwich seront adoptés en tant que normes internationales pour la mesure du temps et de l'espace.

Au 18ème siècle, la petite ville de Greenwich attire aristocrates et marchands : ils y font bâtir des villas dont certaines existent encore (la plus importante étant probablement « the Ranger's House »). Bien

que le départ de la cour royale et l'émergence d'industries liées aux constructions navales retirent à la ville son caractère chic, celle-ci demeure prospère, en particulier grâce aux capitaines de bateaux, aux officiers de la marine et aux marchands. Aux 18ème et 19ème siècles, ses anciennes maisons à colombages seront peu à peu remplacées par des rangées de maisons en briques, à deux et trois étages.

Depuis 1937, Queen's House et les bâtiments qui y sont associés abritent le National Maritime Museum. Depuis 1873, le Royal Naval College se trouve dans le premier hôpital naval royal, lieux qu'il doit quitter dans le courant de l'année 1997. Au moment de la rédaction de cette évaluation, aucune décision n'a été prise au sujet des futurs locataires. Cependant, il y a de fortes chances pour que le Musée et la nouvelle Université de Greenwich se partagent l'occupation des lieux.

Description

Le point central de l'ensemble de Greenwich est *Queen's House* : oeuvre d'Inigo Jones et premier édifice de style véritablement Renaissance en Angleterre, une rupture frappante par rapport aux courants architecturaux qui l'ont précédé. L'édifice fut inspiré par la villa des Médicis de Poggio a Caiano que Jones avait visitée lors de ses études en Italie. Son hall cubique agrémenté de galeries, l'escalier en forme de tulipe et la loggia dominant le parc sont empreints du style palladien le plus raffiné, associant classicisme des dimensions et simplicité. Queen's House devait ensuite inspirer directement les demeures et villas traditionnelles qui virent le jour dans toute l'Angleterre au cours des deux siècles suivant son édification.

Lorsque Queen's House est aménagé en 1807 pour servir d'école de l'hôpital royal, on le relie par de larges colonnades toscanes à des ailes latérales dans la tradition palladienne. L'extension que constitue le Neptune Hall voit le jour à l'ouest entre 1873 et 1874, avec un frontispice dorique fortement orienté vers le sud.

Le *Royal Naval College* est le groupe d'édifices de style baroque le plus remarquable de toute l'Angleterre. C'est également l'ensemble le plus complexe des projets architecturaux de Christopher Wren. Les quatre principaux éléments, alignés le long de Queen's House, sont harmonieusement agencés le long de la Tamise.

Le plus ancien est le King Charles'House dont la construction fut engagée en 1664 par John Webb au titre du premier élément faisant partie du projet de palais royal. Il ne fut pas achevé avant 1694, époque du lancement du projet de l'hôpital naval royal. Il s'agit d'une structure monumentale à deux étages avec, à chaque extrémité, des pavillons à trois niveaux. Face au King Charles'House, et venant le compléter, se trouve le pavillon de la reine Anne ; celui-ci fut engagé par Wren en 1698 pour servir de miroir à l'oeuvre de Webb mais il ne fut pas achevé avant 1742. On trouve encore au sous-sol la crypte de l'ancien palais royal.

Derrière ces deux édifices, se trouvent les deux éléments restants du projet de Wren, chacun surmonté d'un gigantesque dôme servant de cadre à Queen's House lorsqu'on contemple l'édifice depuis la rivière. Le pavillon du roi Guillaume fut commencé par Wren et achevé par son brillant assistant Hawksmoor. Il est particulièrement célèbre pour son Painted Hall (salle peinte) monumental, doté d'un remarquable plafond décoratif baroque, oeuvre de Sir James Thornhill. Le dernier élément du projet de Wren à avoir été achevé est le pavillon de la reine Marie, conçu par Thomas Ripley et construit entre 1735 et 1750. La chapelle d'origine sera détruite dans un incendie en 1779 et remplacée par une magnifique structure néoclassique conçue par William Newton et James Stuart.

Parmi les autres édifices constituant le Royal Naval College, il convient de mentionner Trafalgar Quarters, un bâtiment en briques à colonnades construit en 1813 pour loger les officiers de l'hôpital royal.

