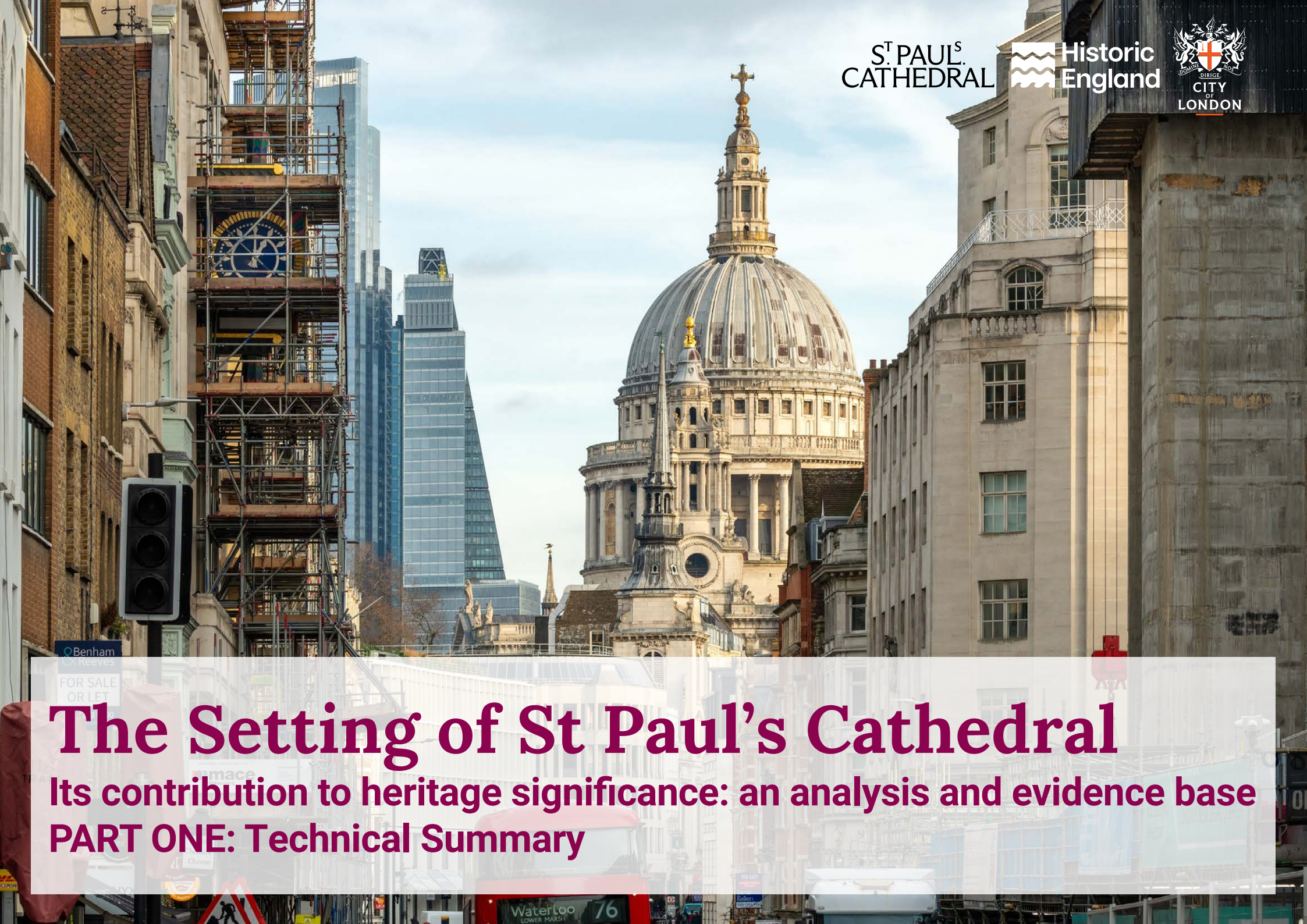


ST PAUL'S CATHEDRAL

Historic England

CITY OF LONDON

The Setting of St Paul's Cathedral

Its contribution to heritage significance: an analysis and evidence base

PART ONE: Technical Summary

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October 2026

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ST PAUL'S CATHEDRAL Historic England CITY OF LONDON



1.0
Purpose of this report

What is it and who is it for?

1.1 This document has been commissioned by St Paul's Cathedral and Historic England in co-operation with the City of London to assist those who are engaged or interested in the management of the setting of St Paul's Cathedral.

1.2 The Cathedral is a Grade I listed building of exceptional architectural and historic significance. As a listed building, the preservation of the setting of the Cathedral is given the same weight in law as its fabric (s66(1) of the Planning (Listed Buildings and Conservation Areas) Act 1990, see Appendix 2, p.299). To assist in the discharge of this statutory duty, this report provides a robust, evidence-based assessment of the ways in which setting contributes to the Cathedral's significance and to the appreciation of that significance. This evidence can be used in plan making and in the development and determination of proposals that have the potential to affect the heritage significance of St Paul's.

1.3 The contents of the report equate to steps 1 and 2 in Historic England's *Historic Environment Good Practice in Planning Advice Note 3: The Setting of Heritage Assets* (2nd edition, 2017), and provides information and analysis to inform the preparation of steps 3 and 4.

Relationship to policy

1.4 This is not a planning policy document. It is evidence to assist the implementation of policy and the formulation of new policy, and is cited in the new City Plan 2040. Although, in the report, views are considered to illustrate particular contributions made by setting to significance, this is not a views study (see paragraphs 1.9–1.12) and the document does not identify new viewing places to add to the many that already exist as part of planning policies regarding views (see Appendix 3 p.301).

Endorsement

1.5 St Paul's Cathedral, Historic England and the City of London will use the study as an evidence base for comment and advice on plan making and development proposals affecting the setting of the Cathedral.

1.6 The GLA was consulted during the preparation of this document. It welcomed its substantial contribution to improving public and professional understanding of the Cathedral's setting, but this version of the report does not represent its views or form part of the formal suite of London Plan documents.

Version status

1.7 This version of the report was prepared to align with the new City Plan 2040, in which the Setting Study is cited. Future revisions are anticipated, for example as new evidence about the contribution of setting to the significance of the Cathedral emerges.

Wider interest

1.8 In addition to its primary role, the evidence base and case studies provide a wealth of information for people who are interested in how the physical context of the Cathedral, including different aspects of its setting, have changed over time.

The Technical Summary

1.9 In this first part of the study, the Technical Summary, the reader will find an explanation of the report's structure, a statement of the Cathedral's heritage significance and the summary analysis of the contribution made by setting to significance. This part of the report also contains concluding remarks, and an explanation of the methodology followed in its preparation. Cross-references in the Technical Summary to detail in other parts of the report are pdf hyperlinks which can be clicked to go directly to the references.

The difference between setting and views

1.10 This report is about the setting of St Paul's. Views are considered as part of this analysis, but the two are not one and the same. It is important therefore to understand the distinction between setting and views as they apply to heritage assets:

1.11 **Setting** is more comprehensive. It is the surroundings in which a heritage asset or place is experienced and perceived today, and includes the relationship of an asset to its surroundings both in the present and in the past. It is not only visual but can include other environmental factors like noise and historical connections such as land use and architectural intent.

