

SOUTH SHOREDITCH CONSERVATION AREA

APPRAISAL AND MANAGEMENT PLAN

HACKNEY COUNCIL
CONSERVATION
URBAN DESIGN &
SUSTAINABILITY
TEAM



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1.0

INTRODUCTION

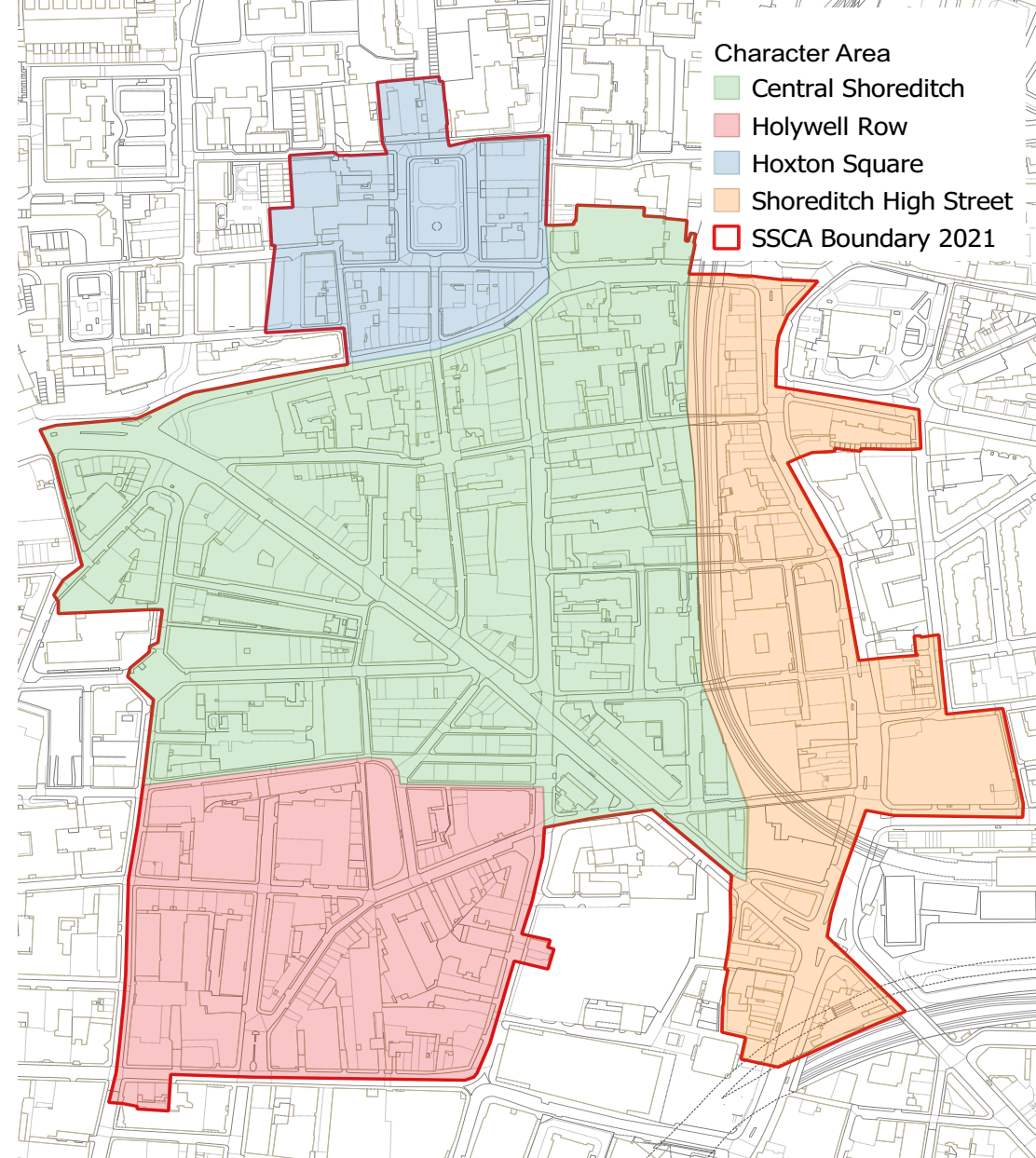
1.0 INTRODUCTION

1.1 DESIGNATION BACKGROUND

1.1.1 The South Shoreditch Conservation Area occupies the southern tip of the London Borough of Hackney, alongside its associated conservation areas of Sun Street. This particular part of the Borough has had a long and distinguished association with the furniture and printing industries that reached its height in the mid-late 19th Century and many of the buildings and streets which survive today have either originated from these trades or have been utilised in some way to accommodate them. This functional relationship has provided South Shoreditch with a distinctive and valuable character that is still clearly visible today.

