

**MARITIME GREENWICH WORLD HERITAGE SITE
MANAGEMENT PLAN**

FIRST REVIEW MARCH 2004

4. EVALUATION OF THE WORLD HERITAGE SITE

This Part of the Management Plan sets out the significance of the World Heritage Site, in particular it assesses the cultural assets that make Maritime Greenwich such a unique and outstanding part of the national heritage.

The first section looks at the conservation status of the World Heritage Site and indicates the scale and types of resources currently available for maintaining the cultural assets that make up the heritage within the World Heritage Site. The second section takes a detailed look at the assets themselves and suggests the reasons for their cultural significance and value. This includes a justification for inscription of Maritime Greenwich in the World Heritage List, which is based upon the criteria set out in the UNESCO Convention concerning the Protection of the World Cultural and Natural Heritage (1972).

4.1 CONSERVATION STATUS OF THE WORLD HERITAGE SITE

4.1.1 Historic Status

4.1.2 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 major public buildings and the Park were developed for and have remained in the ownership of the Crown through the agency of the Greenwich Hospital, the National Maritime Museum and the Royal Parks Agency, who 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 Maritime Greenwich are publicly advertised and subject to rigorous scrutiny by the local planning authority, English Heritage, and if necessary the Secretary of State for the Environment, Transport and the Regions. The whole of the World Heritage Site is therefore protected from damaging developments by policies within the local development plan (UDP) as well as by national legislation.

4.1.3 Responsible Agents

4.1.4 As stated in paragraph 1.4.6 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 Maritime Greenwich wherever possible. Traffic is recognised as the single greatest problem affecting the town, and in recognition of this, the London Borough of Greenwich has secured a heavy goods vehicle ban to limit the number of lorry journeys through Maritime Greenwich. English Heritage supports and monitors the London Borough of Greenwich 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 for Culture, Media and Sport and Environment, Transport and the Regions. The Royal Parks Agency has responsibility for all matters in connection with Greenwich Park. The Greenwich Hospital, a royal charity, is the owner of the Old Royal Naval College, the Dreadnought Seamen's Hospital and Devonport Nurses Home. The Greenwich Foundation has management responsibility for the Old Royal Naval College. The National Maritime Museum owns the Royal Observatory and the Queen's House, as well as the Museum itself.

4.1.5 Measures for Preservation and Enhancement

4.1.6 Preservation and enhancement is 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:-

- *Planning (Listed Buildings and Conservation Areas) Act 1990*
- *Historic Buildings and Ancient Monuments Act 1953*
- *Ancient Monuments and Archaeological Areas Act 1979 (as amended by the National Heritage Act 1983)*
- *The London Borough of Greenwich Unitary Development Plan First Deposit Draft 2002*
- *The Greater London Authority Draft London Plan 2003*

4.1.7 Resources for Conservation of the World Heritage Site

4.1.8 It is helpful to consider the issue of resources on both a capital and revenue basis. The first five years of Inscription has seen a capital investment of at least £100 million in the Site from the public and private sectors. This is described in more detail in part 5. The result of this capital has been to secure the future of the Old Royal Naval College and the National Maritime Museum in association with the Maritime Greenwich University Campus. The Docklands Light Railway station at Cutty Sark and its associated development has invested in the transport links vital to sustain the role of the area in the future. There is however still a need for capital investment in some of the building fabric including Cutty Sark, the open spaces around the Site which play an important part in the setting of the buildings and visitor orientation. Development sites including Stockwell Street remain undeveloped. Following an initial redesign of Cutty Sark Gardens a further phase envisages the investment in some new buildings and services in this area.

4.1.9 The future use of the buildings and spaces is the key to their enduring conservation. The establishment of the University Campus, which contains The University of Greenwich and Trinity College of Music has provided a secure base and brings with it an income stream to provide resources for maintenance and future repair. The above are tenants of the four Royal Courts with Greenwich Foundation being the landlord. GFORNC has direct responsibility for some of the Courts, in particular the Painted Hall and the Chapel, and the Admiral's House in King Charles. It also partly occupies and leases out parts of the Pepys Building.