L'agencement du *parc royal de Greenwich* suit un plan régulier, avec une disposition symétrique de chaque côté de son axe principal nord-sud, lequel est aligné sur Queen's House. Cependant, cette caractéristique n'est pas flagrante en raison de l'irrégularité du terrain qui donne l'impression d'un parc paysagé à l'anglaise. A l'origine, on y planta nombre de marronniers et d'ormes. Certains marronniers séculaires subsistent mais les ormes ont été terrassés par la maladie de l'orme hollandais et ont été remplacés par des tilleuls et des platanes. On a néanmoins conservé la succession d'allées bordées d'arbres.

L'*ancien Observatoire royal* est situé au sommet de la colline de Greenwich et domine le paysage. Son centre abrite Flamsteed House, édifice plurifonctionnel dont le rez-de-chaussée servait de résidence à l'astronome royal. On trouve au-dessus une salle octogonale qui était utilisée par la Royal Society pour des réunions et des dîners. Elle est surmontée du célèbre globe horaire qui, chaque jour à 13h00, indique l'heure du méridien de Greenwich. L'observatoire de Flamsteed, initialement une simple cabane jouxtant le côté sud de sa maison, ne cesse d'évoluer à partir de 1720 pour devenir l'édifice actuel du méridien. Ce dernier abrite l'Airy's Transit Circle et sa tour est surmontée d'un dôme destinée à abriter la lunette d'approche. Tout à côté se trouve le nouvel Observatoire physique (1890-1899) bâti selon un plan cruciforme et surmonté d'un dôme en terre cuite.

La zone proposée pour inscription comprend également plusieurs jolies demeures privées des 17ème et 19ème siècles. A l'est du parc, on peut contempler le château de Vanbrugh, résidence de Sir John Vanbrugh, l'architecte du Palais de Blenheim. Il est délibérément bâti dans le style médiéval. A l'origine, cet édifice comptait trois

étages et un sous-sol que complétaient deux tours d'angle à créneaux ainsi qu'une tour ronde au centre, se projetant à partir de la face ouest principale. Construit entre 1700 et 1720, Ranger's House est un superbe édifice en briques rouges percé de sept baies, avec un frontispice tripartite et une porte ornée de deux colonnes ioniques. Face à la Tamise, Trafalgar Tavern est une élégante construction de style régence, avec des balcons en fonte et des bow-windows en forme de voûtes.

La zone proposée pour inscription englobe une partie de la ville de Greenwich où l'on dénombre à nouveau plusieurs demeures privées et groupes de maisons de grande qualité. L'église Saint-Alfege est l'une des oeuvres les plus remarquables de Nicholas Hawkmoor ; elle fut édifiée entre 1711 et 1714 pour remplacer une structure médiévale qui s'était écroulée. Il s'agit d'une église cruciforme en pierre de Portland, flanquée d'une tour à l'ouest.

Dans la zone proposée pour inscription, se trouve également le *Cutty Sark*, un clipper destiné au transport du thé dont la constuction date de 1869, et le voilier le plus rapide du monde à cette époque. Ce navire est amarré dans une cale spéciale de radoub et fait office de musée.

Gestion et Protection

Statut juridique

Le site proposé pour inscription est entièrement situé à l'intérieur des Zones de conservation classées conformément aux dispositions de la Loi sur l'Aménagement de 1990 (Edifices Classés et Zones de conservation). Dans ces dernières, la protection est assurée par le London Borough de Greenwich et supervisée par le Patrimoine Anglais (English Heritage), organisme national pour la protection et la gestion du patrimoine en Angleterre (mis en place dans le cadre de la Loi sur le Patrimoine national de 1983).

L'ensemble des monuments publics et la plupart des édifices du centre ville et avoisinant le parc sont protégés du fait qu'ils figurent sur la Liste des Edifices d'Intérêt architectural ou historique Spécial, instaurée d'après les modalités de la Loi de 1953 sur les Edifices historiques et les Monuments anciens. Une autorisation doit être obtenue pour effectuer tous les travaux susceptibles d'affecter les extérieurs (et dans certains cas les intérieurs également) de ces biens.

Le parc royal est classé paysage de Niveau I au Registre du Patrimoine anglais des Parcs et Jardins d'Intérêt historique spécial. Il comprend plusieurs sites archéologiques, notamment un ensemble de tumulus de l'Age du bronze, lesquels sont protégés en tant que monuments anciens (conformément à la Loi de 1979 sur les Monuments anciens et les Zones archéologiques) et leur contrôle (mais non leur gestion) incombe au Patrimoine Anglais.