1.12 **Views** are a defined visual impression of a place or asset, and not every heritage asset will have significant views associated with it. Nonetheless, views can make a vital contribution to understanding and appreciating the setting of heritage assets and can constitute part of an asset's significance.

1.13 See Appendix 1 on p.297 for further discussion of this subject.

2.0
Report structure

PART ONE: Technical Summary, p.11
An overview and summary of the study, the analysis and findings, encapsulating what matters and why.

PART TWO: Evidence Base, p.37
The baseline analysis, first of the Cathedral (chapter 8), then of the historical evolution of its setting (chapter 9) and finally of the present contribution of setting to the building's heritage significance (chapter 10).

These chapters provide a detailed examination of the subject. They also contain summary boxes that present this analysis in a concise form. A list of these summary boxes and links to them can be found on p.28.

PART THREE: In Practice: Worked Examples p.165
Three worked examples are included to illustrate how the Setting Study may be used by practitioners and decision-makers when following steps 1 and 2 of the process set out in Historic England's *Historic Environment Good Practice in Planning Advice Note 3: The Setting of Heritage Assets* (2nd edition, 2017). They are the work of principal author Nigel Barker-Mills, and address in turn the close, intermediate and distance setting of the Cathedral.

PART FOUR: Appendices, p.295
Part Four contains useful background information:

- an explanation of the difference between the concepts of setting and views in the planning system;
- the legislation and policy for the management of heritage assets, their setting, and views in London;
- relevant Local Plan policy; and,
- a bibliography and list of sources.


OXO

3.0 Background

3.1 St Paul's Cathedral is first and foremost a focus for faith in London and beyond. It stands on the site of an enduring place of Christian worship with a history of over 1,400 years and it continues to play a powerful role in the lives of individuals and the nation. But it has always also been universally acknowledged that the Cathedral is, perhaps equally, a place of exceptional cultural importance. Such national and international significance requires careful management to sustain.

3.2 From the time of its completion until the middle of the 20th century, the Cathedral literally and symbolically dominated London. It became central to the identity of the capital as a world city, and the majestic silhouette of the dome and the west towers became embedded in our national consciousness.

3.3 The ability to appreciate the distinctive outline and form of the Cathedral remains for many the most tangible way to engage with and understand its architectural, historic and cultural importance. It is a mark of this special importance that protection of the silhouette has been embedded in planning policy for almost a century, predating nationwide statutory protection of setting by decades.

3.4 Once the City adopted this pioneering policy, St Paul's Heights, in 1938, its concern proved prescient. Though the physical and cultural context of the Cathedral had always evolved, until the middle of the 20th century its dominance on the skyline remained largely unchallenged. However, over the last 70 years, and particularly in the last two decades, the speed and scale of redevelopment across the whole of London has radically accelerated. This has altered the character of the London skyline and how it is experienced in different places from the elevated edges of the London basin, and has eroded the historical prominence of the Cathedral in its London wide context.

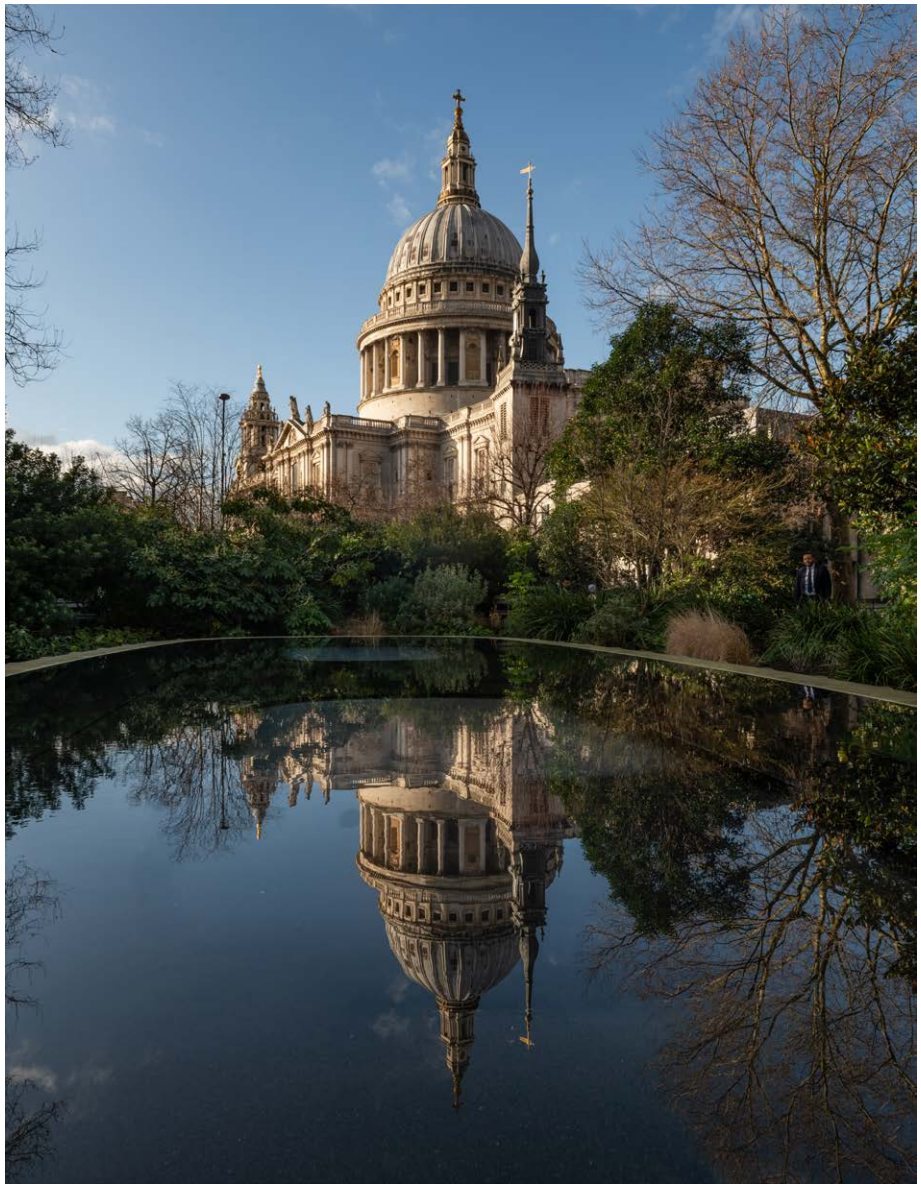
3.5 One response has been to acknowledge the importance of the building as one of only three strategic landmarks in London, the other two being World Heritage Sites (the Palace of Westminster and The Tower of London), and by doing so affirming the significance of St Paul's in both a national and international context. However, the mechanisms for managing change to its significance as a landmark have come to be seen largely through the lens of maintaining specific views, an approach initiated with the St Paul's Heights methodology.