1.1.2 The South Shoreditch and Shoreditch High Street Conservation Areas were both first designated in 1991 although no appraisal was produced at this time. Since its designation in 1991, the South Shoreditch Conservation Area has seen a significant number of changes in terms of redevelopment and new development, a rise in vehicular movement across the area and a general increase in commercial and social activity. Extensive research was undertaken by English Heritage between 2002-05 which helped further establish the historic and architectural importance of the area. This included a two-volume report entitled 'An Industrial Suburb': The Commercial Buildings of South Shoreditch 1850-1980. This seminal work incorporated the results of a two year architectural and historic survey undertaken by English Heritage. A further publication, aimed at a broader audience and based on the 2004 report, was published by English Heritage in 2006 entitled Behind the Veneer – The South Shoreditch Furniture Trade and its Buildings.

1.1.3 The area was fully reviewed and appraised in 2008/9 when the South Shoreditch and Shoreditch High Street Conservation Areas



South Shoreditch Conservation Area 2021x

were merged to create a single South Shoreditch Conservation Area in addition to extensions. This rationalised the separate designations, joining together two parts of what is essentially the same historic area. The revised Conservation Area and the 2009 South Shoreditch Conservation Area Appraisal was adopted on 28th January 2009. This document also encompassed Areas of Special Townscape Character outside of conservation areas, however, in order to ensure that the conservation area as an area of special architectural and historic interest is not undermined this designation is no longer used.

1.1.4 The Conservation Area was extended on 16th September 2019 to include a small triangle shaped site to the south. However, no review or re-appraisal of the area was conducted at this time. Section 71 (1) of the Planning (Listed Buildings and Conservation Areas) Act 1990 requires that local planning authorities should, from time to time, formulate and publish proposals for the preservation and enhancement of any parts of their area which are conservation areas. In the context that the previous appraisal was twelve years old, and given the rapid rate of change both in terms of physical development but land use changes within the wider Shoreditch area and the evolving policy background (including the adoption of the Hackney Local Plan 2033 (June 2021) and the London Plan (March 2021), the Council considered a review was timely. This review also provides a robust and up-to-date evidence base for the emerging Future Shoreditch Area Action Plan. A full review of the Conservation Area including its character and boundaries was undertaken between Autumn 2020 and Summer 2021. This has included reviewing and assessing building contributions and the identification of key views.

1.2 WHAT IS A CONSERVATION AREA?

1.2.1 A Conservation Area is an area of special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance. Local Planning Authorities have a duty under the Planning (Listed Buildings and Conservation Areas) Act 1990 to designate areas of special architectural or historic interest. The Council is also under a duty to review existing Conservation Areas from time to time and to formulate and publish proposals for their preservation and enhancement.

1.2.2 Conservation Areas are not single buildings, but groups of buildings and areas, which are of special architectural or historic significance. Because the designation is of an area, significance can include the spaces between buildings and natural features, topography, the historic layout of roads, paths and boundaries and landscape features such as gardens, parks and greens, trees, street furniture and archaeology can all add to significance.

1.3 IMPLICATIONS OF CONSERVATION AREA DESIGNATION

1.3.1 Conservation Areas enjoy special protection under legislation and both national and local policy and guidance. Planning applications within a Conservation Area must be shown to “preserve or enhance” the character or appearance of the area. Planning Permission is needed to demolish a building in a Conservation Area, and there is a planning presumption in favour of the retention of buildings which make a positive contribution to a Conservation Area.

1.3.2 Certain types of more minor development, particularly in relation to single family dwellings, are subject to Permitted Development rights (under the General Permitted Development Order, 2015, as amended). These Permitted Development rights are more limited in Conservation

Areas, and may be removed partially or completely through the use of Article 4 Directions. Trees above a specific size are protected in Conservation Areas. Applicants must give the Council six weeks' notice in writing before any work is carried out to lop, top or fell a tree in a Conservation Area. There is also greater control over advertisements in Conservation Areas.

1.4 NATIONAL LEGISLATION AND POLICY

^{1.4.1} The relevant legislation is the Planning (Listed Buildings and Conservation Areas) Act 1990, Sections 69 to 80. Section 69 defines conservation areas as places of 'special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance'. Section 72 of the Act imposes a duty on the Council in its role as local planning authority to pay special attention to the desirability of preserving or enhancing the character or appearance of the area.