4.1.10 The National Maritime Museum was established in 1937. The scope and operation of the NMM has expanded over its life. The core of the Museum in the World Heritage Site

consists of the former Royal Hospital School buildings which include the Queen's House. The NMM also own and manage the buildings forming the Royal Observatory Greenwich. Considerable capital investment was secured to form Neptune Court in 1999. The NMM are in the process of raising funds for the construction of "Time and Space" at the ROG. This scheme will secure the future of the historic buildings on the site and also provide a major new visitor attraction for Maritime Greenwich. The Museum receives grant-in-aid from central government. Admission to the main Museum was made free in 2001 although special exhibitions are charged for. Visitor numbers have increased to reach the one million mark in 2003.

4.1.11 Greenwich Park is managed by the Royal Parks Agency and receives grant-in-aid for any capital schemes as well as maintenance and repair. Unlike the other main agencies in the World Heritage Site the Park does not benefit directly from increased visitor numbers. Indeed more visitors means more wear and tear. It is essential therefore that the World Heritage Site partners are mutually supportive to help the Site work as a whole. The Royal Parks Agency wishes to undertake a number of capital projects in the future including the restoration of the tree planting framework.

4.1.12 Cutty Sark is managed by the Cutty Sark Trust, which has adopted plans to undertake urgently needed conservation and interpretation work. A substantial capital sum is needed and help is being sought from appropriate funding sources. Once the ship has been made into a more successful visitor attraction it is envisaged that the revenue generated by greater visitor numbers will match the subsequent (and decreased) costs of maintenance in future.

4.1.13 The Town Centre is the most complex of the main components of the World Heritage Site. Much of the land and buildings are in the ownership of Greenwich Hospital, which leases shops to private concerns. Although Greenwich Town Centre is special in many ways it needs trade to sustain it like any other centre. The survival and continued maintenance of the historic fabric depends on visitors as well as shoppers and seeking visitors from new areas. Whilst much of the Town Centre fabric is in good repair there are cases where capital investment is due. It is however most important to establish a situation where continual periodic simple maintenance is undertaken. This can only be assured where the overall economic health of the Centre is satisfactory.

4.1.14 Bomb damage in the second world war created areas of derelict land. The decline of the Port of London and the consequent lack of waterfront activity left Greenwich with development sites along the river. Within the World Heritage Site Stockwell Street stands as the biggest candidate for development. This area has been the subject of a Local Authority planning brief and an urban design study. The proposed scheme for commercial uses and housing depends on substantial capital investment but should add significantly to the retail offer of the Town Centre once built. Cutty Sark Gardens offers an opportunity for limited development, which would bring life to the waterfront, improve user facilities and provide a better setting for the historic ship. Such a scheme would again be dependant on securing sufficient capital funding to establish a sustainable future underpinned by an adequate revenue stream. This would in turn support the marketing and maintenance of Cutty Sark.

4.1.15 The public realm including streetscape and public open spaces is managed by the London Borough of Greenwich. Considerable improvements have been made to lighting and paving representing a substantial capital investment. The increased use of the public realm by more visitors and the student population has resulted in greater pressures for cleansing and maintenance. The Cleansweep initiative that has been started by the Borough is an integrated approach to street maintenance which augers well for the future. This expenditure may be augmented by the adoption of Greenwich Town Centre as a Business Improvement District.

4.1.16 The World Heritage Site is indebted to the Heritage Lottery Fund for substantial grant assistance towards the repair of the ORNC buildings. Also English Heritage has provided funding for a range of repair works to both privately owned buildings and the public realm. Further help will be sought from these organisations for the implementation of the programmes for action. It is important in future bids for grant assistance that schemes are presented in their World Heritage Site context. The Single Regeneration Budget programme administered by the former Greenwich Development Agency proved to be of considerable assistance in regenerating the local area including the World Heritage Site. This programme is now completed. The WHS is within a “Zone of Change” in the Thames Gateway area and further assistance will be sought where needed from the London Development Agency .