3.6 The sophistication of such views management has increased over recent years and advances in technology, such as verified views and digital modelling, has provided some greater certainty when attempting to

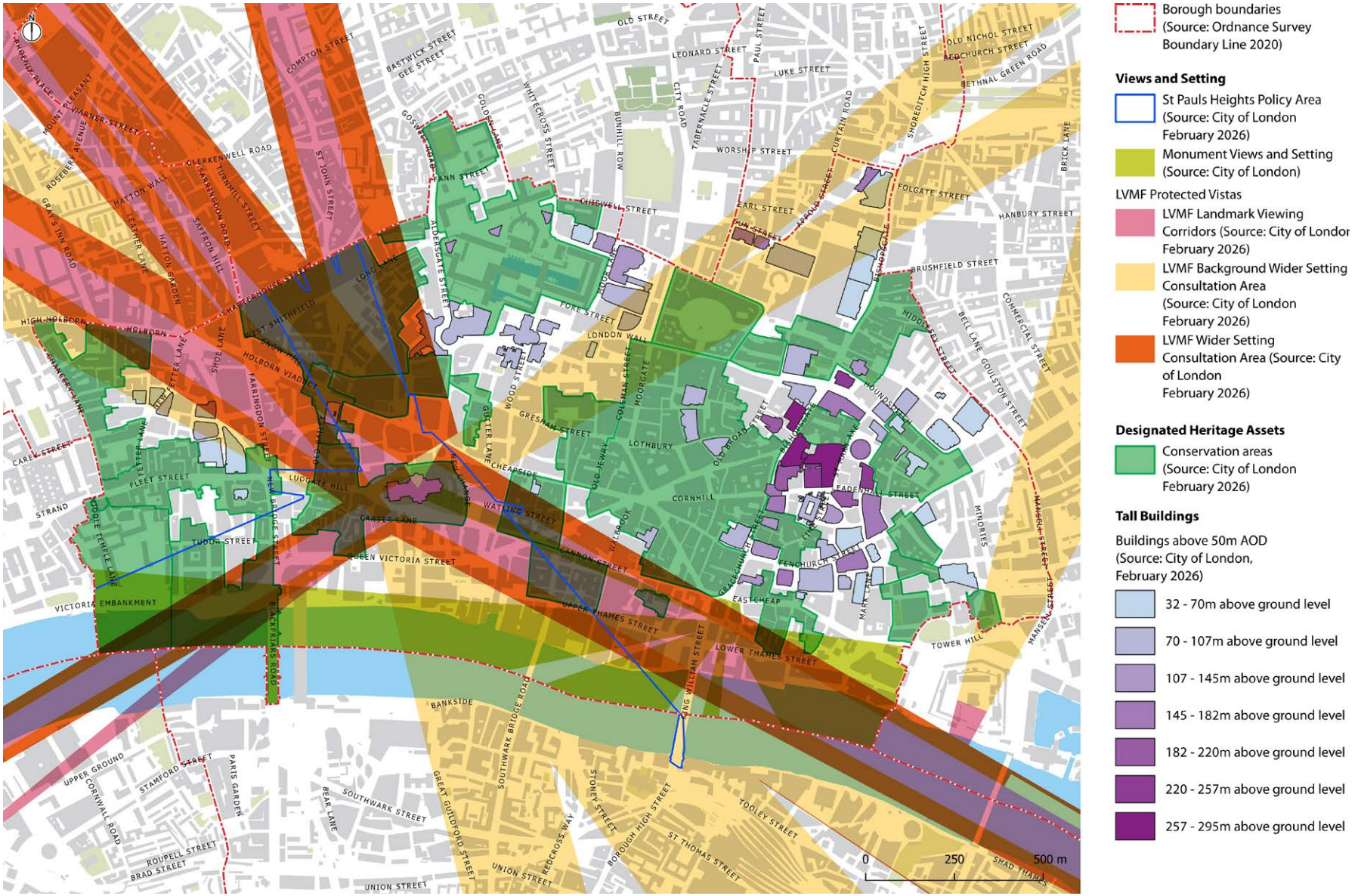
predict the impact of change. But what began as tools are now increasingly regarded and used as a substitute for understanding and consideration of the full impact of development upon the setting of St Paul's and its exceptional heritage significance.

3.7 This is where this study hopes to contribute. The impact of development upon the setting of a heritage asset is distinct from identification of impact upon townscape or a designated view, and one which carries with it statutory duties. However, until now there has been little assessment and explanation of the contribution that setting makes to the heritage significance of the Cathedral, and of the contribution that setting also makes to our ability to appreciate that significance. In other words, what matters and why. For example, the list description, unchanged since designation on the 4th January 1950, runs to a mere 105 words. Whilst a list description is not an assessment of significance, the present entry is symptomatic of the weakness of the evidence base, a matter which has taken on particular importance because of the rate and quantum of development that has occurred within the setting of the Cathedral in the last few decades, and especially in the last twenty years.

3.8 Therefore, to assist developers, plan makers and decision makers, this study aims to fill some of these gaps by the provision of a detailed evidence base and assessment of the contribution that setting makes to the exceptional significance of St Paul's.



The Cathedral from the south east (© Historic England Archive)



This map illustrates how City of London planning policy has been designed to minimise the impacts of taller buildings on the historic environment by concentrating them in areas of less heritage significance – outside strategic viewing corridors, setting zones and conservation areas (© Alan Baxter)