La vue que l'on a du Parc sur les édifices du Musée et du Collège, en direction de la cathédrale Saint-Paul de la City de Londres, est protégée en tant que Vue stratégique et placée sous le contrôle des administrations locales intermédiaires concernées.

Plus d'une centaine de propriétaires privés détiennent les biens qui se trouvent dans la zone proposée pour inscription. Les monuments publics et le parc royal sont la propriété directe de la Couronne.

Gestion

Tous les édifices sont actuellement utilisés ou font l'objet d'une étude active en vue de leur réutilisation. Le parc est géré par l'Administration des Parcs royaux, pour le compte du gouvernement central. Le National Maritime Museum est géré par des administrateurs désignés par le gouvernement central.

Les propriétés foncières libres du Royal Naval College et certains autres biens de Greenwich appartiennent au Greenwich Hospital Trust, oeuvre de bienfaisance de la Couronne fondée en 1694. Elle est actuellement responsable de la gestion du site du Collège et de ses édifices.

Le London Borough de Greenwich a le devoir statutaire de superviser les développements survenant dans les Zones de conservation classées. Son Plan de Développement Unitaire de 1994 reconnaît la nécessité de conserver le caractère du patrimoine historique de la ville. En collaboration avec l'Association pour le Développement des quais de Greenwich, organisme local de réhabilitation qui rassemble les intérêts du gouvernement central et les intérêts locaux ainsi que ceux de la communauté et des entreprises pour attirer dans cette zone des financements publics et privés, le Borough londonien a élaboré en 1994 et met actuellement en oeuvre un Plan d'Action pour le centre ville.

Le gouvernement central a mis à la disposition de Maritime Greenwich d'importants moyens financiers. Pour l'exercice 1996/1997, près de 2 millions de livres (environ 3 millions de dollars) sont actuellement affectés à l'entretien et à d'autres projets sur le Royal Naval College, 10,5 millions de £ (environ 15 millions de dollars) au Musée Maritime National et 1,6 million de £ (environ 2,4 millions de dollars) au parc royal.

La zone proposée pour inscription sur la Liste du Patrimoine mondial est un site logique pouvant faire l'objet d'une gestion efficace grâce aux diverses formes de contrôle réglementaire dont disposent les organismes locaux et nationaux. La zone tampon proposée est efficace et elle est garantie par les contraintes inhérentes à la Zone de conservation. Elle comprend un petit secteur sur la rive (nord) opposée de la Tamise situé dans l'axe principal qui traverse Queen's House par l'allée principale du parc royal, et dans l'axe central de l'ensemble composant le Royal Naval College.

Conservation et Authenticité

Historique de la conservation

Les édifices publics (Royal Naval College, National Maritime Museum, Observatoire, etc.) et le parc royal font l'objet de travaux de conservation et d'entretien méthodiques depuis plus d'un siècle, à l'initiative de divers ministères et organismes gouvernementaux.

Depuis de nombreuses décennies, les édifices privés sont soumis à une surveillance régulière, exercée en premier lieu par le Département des Edifices historiques du Conseil supérieur de Londres (ex-Conseil du Comté de Londres) puis par le Patrimoine Anglais. Le classement de ces biens en tant qu'Edifices d'Intérêt historique et architectural et Zone de conservation a permis à leurs propriétaires de bénéficier, au cours de ces dernières décennies, de subventions en provenance des gouvernements local et central. Un contrôle strict régit l'application de ces financements afin de garantir que la nature et la qualité des interventions liées à la conservation sont conformes aux meilleures pratiques actuelles.

Authenticité

L'ensemble des édifices et du paysage constituant le site proposé pour inscription a conservé un degré d'authenticité remarquablement élevé, dans tous les sens du terme.

Evaluation

Action de l'ICOMOS

Une mission d'expert de l'ICOMOS s'est rendue à Greenwich en janvier 1997. Le Comité International de l'ICOMOS sur les Jardins et Sites Historiques et un éminent historien français de l'architecture spécialisé dans cette période ont également été consultés.