4.1.17 The public and private organisations and institutions, large and small that make up the users of the World Heritage Site have their own individual funding arrangements. These arrangements often include expenditure on issues that are directly related to the aims and objectives of the World Heritage Site Management Plan. There are economies of scale where, for example in the case of marketing, it is beneficial to share expenditure. It has been possible to build up a programme of joint working, undertaken through the WHS framework. Such shared working avoids the need for special central funding but it can only be achieved through established accountability. The WHS Marketing Group has been very successful adopting this use of existing budgets to run a £150,000 per annum programme. As well as the financial advantages such partnership working does much to reinforce the shared vision for the WHS and keeps to the forefront the established aims and objectives.

4.1.18 The World Heritage Site contains a number of individual houses in private ownership. The overall rise in property values in the last few years has assisted the investment in these houses. Indeed their location in a WHS has no doubt helped maximise their value and secured their status as sound investments. There is no reason to doubt the continued stability of this situation.

4.2 EVALUATION OF THE WORLD HERITAGE SITE

4.2.1 Maritime Greenwich has an integrity and coherence derived from its historical development as a centre for royal, maritime, architectural and scientific progress and innovation. This unique combination of factors is reflected in the World Heritage Site’s character and appearance today. This section first sets down in detail the history of the major cultural assets of the World Heritage Site and assesses their significance in World Heritage terms. (An inventory of other historic assets is included as Appendix B). It is followed by the justification for inclusion of Maritime Greenwich on the World Heritage List, assessing the World Heritage Site against the criteria established by the UNESCO Convention concerning the Protection of the World Cultural and Natural Heritage.

4.2.2 Assessment of the Values of the Cultural Assets

4.2.3 The Old Royal Naval College

4.2.4 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”.

4.2.5 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 to be built over the next thirty years. A plan of the Old Royal Naval College complex is included in Appendix A.

4.2.6 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 King William Block from 1699-1708, and also the east range of 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.

4.2.7 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 lay in state here prior to his funeral at St Paul's Cathedral in 1806.

4.2.8 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.

4.2.9 The use of the Hospital as an infirmary declined during the nineteenth century, and the Hospital closed 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 Royal Naval College would move from its Greenwich site. However, the Government has made it clear that it would ensure that any new use of the buildings would 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 was set up to advise the Government on the future management arrangements for the College and the suitability of potential occupiers. The advisory group's report 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, while the Greenwich Hospital would remain the freeholder, the head lease of the Old Royal Naval College should be transferred from the Ministry of Defence to the Greenwich Foundation for the Old Royal Naval College, which is charged with managing the preservation of the buildings and improving public access. In this way, the future integrity of the buildings is guaranteed.

4.2.10 The Queen's House

4.2.11 The Queen's House, designed by Inigo Jones, is a great landmark in the nation's

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”.

4.2.13 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, soon after commencing the project was suspended due to the Queen’s failing health. She died in 1619, 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.

4.2.14 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.

4.2.15 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.

4.2.16 Between 1990 and 1991 the interiors were restored 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.

In 1999 the NMM installed new facilities to make the house fully accessible. The furnishings were removed and the rooms relit in a sympathetic but not authentic 17th century style to form a principal NMM arts venue.

4.2.17 The National Maritime Museum

4.2.18 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 School. These accentuate the axial symmetry of the whole composition and reinforce the setting of the Queen’s House as the focal point for the designed landscape of the Park.