4.0
The heritage significance of St Paul's Cathedral

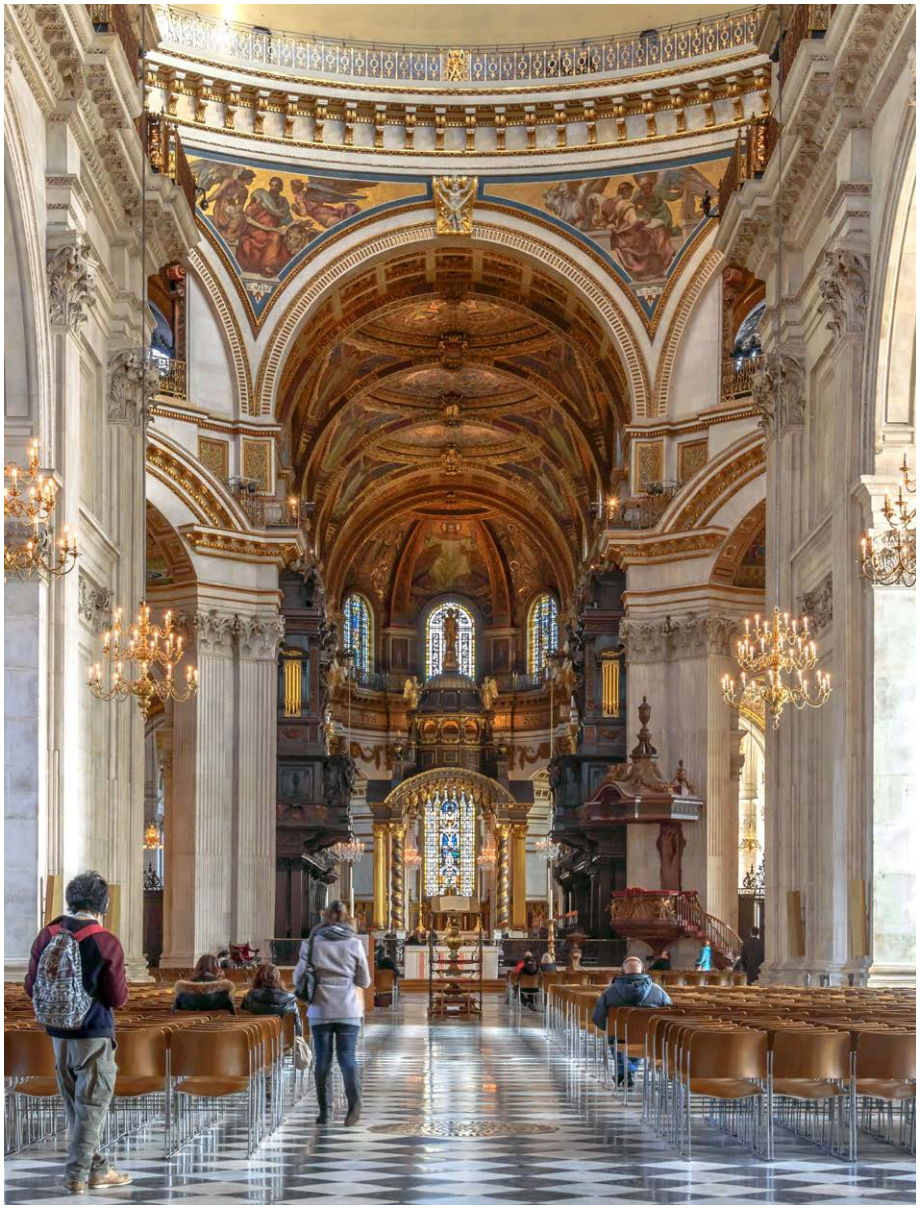
4.1 St Paul's Cathedral was built in 1676–1711, although the design had evolved from first proposals in 1670. It was erected as a symbol of the resurgence of London following the Great Fire and marked the transition in English cathedral building from the Gothic of the Middle Ages to the Classical architecture of the post-Reformation age of the Renaissance. Throughout its life the Cathedral has played, and continues to play, a central role in the lives of both the nation and the capital.

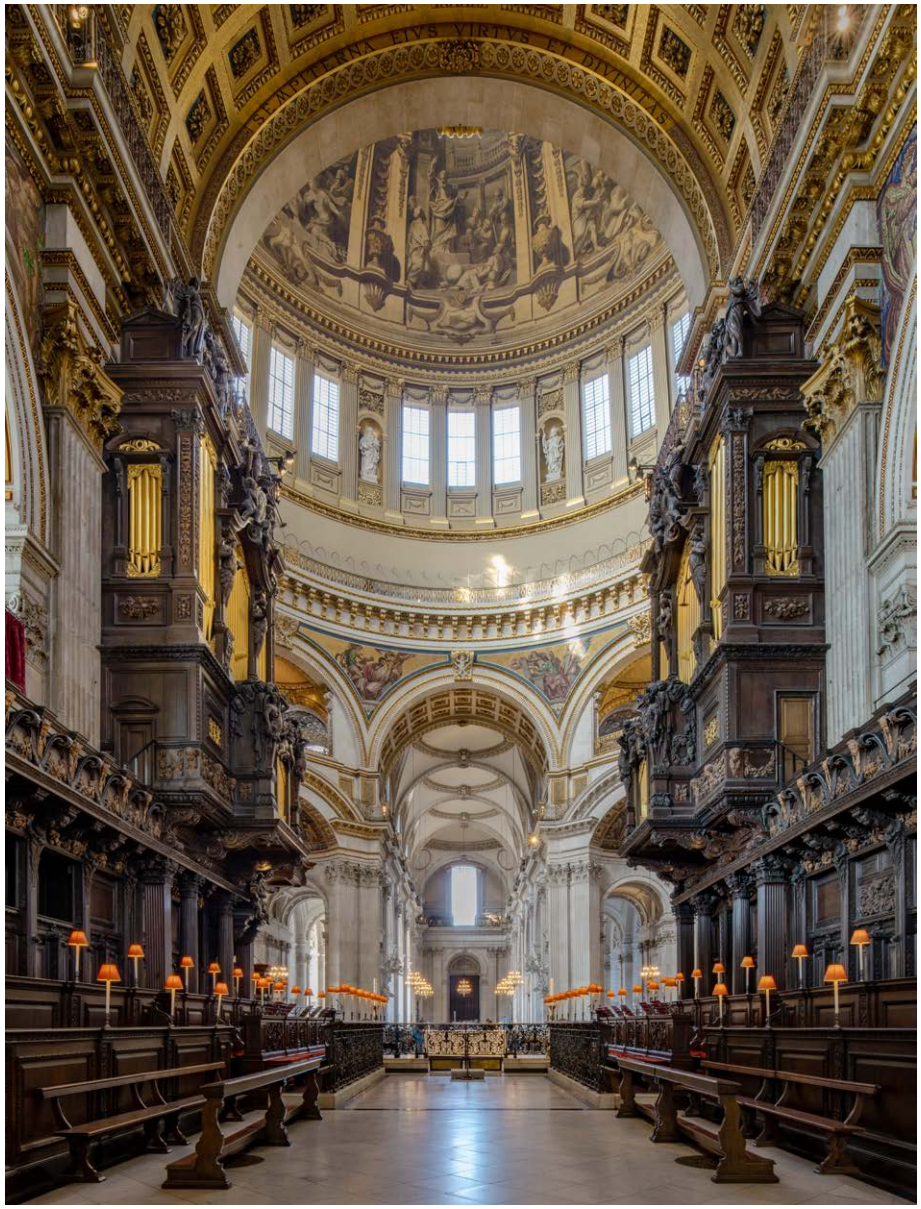
4.2 Sir Christopher Wren, appointed Surveyor in 1672, is regarded as one of England's greatest architects and scientists, and St Paul's is his masterpiece, a building of international architectural importance. In his design, Wren drew on models of early Christian buildings in the Middle East and knowledge of Renaissance and Baroque churches in Europe. This architectural style was a revelation but also a cause of controversy, because it was novel for an English cathedral. The outstanding geometry and structural achievements that underpin the distinctive drum and dome and the iconic silhouette of the dome and west towers have become internationally recognised.

4.3 Through such physical, spiritual and historical prominence, the silhouette of the Cathedral has become embedded in the consciousness of London and the country as a powerful symbol of identity and belonging.

Architectural significance

4.4 The architectural significance of the building, which is regarded as the pre-eminent ecclesiastical structure in the Baroque style in England, is amplified by the outstanding collection of sculptural decoration on its exterior. It is further enhanced by the associations, architecturally, visually, culturally and intellectually, with Wren's other great achievements in London, particularly the Royal Hospitals at Chelsea and Greenwich, The Monument and the City Churches, whose spires provided a delicate, almost romantic counterpoint to the might of the Cathedral on the skyline of London for over 280 years.