^{1.4.2} The National Planning Policy Framework (NPPF) 2021 provides national policy. Protecting and enhancing the historic environment is a key component of the NPPF's drive to achieve sustainable development. Section 16 of the NPPF, 'Conserving and enhancing the historic environment' sets out the heritage framework in detail in relation to various 'heritage assets'. Conservation Areas are referred to as designated heritage assets in the NPPF.

^{1.4.3} Although not statutory guidance, Historic England's Advice Note 1, Conservation Area Designation, Appraisal and Management (Historic England, 2019) provides further guidance.

1.5 REGIONAL POLICY

^{1.5.1} The London Plan (2021 and later alterations) is the regional spatial strategy for London. It forms part of the development plan for Hackney (including Shoreditch). Relevant policies include:

- Policy HC1 Heritage conservation and growth requires the Council to "develop evidence that demonstrates a clear understanding of London's historic environment." This evidence will be used for identifying, understanding, conserving, and enhancing the historic environment which will in turn inform development plans, strategies and development proposals which requires that development proposals "affecting heritage assets, and their settings, should conserve their significance, by being sympathetic to the assets' significance and appreciation within their surroundings."
- Policy HC3 Strategic and local views, the Mayor has identified Strategic Views which includes significant buildings, urban landscapes or riverscapes that help to define London at a strategic level and also requires that Boroughs identify local views in their local plans and strategies as demonstrated by the forthcoming Historic Environment SPD.
- Policy D3 Optimising site capacity through the design-led approach and requires development proposals to "respond to the existing character of a place by identifying the special and valued features and characteristics that are unique to the locality and respect, enhance and utilise the heritage assets and architectural features that contribute towards the local character."
- Policy D9 Tall buildings requires development proposals for tall buildings to "take account of, and avoid harm to, the significance of London's heritage assets and their settings"

^{1.5.2} The following London Plan policies are particularly relevant to the South Shoreditch Conservation Area, since the area sits within the City Fringe/Tech City Opportunity Area and the Central Activities Zone:

- Policy SD1 Opportunity Areas (and the associated City Fringe Opportunity Area Framework, 2015)
- Policy SD4 The Central Activities Zone requires the “distinct environment and heritage of the CAZ should be sustained and enhanced”.
- Policy SD5 Offices, other strategic functions and residential development in the CAZ

The South Shoreditch Conservation Area is also covered by both Tier 2 APA’s and includes Tier 1 APAs of potentially nationally significant archaeology. Recent work at Principal Place uncovered the important early neolithic activity (pits and lots of pottery) that has pushed back our evidence of human occupation in South Shoreditch and the City by millennia.

1.6 LOCAL POLICY

^{1.6.1} Local borough-wide planning policy is contained within the Hackney Local Plan 2033. This provides specific policies that help protect the area’s special architectural and historic interest including:

- LP1 Design Quality and Local Character requires all new development to be of “the highest architectural and urban design quality. It must also “be compatible with the existing townscape including urban grain and plot division; be compatible with local views and preserve protected views; preserve or enhance the significance of the historic environment and the setting of heritage assets.” The policy also provides further clarification on Taller Buildings of which the Council will prepare AAPs to identify sites and locations suitable for taller buildings. The policy requires that “All new taller buildings must respect the setting of the Borough’s local character and historic townscapes and landscapes including those in adjoining boroughs” and “preserve or enhance the borough’s heritage assets, their significance, and their settings in line with policies LP3 ‘Designated Heritage Assets’ and LP4 ‘Non Designated Heritage Assets’”.

- LP3 Designated Heritage Assets states Development proposals affecting Conservation Areas or their settings will be permitted where they preserve or enhance the character and appearance of the area including, the established local character of individual buildings and groups of buildings (in terms of height, massing, scale, form, design, materials, detailing and use) and the rhythms and historical form of the area (in terms of the spaces between buildings, density, settings, building lines, siting, pattern of development, urban grain and plot coverage).”
- LP4 Non Designated Heritage Asset requires “development proposals affecting non-designated heritage assets should conserve or enhance and reveal the significance of the assets and their settings.”
- LP5 Strategic and Local Views requires the Council to protect Strategic Views identified within the London Plan, in addition to protecting the identified Important Local Views within Hackney. This states “new development must not harm Important Local Views and redevelopment of buildings, which currently adversely impact on Important Local Views, must not further detract from, and shall, where possible, improve the view.”