4.2.19 The outer west wing was added in 1862 to the designs of Philip Hardwick, and eleven years later the courtyard created between the inner and outer west wings was filled by a gymnasium, now called the Neptune Hall, designed by Sir Andrew Clark RE. The south-west wing, once used as the school dining room, was completed by Colonel Charles Pasley RE in 1876. When the buildings were taken over for use by the National Maritime Museum in 1934, they were remodelled extensively for museum use, including an elliptical library vestibule designed by Lutyens. The Museum opened in 1937.

4.2.20 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.

4.2.21 The Royal Observatory Greenwich

4.2.22 Though sited away from the main core of the town and Palace on the brow of Greenwich Hill, this is one of Maritime Greenwich’s set-piece buildings which dominates views of the Park from the north. 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 is the Meridian Building, built at various dates from 1620 onwards, the former New Physical Observatory, a good late Victorian building now used as a planetarium and offices, and a delightful garden tucked into the western slope of the Hill.

4.2.23 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 Washington D.C. in 1884.

4.2.24 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.

4.2.25 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.

4.2.26 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 the war damaged original.

4.2.27 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, built of brick with terracotta, and displays the names of eminent astronomers. The Altazimuth Pavilion of 1899 located between the former was in the same style as South building but repaired in simpler style after war damage.

4.2.28 Greenwich Park

4.2.29 The most important area of open space at Maritime Greenwich is of course the River Thames, and the most familiar views of the Royal Naval Hospital 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 Old Royal Naval College and the Queen's House and museum buildings, as well as a backdrop to the town centre.

4.2.30 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.

4.2.31 When the manor passed to Duke Humphrey, uncle of Henry VI, in 1433 he enclosed

200 acres of heath land, 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.

4.2.32 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.

4.2.33 A plan of circa 1662 annotated by the great French garden designer Andre 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.

4.2.34 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 enclosure.

4.2.35 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.

4.2.36 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.

4.2.37 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 Rangers House, built from the early eighteenth century to become in 1815 the residence of the Park Rangers, and now open to the public, managed by English Heritage. The Manor House (c. 1695) built for Sir Robert Robinson, is an excellent example of the 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. Details of other significant buildings are included in the Inventory (Appendix B).

4.2.38 Greenwich Town

4.2.39 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.

4.2.40 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. Locker became Secretary to the Hospital in 1819.

4.2.41 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".

4.2.42 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. Then in 1958 the little shops facing into the market were rebuilt as warehouses; since then some have been returned to shops.

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

4.2.44 St Alfege's Church

4.2.45 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 therefore in some doubt.

4.2.45 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 ever 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.

4.2.46 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.

4.2.47 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 Robert Wolfe of Quebec whose body rests in the family vault beneath and whose statue by Tait McKenzie crowns the hill in Greenwich Park.

4.2.48 The Cutty Sark

4.2.49 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.

4.2.50 The Cutty Sark built by Messrs. Scott & 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 planked with teak. 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.

4.2.51 She was sold to Portuguese owners in 1895 and after surviving the First World War was acquired by a 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.

4.2.52 Cutty Sark is significant because:

She is the world's sole surviving extreme clipper, a type of vessel that was the highest development of the fast commercial sailing ship, with the majority of her hull surviving from her original construction. As a tea clipper she provides a link to the tea trade and life in the 19th century

She is renowned internationally for her beauty and is one of the most famous ships in the world.

The location of the ship makes her a gateway to the World Heritage Site.