The nave and crossing of St Paul's (Left-hand image © St Paul's Cathedral; right-hand image © Historic England Archive)

Historical significance

4.5 The historic significance of the Cathedral is central to its status and importance and has been from the time of its first inception. Maintaining the long-established tradition of Christian worship on an elevated site in the City of London, the Cathedral also symbolised the rebirth of the capital, signalling its place as one of the great European cities. The intended symbolism of the building as a representation of the union of Church and Crown was achieved through its position, scale and ornament. It was historically intended to be the principal building in London and one to which the nation could turn in times of celebration and crisis.

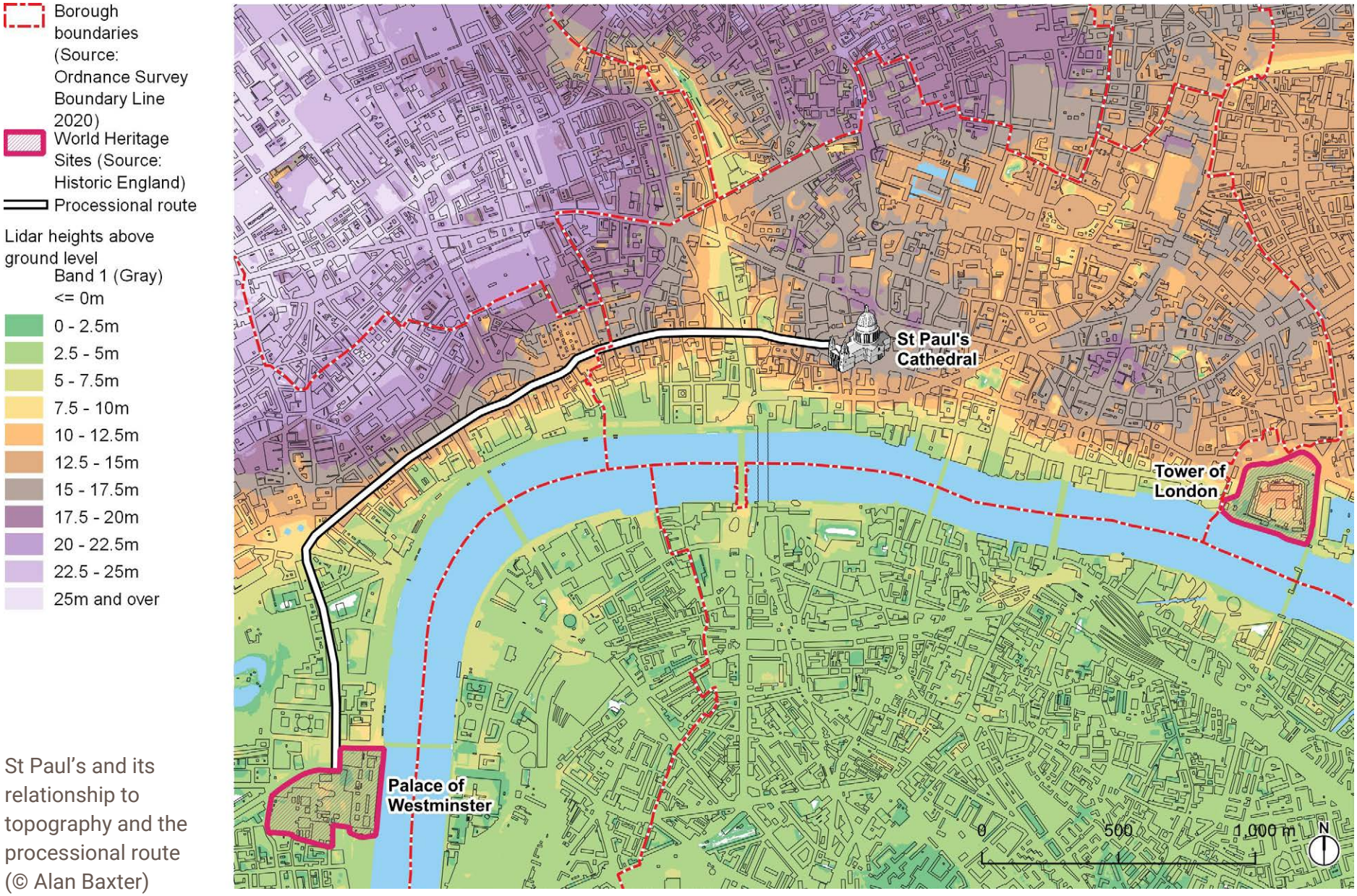
4.6 Those moments of crisis and celebration include the attacks on the fabric of the building by those recognising its symbolic importance and who sought to undermine and diminish it. These included the Suffragettes in the early 20th century and most infamously, the Luftwaffe during World War II. The commemorative and celebratory roles of the Cathedral include providing the resting place for national heroes including Nelson and Wellington, as well as being the venue for Royal celebrations and services of thanksgiving. The processional route from the City of Westminster, along which monarchs progressed to be formally and admitted to the City of London formerly at Temple Bar but now at the west door, is an outstanding element of the setting with origins dating back to the time of old St Paul's and beyond.

Cultural significance

4.7 The cultural significance of the Cathedral is wide ranging and includes the role it played in debates and discussions about the post-war reconstruction of the city and as the venue for the launch of the Festival of Britain which signalled a determination to create a new future for the Country. In popular culture, the fame, symbolism and iconic form of the Cathedral has seen it appear in numerous works of literature, film, television, advertising and the visual and performing arts. Through these many depictions, such as Mary Poppins and the Thames TV logo, and as perhaps the most famous image of British defiance in World War II, millions of people have come to feel that they know the building even if they had never visited it. This "virtual" knowledge and recognition extends internationally, and the silhouette of the dome and towers continues to be used in advertising material by the likes of Transport for London and Visit London, who list it second amongst the best buildings for architecture in the capital. Such recognition contributes to the wide appeal of St Paul's to visitors, over a million of whom visited the Cathedral in 2022.

Further analysis

4.8 Chapter 8 (p.38) explores the history and significance of the Cathedral in more detail. Sections 8.11–8.14 helpfully break down the components of the Cathedral's significance as bullet points.



St Paul's and its relationship to topography and the processional route (© Alan Baxter)

5.0
Contribution of setting to the Cathedral's significance

5.1 When built, St Paul's could be experienced, and was intended to be experienced, across the whole of London and, therefore, the whole of the capital was within its setting. The ability to appreciate the interaction of topography, the city and the Cathedral was central to the experience of the building.

5.2 The current setting of the Cathedral continues to extend over considerable distances. It makes a major contribution to the exceptional national and international significance of the building and to people's ability to appreciate that significance.

5.3 That ability is often described in visual terms, particularly when considering the wider setting, but it is also shaped by other environmental considerations and important intellectual and cultural associations. The three main contributory factors are:

- The geographic setting of the Cathedral, which is the capital and the topography of the 'London Basin', ringed to north and south by higher ground, so that the building can still be appreciated from considerable distances.
- The River Thames, historically the main artery for trade and transport both approaching and within the capital.
- The experience of the Cathedral within the City of London as a place of worship, venue for national events and visitor attraction.