^{1.6.2} In addition, the forthcoming Future Shoreditch Area Action Plan (draft 2019) provides detailed planning policy for the area including setting out details on managing building heights (Policy FS08). This document, alongside the London Plan (2021) and LP33 (2020) provides a framework for Taller Buildings and identifies suitable areas for them. The majority of the SSCA is located within the Central Shoreditch Neighbourhood or the Shoreditch High Street and Hackney Road Neighbourhood.

^{1.6.3} These are supported by Supplementary Planning Documents and Guidance for example the Residential Extensions and Alterations SPD and the forthcoming Historic Environment Strategy SPD.

1.7 STATUS OF THIS DOCUMENT

^{1.7.1} The Conservation Area Appraisal examines the characteristics of the South Shoreditch Conservation Area, including its context, historic development, townscape, streetscape and architecture first as a whole and then in individual character areas. It identifies qualities that make the area special and assesses its current condition. The Management Plan sets out proposals for the preservation and enhancement of the South Shoreditch Conservation Area as required by section 71 (1) of the Planning (Listed Buildings and Conservation Areas) Act 1990.

1.8 BOUNDARY ALTERATIONS

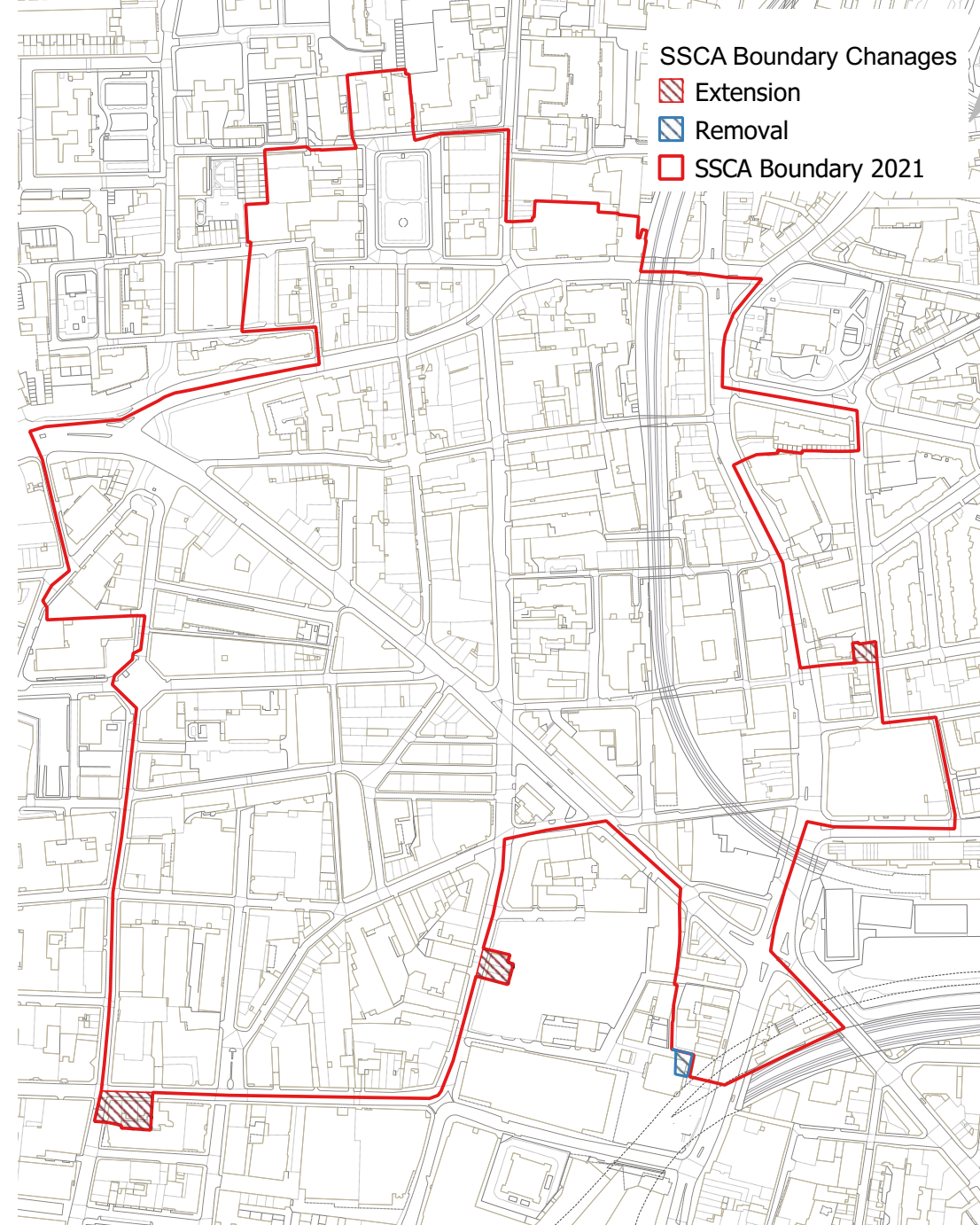
^{1.8.1} Following an in-depth review and re-appraisal of the South Shoreditch Conservation Area there are three proposed extensions and one removal to the Conservation Area. The alterations are outlined below:

EXTENSION 1: Worship/Wilson Street: To the south this involves the inclusion of a Grade II listed former public house, and a historically important 1950s replica of a Georgian House at the corner of Worship and Wilston Street. These buildings are located in a prominent corner position and are of a similar age, massing and appearance to that of buildings within the Conservation Area.

EXTENSION 2: Curtain Road: The proposed extension encompasses two Grade II listed buildings and a 19th century public house. The buildings have a consistent architectural character and positively contribute to the character and appearance of the Conservation Area.

EXTENSION 3: Boundary Street: This former public house borders a historic lane and forms a consistent part of the streetscene.

Boundary Alteration: Principal Tower: In order to create a more uniform



SSCA Boundary Changes

Extension

Removal

SSCA Boundary 2021

Boundary Alterations to the South Shoreditch Conservation Area

and legible boundary the proposal is to redraw the boundary to the edge of the Principal Tower rather than including a section of the building which creates a confusing and incoherent boundary.

1.9 STATEMENT OF SIGNIFICANCE

1.9.1 The South Shoreditch Conservation Area is located to the south of the London Borough of Hackney and has a long and distinguished association with the furniture and printing industries which reached their heights in the mid-late 19th century. Many of the buildings which survive today have either originated from these trades or have been utilised in some ways to accommodate them. This functional relationship has provided South Shoreditch with a distinctive and valuable character that is still clearly visible today.

1.9.2 The street layout of the Conservation Area is partly late medieval and tudor but the earliest roads such as Shoreditch High Street date to Roman times. Much of the earlier, narrower lanes were altered by the Victorians for example the railway viaduct and the creation of Great Eastern Street carving through historic streets.

1.9.3 The distinctive character of South Shoreditch comes from the mix of grand, four and five storey former retail and warehouse buildings that line the main thoroughfares in combination with smaller, lower-scale buildings set behind the main frontages. These are divided by an irregular grid of smaller streets and lanes, the overall result of which is to produce a dense and intimate streetscape behind the wider, open thoroughfares. There is a limited palette of materials and architectural details which provides a homogeneous character to the area.

1.9.4 Hoxton Square is located to the north of the Conservation area and has continuously evolved over the course of the 18th, 19th, 20th and 21st centuries. It was first laid out in 1709 with the housing development completed by the 1720s and is one of London's earliest garden squares and the first to be built in the new north eastern suburbs.