Caractéristiques

Maritime Greenwich est un ensemble unique d'édifices et de paysage d'une valeur artistique exceptionnelle qui est l'oeuvre de plusieurs architectes et créateurs remarquables. La valeur incontestée des principaux ouvrages architecturaux est étayée et renforcée par une série d'édifices de plus petite taille conférant à l'ensemble un caractère tout particulier. Celui-ci est également relevé par le site en tant que tel qui traduit la compréhension de l'interrelation entre culture et nature, pendant plusieurs siècles. De même, son importance scientifique est considérable du fait des contributions de l'Observatoire royal et du Royal Naval College à l'astronomie et à la navigation. Dans la ville même et à proximité du parc, les édifices sont le reflet de l'aspect domestique de la société qui a donné le jour à ces chefs-d'oeuvre publics.

Analyse comparative

Aucun complexe artistique ou monumental ne saurait être comparé avec Maritime Greenwich.

Recommandations de l'ICOMOS pour des actions futures

L'ICOMOS s'intéresse principalement à l'utilisation future du complexe du Royal Naval College (voir la section « Histoire » ci-dessus). Selon la situation actuelle, le Ministère de la Défense britannique a créé la Fondation de Greenwich qui assumera la responsabilité du Collège lorsqu'il cessera d'être un Etablissement de la Défense nationale. Son président est Sir Angus Stirling, ancien Directeur général du National Trust. Il s'agit d'un organisme caritatif dont les termes de référence sont « la conservation, dans l'intérêt de la nation, du site du Royal Naval College, des édifices et monuments reconnus d'importance historique, architecturale et artistique (y compris leur environnement immédiat), et la formation du public ». Il oeuvrera en étroite collaboration avec le Greenwich Hospital Trust, en tant que propriétaires fonciers libres, et avec la Royal Navy afin de garantir une passation de pouvoir en douceur débutant fin 1997 et devant s'achever pour l'été 1999.

Il est donc recommandé que le Comité du Patrimoine mondial exprime à l'Etat Partie sa préoccupation que cet important complexe culturel soit transmis à des institutions en adéquation avec sa nature et son implantation.

L'ICOMOS s'étonne également qu'aucun plan global de gestion ne soit prévu pour l'ensemble du site. Il s'agit d'un besoin urgent car il est nécessaire d'accorder une attention particulière au grave problème de la circulation automobile traversant ce site et de prendre en compte l'étude du parc réalisée par le Groupe d'étude des parcs royaux. Il convient également d'agir de façon décisive à l'égard de certaines intrusions plus récentes, telles que le court de tennis du Royal Naval College et certaines structures annexes installées dans le National Maritime Museum. Il convient également d'intégrer les résultats d'une analyse approfondie du parc et de ses besoins.

L'Etat Partie a informé l'ICOMOS qu'un groupe de travail s'est constitué afin de préparer un plan de gestion global pour le bien proposé pour inscription.