4.2.53 Archaeological Assets

4.2.54 Recent archaeological investigations have demonstrated the variable quality of surviving

archaeological remains. These remains include buried structures and deposits, extant earthworks and the fabric of historic buildings and structures. Many important aspects of the cultural development of the Greenwich Maritime World Heritage site are not accessible without reference to the archaeological record, which is especially informative on the time depth, sequence and character of cultural events culminating in the present historic landscape. Archaeology is integral to the fabric of this unique historic landscape and reflect the aristocratic and maritime traditions synonymous with Greenwich. In addition, issues, which have contemporary relevance concerning national and international cultural identity, diversity and change; values and beliefs; and landscape aesthetics are highlighted:

- an apparent association between the natural environment and the spiritual aspect of local cultural tradition. This is explicit in the monuments representing pre-Christian and Christian beliefs, but is also expressed in the creative and aesthetic qualities inherent in the design of successive royal palace buildings, culminating in the surviving Renaissance and Baroque architecture;*
- various medieval European cultural issues, in particular the connection with early medieval monastic institutions in the Low Countries;*
- the changing character of state institutions throughout the medieval period. The close proximity of monastic house and royal palace provides an opportunity to explore the relationship between Crown and Church in the period leading up to the Dissolution, perhaps providing a contrast to the politically charged circumstances contemporary at the Palace of Westminster.*

4.2.55 Justification for Inscription on the World Heritage List

4.2.56 General

4.2.57 Maritime Greenwich has been included in the World Heritage List because it meets several of the criteria for “outstanding universal value”. The Renaissance and Baroque compositions of the Queen's House and the Old Royal Naval College represent masterpieces of human creative genius; the buildings and the park landscape had a seminal impact on developments in architecture and landscape design in Britain; and, the cultural, architectural, maritime and scientific developments embodied in these buildings together form an ensemble of outstanding universal significance. The whole World Heritage 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.

4.2.58 Criteria

4.2.59 Attaining World Heritage status depends on a site meeting one or more of the six criteria established by UNESCO as a measure of outstanding universal value and set out in the Operational Guidelines for the Implementation of the World Heritage Convention. UNESCO's World Heritage Committee has accepted that Maritime Greenwich fulfils three of the criteria, as set in the following paragraphs. Additionally, a site should meet a test of authenticity, which, in the case of Maritime Greenwich, is demonstrated below.

4.2.60 Criterion I: The Queen's House by Inigo Jones and the Old Royal Naval College

plans and key buildings by Sir Christopher Wren as masterpieces of creative genius

4.2.61 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 Old Royal Naval College complex is widely recognised as Britain's outstanding Baroque set piece.

4.2.62 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 traveled extensively in Italy in 1613-14, he was appointed by Anne, consort of James I, to provide a new palace at Greenwich. The history and development of this is 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.

4.2.63 Jones was influenced particularly 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.

4.2.64 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.

4.2.65 Sir Christopher Wren's contribution at Greenwich was to produce a masterplan and designs for the Old 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 mark him as one of England's most gifted and influential architects and certainly its best known.

4.2.66 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 area 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.

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

4.2.68 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).

4.2.69 Beyond the individual contributions of gifted architects like Jones and Wren, the place of Maritime 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 Church).

4.2.70 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.

4.2.71 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.

4.2.72 Despite the fact that it is no longer in direct royal ownership, the royal connection with Maritime 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 Old Royal Naval College and the Royal Hospital School.

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

4.2.74 Prior to 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 furthest point of the Royal Park, to store explosives for use in courtly displays.

4.2.75 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 Maritime Greenwich is best known. It was here, in the Royal Observatory established 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 remained 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 Royal Observatory branch of the National Maritime Museum; it contains one of the finest collections of scientific instruments in the world: telescopes, astrolabes, sundials and clocks, some dating from the seventeenth century.

4.2.76 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, finally resolved through John Harrison's highly accurate timepieces.

4.2.77 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 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.

4.2.78 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.

4.2.79 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, Maritime 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 Maritime Greenwich occupies in British maritime history. Finally, there is the Cutty Sark, a restored tea clipper, the only one to survive, with the overwhelming majority of her original hullfabric intact. She is 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.

4.2.80 Authenticity

4.2.81 Taken as an ensemble, the buildings, landscape and town of Maritime 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 response of the foremost architects and craftsmen of the time to the unique topography of Maritime Greenwich are embodied in the fine quality stone-, timber- and plaster-work 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.