2.0 CONTEXT

2.0 CONTEXT

2.1 LOCATION AND SETTING

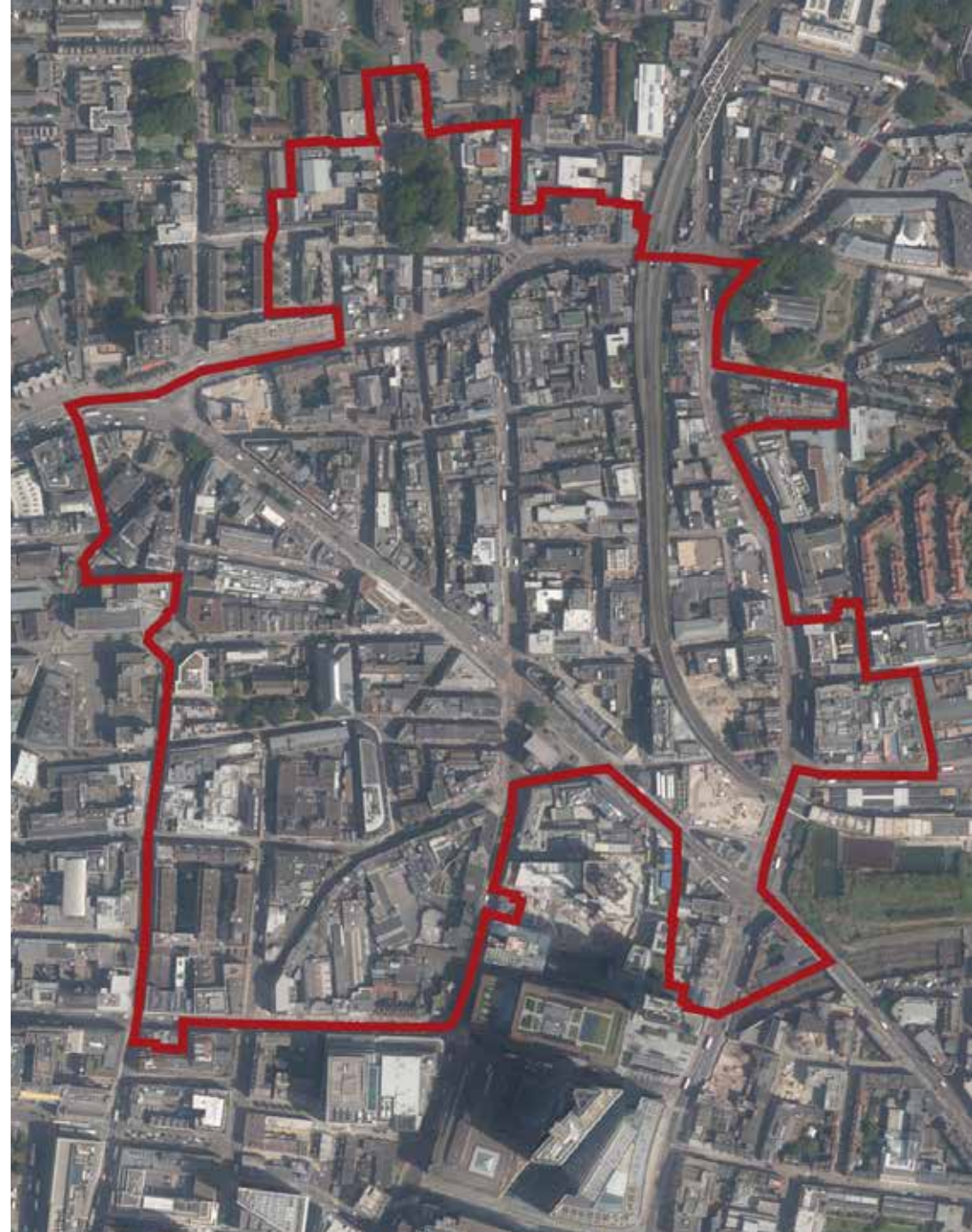
2.1.1 The South Shoreditch Conservation Area shares a border with three other London Boroughs: Islington to the west, the City of London to the south and Tower Hamlets to the east. In local terms this translates to the district of Finsbury immediately to the west and the historic area of Spitalfields to the east with the edge of the City located to the south.

2.1.2 The main roads passing through the Conservation Area include Old Street to the north, Great Eastern Street, which cuts diagonally across the area from the northwest, Curtain Road, which intersects both Old Street and Great Eastern Street and the northern portion of Shoreditch High Street. Less prominent roads include Paul Street to the east and Worship Street to the south.

2.1.3 There are a significant number of Conservation Areas nearby including Kingsland and Hackney Road within the London Borough of Hackney. To the east, the London Borough of Tower Hamlets includes Elder Street, Redchurch Street, Boundary Estate and Hackney Road Conservation Areas. To the west is Bunhill Fields and Finsbury Square Conservation Area within the London Borough of Islington.

2.2 HISTORICAL DEVELOPMENT

2.2.1 The old London tradition is that Shoreditch derived its name from Jane Shore, the beautiful mistress of Edward IV, who, worn out with poverty and hunger, died miserably in a ditch in this unsavoury suburb. This legend, however, is entirely erroneous but does appear to have been popular even as late as 1587. Today, Shoreditch is thought to date back to the family of the Soerdiches, Lords of the Manor in the time of Edward III in the early 14th century.



2019 Aerial Photo of South Shoreditch Conservation Area

2.2.2 In the reign of Richard II, the manor of Shoreditch was granted to Edmund, Duke of York and his son, the Earl of Rutland, which accounts for the fact that St. Leonard's Church is full of the Manners family.