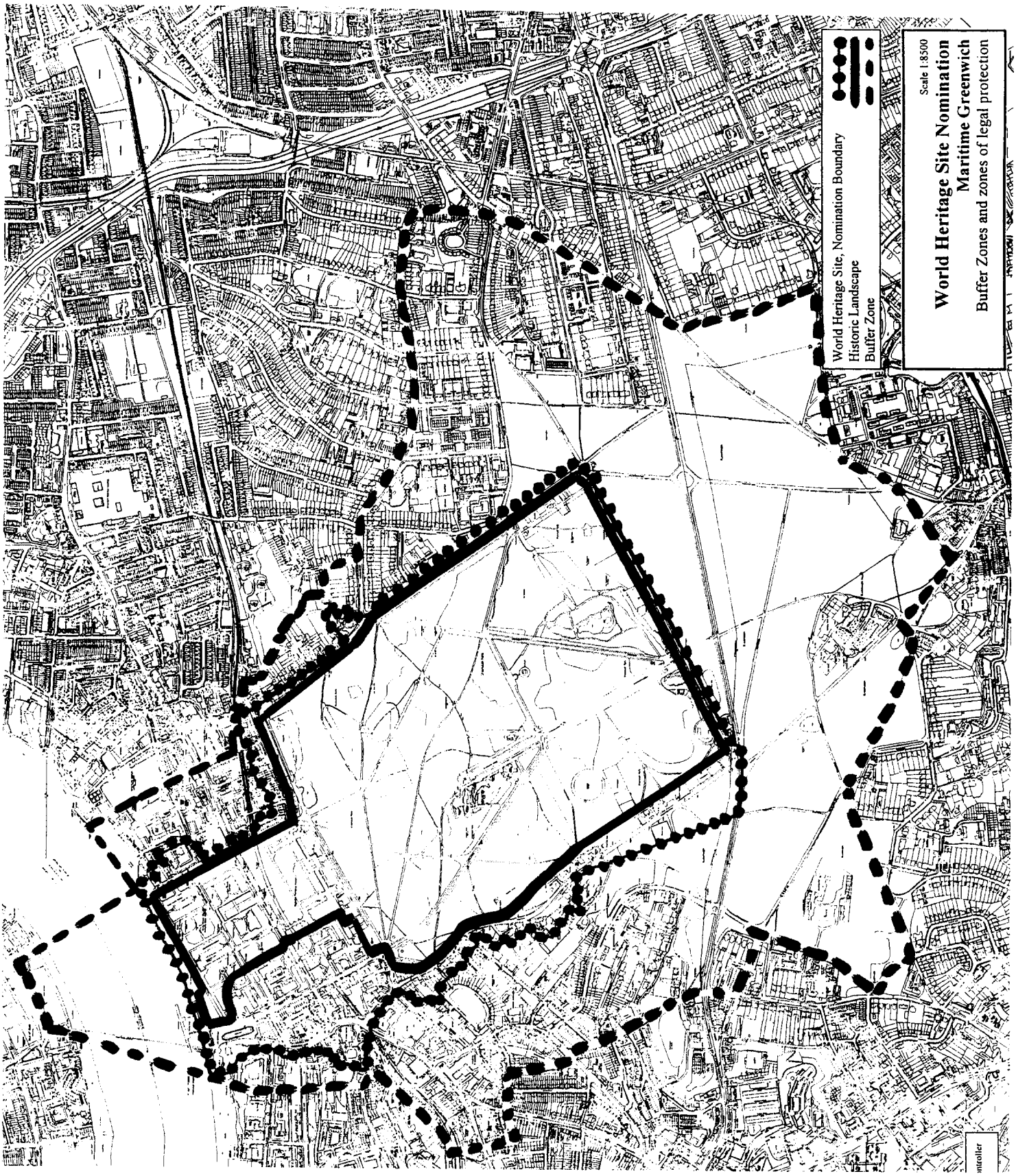
Recommandation

Que ce bien soit inscrit sur la Liste du Patrimoine mondial sur la base des ***critères i, ii, iv et vi*** :

> Les édifices publics et privés ainsi que le parc royal de Greenwich constituent un ensemble exceptionnel témoignant d'efforts humains, artistiques et scientifiques de la plus haute qualité ainsi que de l'architecture européenne à un stade important de son évolution ; cet ensemble témoigne également de la création d'un paysage

mêlant nature et culture, composant ainsi un tout empreint d'harmonie.