5.4 These factors combine in ways that are fundamental to St Paul's significance and how the building is experienced today, as set out over the page under these four headings:

- Elevated topography of the Cathedral
- Clear skyspace
- The river corridor
- St Paul's Churchyard

SB1: The key elements of the setting of St Paul's and their positive contribution to its heritage significance

Elevated topography of the site contributes to:

- The historic interest of the symbolism of the building as the highest point in the City of London and connections to its predecessors on the site.
- Enhancing the intended visual dominance of the architectural design including its scale.
- Enabling appreciation of the architectural composition above the river corridor.
- Emphasising the architectural drama of the western towers and west elevation when approached from the west, which is integral to the Baroque style.
- Enabling an appreciation of St Paul's Cathedral in combination with and alongside other heritage assets.

Clear skyspace contributes as:

- The optimum condition for appreciating the architectural composition and forms of the Cathedral, including the silhouette of dome, western towers and overall composition of the upper parts of the building, which is significant both architecturally and culturally.
- It enhances and ensures visual prominence and therefore the intended architectural effect.
- It enhances the dynamic impact of the Baroque west towers in the round.
- It allows an appreciation of the magnitude and scale of the Cathedral, including when appreciated at a distance.
- It is significant to the understanding and appreciation of the relationships of St Paul's with other heritage assets with a skyline presence, in particular the spires and towers of the City Churches and The Monument which amplifies the significance of the Cathedral.

The river corridor contributes to:

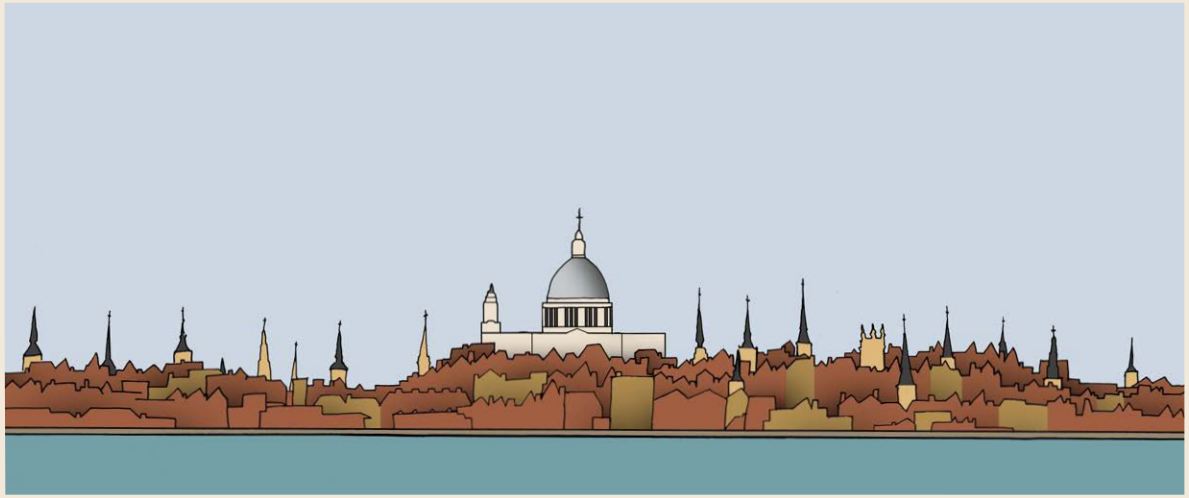
- An appreciation of the scale and visual prominence of the Cathedral.
- Illustrating the historic dominance of the Cathedral in, historically, the principal approach to the capital along the river from the east.
- Understanding of how the Cathedral was built by using the river for transporting construction materials and disposing of construction waste, and the associated relationship with St Benet Paul's Wharf.
- An appreciation of the architectural, visual and historical relationship between the Cathedral and the City Churches.
- An appreciation of the relationship between the Cathedral and the City of Westminster and London to the west, and providing visual connections between these.
- Making connections with artistic representations of the Cathedral usually depicted from the south and west with river in the foreground and, in particular, the views painted by Canaletto.
- An appreciation of the architectural and cultural significance of the Cathedral though a kinetic experience of the Cathedral in its wider urban context, from the water, the bridges or the south bank.

St Paul's Churchyard or close setting contributes to:

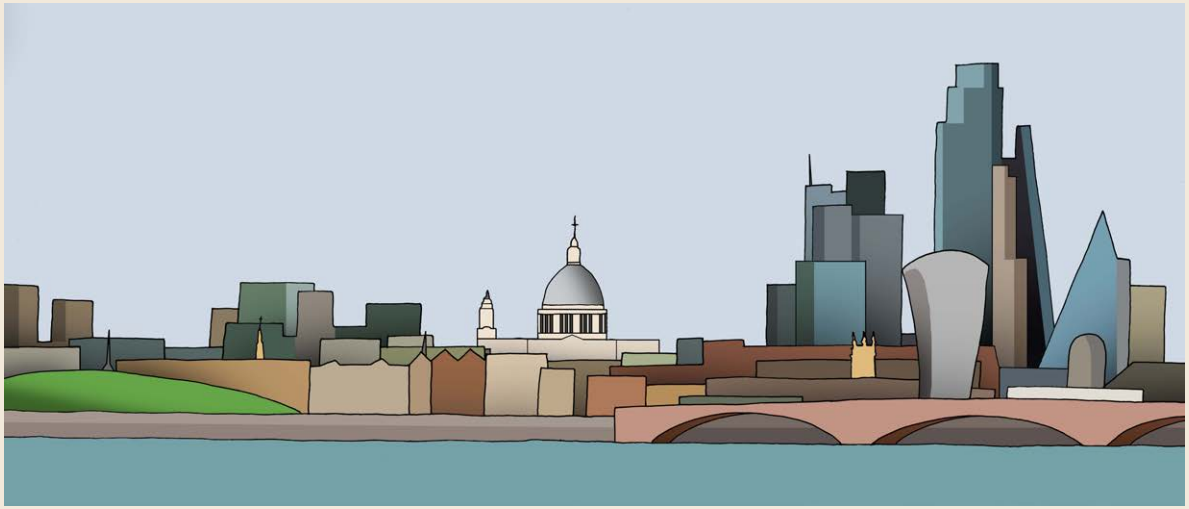
- Experiencing and understanding the architectural scale and composition of the building at close proximity as it towers above you.
- An appreciation and experience of the high quality of architectural detail and decoration including the iconography.
- The cultural importance of the Cathedral, in particular the part played by the west entrance and steps in London's cultural and ceremonial life.
- The culmination of the ceremonial route which is integral to the role of the Cathedral historically and culturally.
- The designed connection with the river over the Millennium Bridge which enhances appreciation of the architectural significance and an understanding of the historic river connections of the Cathedral.