2.2.3 Shoreditch does not seem to have had an existence in any real form until the medieval period, when an Augustinian priory was founded to the west of Shoreditch High Street. Prior to this, there was an intersection of two Roman roads that preceded the courses of Old Street and Kingsland Road (north of Shoreditch High Street) in the north east of the South Shoreditch Conservation Area (SSCA). It is also thought that the Norton Folgate end of the High Street was occupied by the Romans' Northern Cemetery, at least as far up as the Bethnal Green Road. Recent work at the Shoreditch Village development also found a Roman corn drier or kiln along with surfaces that suggest an early Roman period farmstead there before the cemetery. Later prehistoric ditches underlying it also point to human occupation before that. A fragmentary Saxon comb found at Shoreditch High Street station suggests some later activity.

2.2.4 An important factor in Shoreditch's early development was that it lay outside of London's city walls with the result that it was not subject to the more regimented development that took place in the city. It also became an essential area for various commercial activities not welcomed in the city, such as tanning. In the 15th and 16th centuries Shoreditch was predominantly fields, dotted with windmills and probably, like Islington (fields, much frequented by archers, for practicing as roving marks).

2.2.5 The Augustinian priory of St John the Baptist was located in Haliwell, said to be near a sacred well. This was in an area between Shoreditch High Street, Holywell Lane, Curtain Road and Bateman's Row. The priory was re-discovered in 2016 alongside The Theatre Playhouse. The



Archaeologists on site at the Curtain Theatre (c) MOLA

priory was dissolved under Henry VIII in 1539, but by then Shoreditch had begun to develop, taking on more of the character of a suburb of the city, with ribbon development along High Street and Old Street and increasing numbers of industrial focussed activities, such as brick making. Some of the fields had become market gardens, which supplied local needs and possibly some of the city's. A predecessor of St. Leonard's Church was constructed on the site in the 12th Century and this subsequently became the parish of St Leonard's Shoreditch.

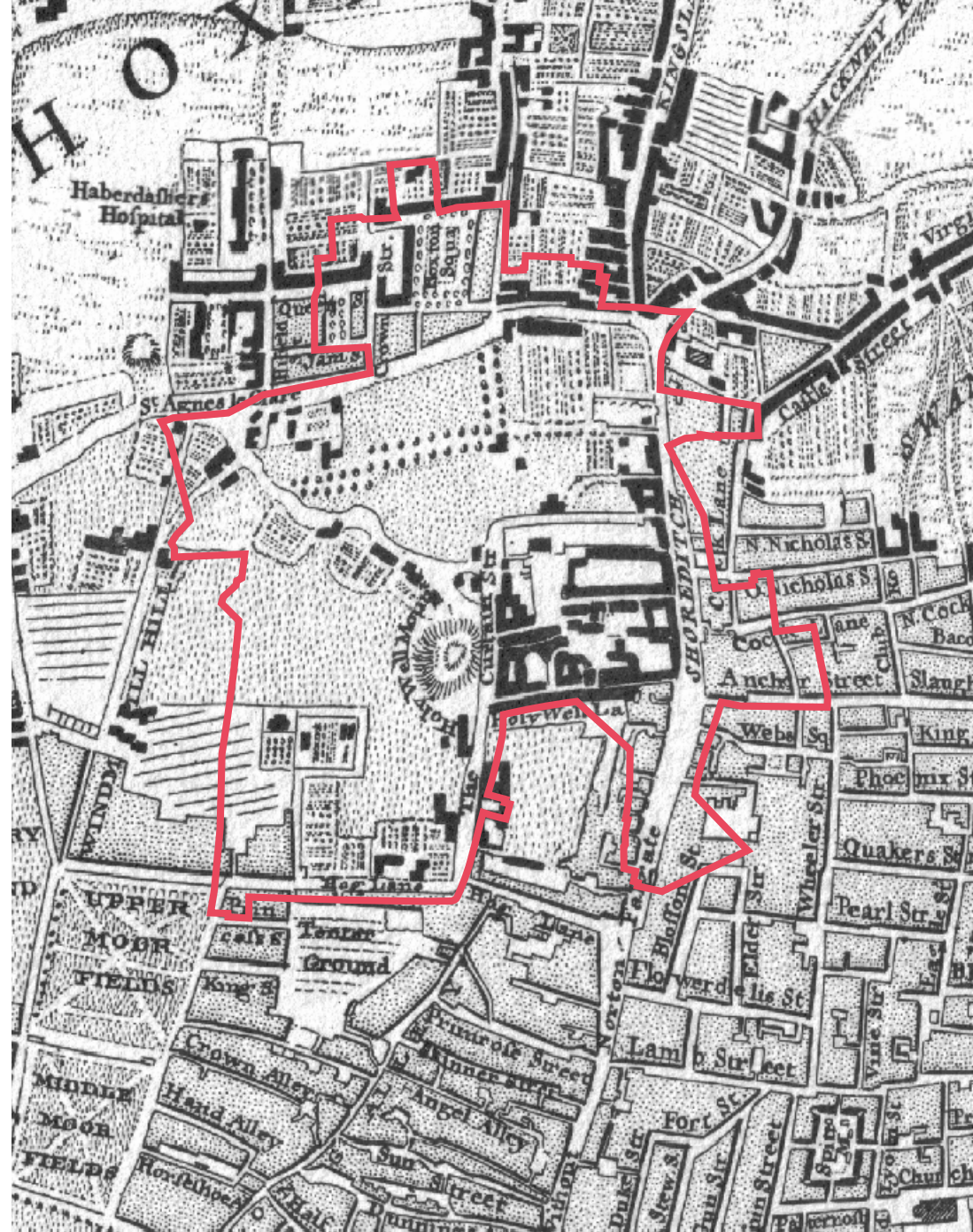
2.2.6 The sixteenth to eighteenth centuries were a period of change and increasing development for South Shoreditch with the piecemeal and irregular development of plots along and behind the main roads. Wealthier London residents were known to have built 'summer houses' in gardens owned by them for pleasure. In the 16th century the first of London's play houses (theatres) were constructed in South Shoreditch - the Theatre (1576) and the Curtain - both belonging to James Burbage, the head of the Earl of Leicester's company of players and patron of