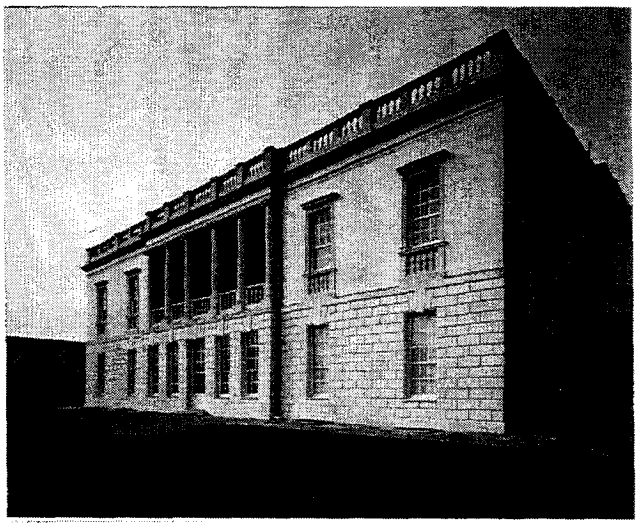
ICOMOS, septembre 1997



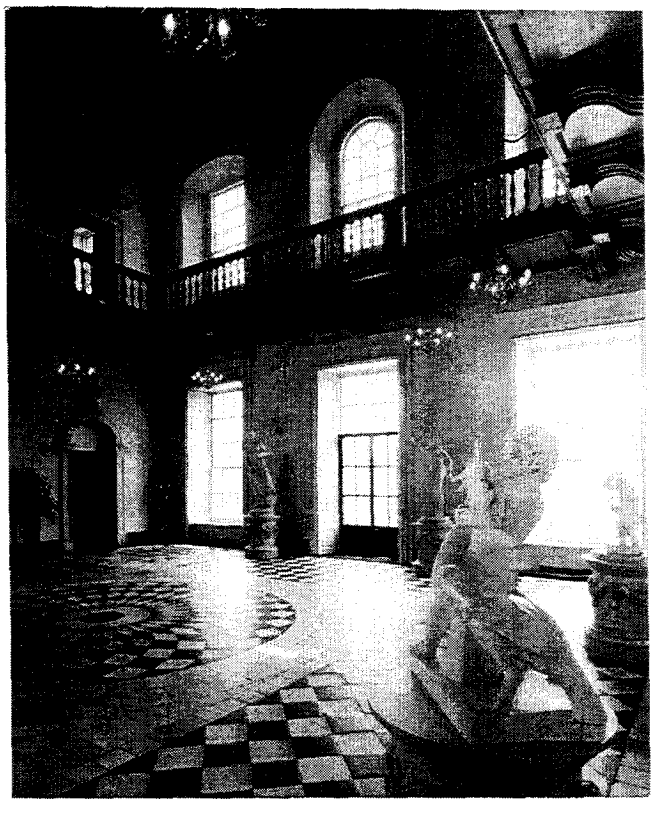
Greenwich :
Plan indiquant la zone proposée pour inscription, désignée paysage historique et la zone tampon /
Map showing nominated area, designated historic landscape, and buffer zone



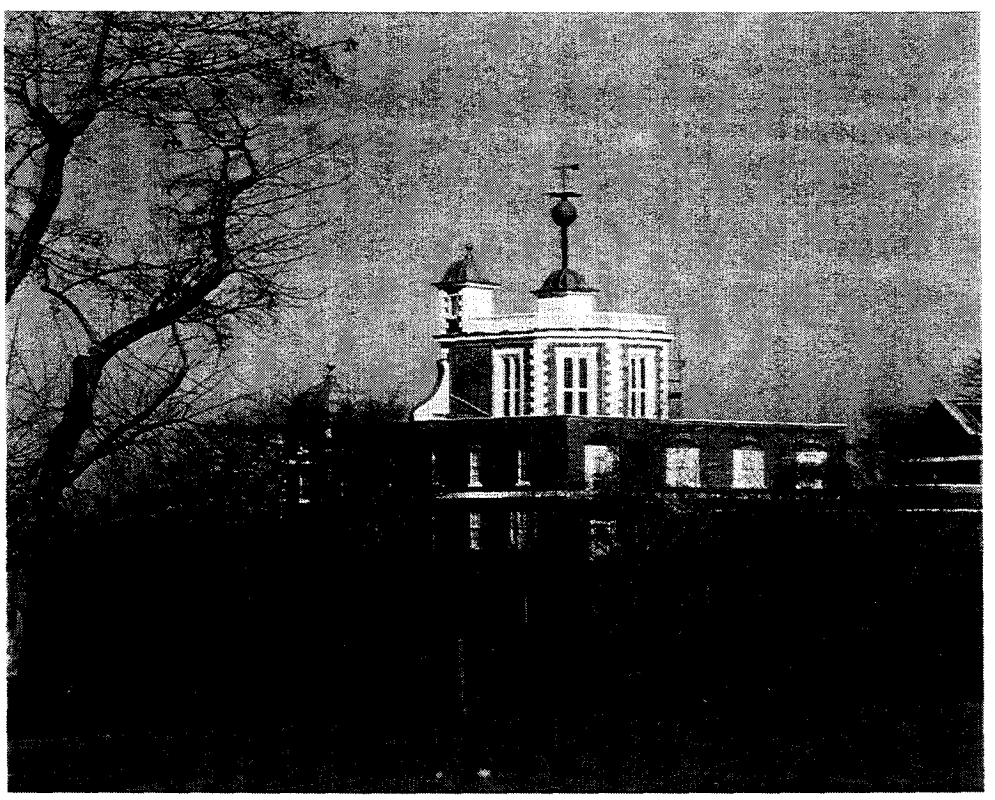
Greenwich :
Le pavillon du roi Guillaume, Royal Naval College /
The King William Building, Royal Naval College

a. 

Greenwich :
Queen's House : a. extérieur, b. vestibule /
Queen's House : a. exterior, b. entrance hall /



b.



Greenwich :
Observatoire royal /
The Royal Observatory