St Paul's changing setting: an illustrative diagram

These sketches illustrate how the close and intermediate setting of St Paul's have evolved since its construction:



As designed by Wren, the Cathedral above aisle level rose clear above the city, and its monumental Portland stone form contrasted with the red-brown brick and tile-roofed buildings of the city. These buildings were of similar height and, through the narrow plots and spans, pitched roofs and chimneys, created a roofscape of finely-scaled texture from which the stone and lead spires and towers of the City churches emerged as delicate vertical counterpoints to the Cathedral.



In the twenty-first century, commercial development has changed this setting in four principal ways: because of the height of new buildings, the Cathedral is no longer pre-eminent; by the agglomeration of plots, buildings in its setting are much longer and wider; through modern materials, the tonal contrast between the Cathedral and the city building stock has reduced; and finally, roofscape forms are now predominantly long planes.

(© Alan Baxter)



The changing view from Waterloo Bridge, in the 1950s, 1974, 2007 and 2024 (picture credits: top left - © Historic England Archive; top right - © St Paul's Cathedral; bottom left - © Chris Redgrave; bottom right - © Historic England Archive)

5.5 PART TWO: Evidence Base analyses in detail the history of the Cathedral's setting, its evolution and its contribution to setting. It includes a series of summary boxes that encapsulate the analysis in concise form. These are listed here with links. In particular, summary box SB1 and the boxes for the wider, intermediate and close setting (SB9, SB10 and SB11 respectively) are recommended to readers developing and determining development proposals.

5.6 Taken together these boxes provide a robust foundation on which to build greater understanding when carrying out step 3 of the process described in *GPA3 The Setting of Heritage Assets* (Historic England, 2017).

Summary Boxes

SB1: The key elements of the setting of St Paul's and their positive contribution to its heritage significance p.24

SB2: Summary of relationships between St Paul's and the City Churches p.63

SB3: Summary of the relationships between St Paul's and The Monument p.70

SB4: Summary of setting changes from construction until c.1800 p.83

SB5: Summary of key changes to setting 1800–1900 p.89

SB6: Summary of key changes to setting 1900–1950 p.98

SB7: Summary of key changes to setting 1950–2000 p.104

SB8: Summary of key changes to setting 2000 to the present p.111

SB9: Summary of the positive contributions of the physical surroundings in the wider setting p.120

SB10: Summary of the positive contributions of the physical surroundings in the intermediate setting p.126

SB11: Summary of the positive contribution of the physical surroundings in the close setting p.135

6.0 Conclusions

6.1 In the first of his Tracts written during the design and construction of St Paul's, Wren advised the architect:

"... to think his judges, as well those that are to live five centuries after him, as those of his own time"

6.2 He was designing for posterity and seeking in this, his masterpiece, to demonstrate the enduring absolute principles of architecture as he understood them. In order to conserve this element of the historic and architectural significance of the Cathedral some three centuries after its completion, we also need to think about how those who live after us will judge our actions.

6.3 Today, the legacy of Wren's intent is the architectural expression of his Cathedral, including the composition and interplay of architectural forms and how these are appreciated from its setting. This is fundamental to the heritage significance of the Cathedral and of great importance when considering the impact of new development on the setting of the Cathedral.

6.4 The Cathedral remains a physical and spiritual landmark for London and for the nation and, although its historical pre-eminence has been eroded by later development, the contribution it makes to the skyline of London is still appreciable, discernible, and distinct. And so its setting remains fundamental to our appreciation of its heritage significance. Consequently, the facets of setting identified in this study, such as the legibility of the Cathedral on the skyline, clear skyspace around it, the elevated position, the role of the river corridor and the building's close setting, all contribute strongly to the significance of St Paul's.

6.5 Therefore, where the silhouette of the major architectural elements remains clearly appreciable as part of the horizon, or against clear sky, any visual obstruction of the Cathedral's outline would cause harm to its significance and any incursions into the sky space around the Cathedral have the potential to cause harm to its significance. Similarly, any increased visual obstruction between the Cathedral and the river also has the potential to cause harm to its significance.

6.6 The pressure from what is often described as minor, or incremental, change is another considerable challenge to the management of the Cathedral's significance, for though individual changes and proposals may have a modest impact, cumulatively such change could cause further harm to its significance. This should be taken into consideration during the development management process.

6.7 By no means has all change to the setting of the Cathedral been harmful, however. There have been changes in recent times which have removed past mistakes and, in addition, taken the opportunities to provide new ways to engage with the building. It is not inevitable that the Cathedral will continue to be challenged or harmed by new development: schemes such as Paternoster Square, Millenium Bridge, and the reflecting pool on the corner of Cannon Street and New Change, demonstrate that change can make a positive contribution to the Cathedral's setting if it is informed by a thorough understanding of the ways in which setting contributes to the significance of St Paul's and the historic environment of the City and London. Other schemes in the setting of the Cathedral have not affected its significance.

6.8 This goes further than simply managing strategic views and the architectural appearance of buildings, it involves understanding how people engage with the Cathedral, on a physical, spiritual, emotional and intellectual level, all of which changes over time. How the building is approached and how its relationship to its setting is appreciated from St Paul's itself are part of the foundations for successful future conservation management.

6.9 Such management will require informed and detailed understanding of the Cathedral's significance, its history and the contribution of setting to that significance. That is why this study has been prepared. It is expected that it will require revision as new evidence comes forward. In trying to manage different expectations and aspirations for a study of the setting of the Cathedral it inevitably cannot address every emphasis or nuance that different audiences would wish to see. However, if it does deliver a better appreciation of the special importance of St Paul's then it will have achieved its primary objective.

7.0 Methodology

7.1 It might appear a deceptively simple task to establish what matters about the setting of an historic building and why it matters, but in reality it is a major challenge for somethin gas complex as St Paul's. What matters about the Cathedral is different for different individuals and diverse communities across the capital and beyond. These differing perspectives enrich the significance and importance of the Cathedral.

Historic England good practice advice

7.2 The approach therefore taken here is based upon the established best practice methodology set out by Historic England in GPA3, *Historic Environment Good Practice in Planning Advice Note 3: The Setting of Heritage Assets* (2nd edition, 2017).

7.3 The study addressed steps 1 and 2 of the GPA3 approach. In addition, by providing in section 9.0 an analysis of the changes to setting over time it also assists in addressing step 4, which is the exploration of ways to maximise enhancement and avoid or minimise harm when proposing changes within the setting of a heritage asset.

7.4 This study cannot address step 3 of GPA3, which is the impact assessment of a proposed development, but it does provide the foundation upon which the necessary further detailed assessment for step 3 can be carried out for each individual project in the future, as explained earlier in section 5.0.

7.5 It is important to note that, throughout, the study assesses the contribution of the existing setting of the Cathedral to its heritage significance. It does not assess any contributions made by consented, but not yet built, development. However, for assessment of real-life development proposals, GPA3 states that the cumulative impact of proposals should be understood *in combination with other existing and proposed developments. The combined impact may not simply be the sum of the impacts of individual developments; it may be more, or less.* Additionally, GPA3 notes that, *Where the significance of a heritage asset has been compromised in the past by unsympathetic development affecting its setting, to accord with NPPF policies, consideration still needs to be given to whether additional change will further detract from, or can enhance, the significance of the asset.*

Terminology

7.6 The terms “wider setting”, “intermediate setting” and “closer setting” are used in the study to help articulate the different characteristics of the setting of St Paul’s. The concepts are not based on defined boundaries that can be drawn on a map and they have no formal meaning other than being descriptive. Neither are they hierarchical: the strength of the positive contribution made by an element or feature of setting does not correlate with proximity to the Cathedral, though their nature may be experienced differently depending on distance.

7.7 The study also recognises the clear distinction between setting and views, as set out in the relevant Historic England advice (GPA 3 on Setting and GPA 4 on Tall Buildings). This is discussed further in Appendix 1, p.297.

7.8 The following terms are used to describe the interaction between built form and the sky. The differences between them are illustrated in the accompanying diagram:
Silhouette: The outline of a building or natural feature visible against clear sky.
Skyline: The collective outline of built form or natural features visible against clear sky. Skyline is a collective silhouette.
Skyspace: The three-dimensional layering of and relationships between buildings, natural features and sky at high level

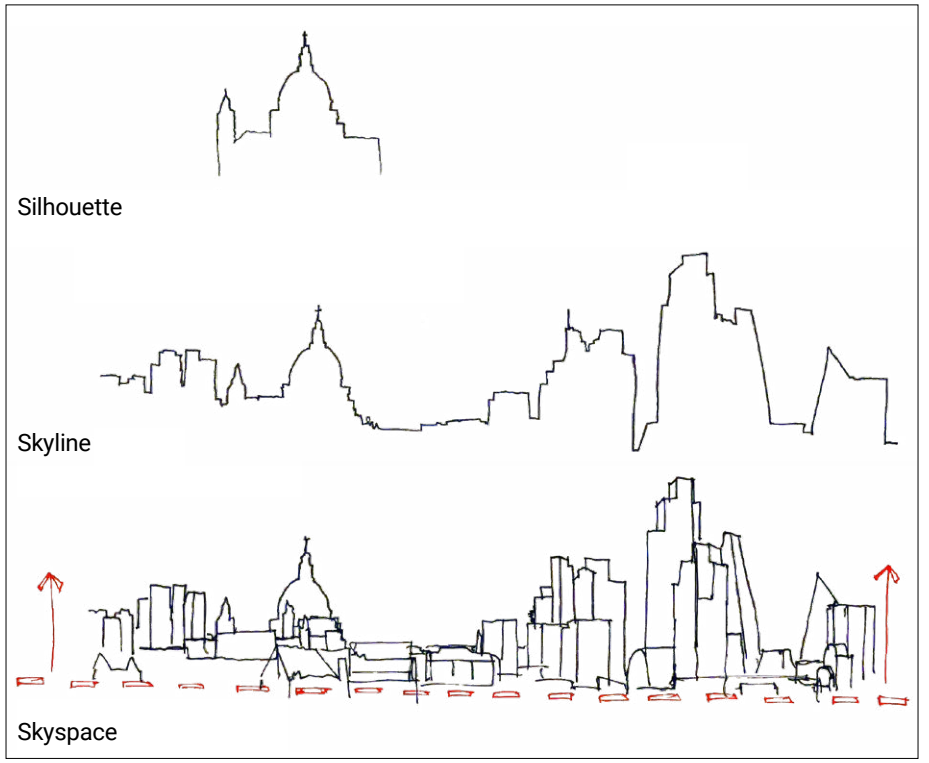


Diagram illustrating the differences between the terms silhouette, skyline and skyspace as applied in this report

Research

7.9 The study is based upon professional knowledge of the site and setting gained over several decades, augmented by site visits during its preparation that have focussed upon assessing the current setting. These visits have predominantly been to the closer setting of the Cathedral, although parts of the wider setting have also been visited. The Study has also benefited from the experience of the project team.

7.10 Site visits were supplemented by examination of a range of secondary sources including academic research and publications and policy, guidance and other material published by Historic England, the Greater London Authority and the Corporation of the City of London.

7.11 A bibliography and list of sources can be found at Appendix 4, p.320.

Consultation

7.12 The legitimacy and strength of the assessment presented in this study is derived from the extent of consultation on its preparation. A workshop was held on 4 October 2023 to present and discuss the research. It was attended by representatives of the Cathedral, its Fabric Advisory Committee, the Cathedrals Fabric Committee for England, Historic England, the City of London, the Greater London Authority, and independent peer review experts. This group was consulted on a draft and their comments and observations informed the development of the document.

7.13 In April 2024, version 9 of the report was presented to and discussed by Historic England's London Advisory Committee.

7.14 At the end of 2024, the City of London and the Greater London Authority were consulted on the case studies (Part Three). Additional feedback was sought from a number of stakeholders and critical friends over the course of this process.

7.15 Beyond that, future iterations of the study may benefit from the results of public consultation, either undertaken specifically for the setting study project or as part of other programmes of policy preparation.

Illustrations

7.16 The study contains a range of illustrations, many commissioned specially for the publication, others reproduced from other sources. These include photographs taken by Chris Redgrave of Historic England specifically for the project. All of the full-page photographs fall into this category, as well as the majority of the others; all these are the copyright of the Historic England Archive. Appendix 6, p.326, includes a full list of photographic credits.

7.17 None of the photographs or images are "verified" or Accurate Visual Representations (AVR's) as defined by the Landscape Institute. They are simply illustrative and intended to assist the user of this document to comprehend the points being made.

Limitations

7.18 The study does not, indeed cannot, provide a definitive statement of significance and how setting contributes to it, not least because of the geographical scale and complexity but also because both are continually evolving and seen through different lens by different communities. It does, however, allow for an understanding of trends within the setting of the Cathedral that have affected its heritage significance. Through the use of a GPA3 compliant assessment process, the study identifies elements of the setting of the Cathedral that contribute to its significance, including changes that have enhanced and have also harmed the significance of the Cathedral over time.

7.19 The study does not assess schemes that have been permitted, but not yet constructed (see para 7.5, above). It is also important to note that, in light of the complexity and nature of the assessment, direct public consultation was not possible.

Author, project team and copyright

7.20 Barker-Mills Conservation was appointed to prepare the study. Nigel Barker-Mills, author of this report, has over 40 years' experience in the management of the historic environment including roles in local government, English Heritage and Historic England. His last role at Historic England was as the Planning Director for London. He is a full, founder, member of the Institute of Historic Building Conservation. Further details of the relevant experience and qualifications of Barker-Mills Conservation are provided in Appendix 5, p.322.

7.21 Alan Baxter Ltd has been extensively involved in the later stages of editing and refinement of the study, including typesetting, graphics and the design of this report (Vera Fabiankova, Carlos Finlay and Richard Pollard).

7.22 The project team also includes the Surveyor's Office of St Paul's Cathedral (Oliver Caroe and Gregory Barrett), which has provided considerable assistance, guidance, and editorial support during every stage of the preparation of this report on behalf of the Dean and Chapter.

7.23 The report and its contents are the copyright of Historic England and St Paul's Cathedral, except where otherwise stated.


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