William Shakespeare. Both play houses were situated along Curtain Road, there is no later historical evidence for its operation post 1627 but it is thought that it may have served until the Civil War. Both are now scheduled monuments with the Curtain Theatre being discovered in 2012 and the Theatre in 2008.

2.2.7 The gradual infilling of the backland areas behind High Street, Old Street, Curtain Street and Worship Street in the seventeenth century resulted in the development of yards and alleys behind the street frontages, of varied plots and sizes. Between and behind these continued the backlands activities of earlier: gardens, fields and, often, pungent commercial activities. Of particular note was the development of Charles and Hoxton Squares on the north side of Old Street; the apparent consequence of this more formal approach to town planning was the gradual ascent of the square to a desirable residential area, in some contrast to the centre of South Shoreditch. The development of the land between Worship Street and Sun Street in the early eighteenth century on the estate of the Earl of Darnley also marked the beginning of the more planned development of South Shoreditch.

2.2.8 The present St. Leonard's Church, Shoreditch, occupies the site of a church at least as old as the thirteenth century. The old church, which had four gables and a low square tower, was taken down in 1736, and the present church built by George Dance the Elder, in 1740, with a steeple to imitate that of St. Mary-le-Bow, Cheapside. This marks the beginning of the rapid development of Shoreditch with the open fields between Old Street and High Street becoming largely built over and laid out with rows of streets.

2.2.9 These demonstrated a mixture of town plans and speculative development for example Tabernacle, Paul and Leonard streets with working class terraces to the south and east. The former Worship Square



John Rocque's London 10 Miles Round Map (1746) with the SSSA boundary overlaid

(at the junction of Worship Street and Clifton Street) was known to be the work of George Dance the Younger, the City Surveyor and an area of increasing status. In planning terms, the Georgian plot patterns were narrow but increasingly dense and by the end of the eighteenth century many of the streets and lanes familiar today within SSCA were in use (for example, Leonard Street, Paul Street, Holywell Row and Curtain Road amongst others). Between these larger roads the network of smaller streets were steadily growing – e.g. Luke Street, Scrutton Street and Phipp Street). South Shoreditch had become a Georgian suburb on the city fringe, laid out with a street pattern that it largely retains today. The many buildings and rear gardens that lined these streets did not survive so well, however, and most of the artisans’ dwellings, stables, foundries and timber yards to name but a few types of premises, were replaced by Victorian buildings reflecting their need for expansion and development.

19TH CENTURY EXPANSION

2.2.10 The early part of the nineteenth century saw a rapid expansion in the population of South Shoreditch – from 35,000 in 1801 to 69,000 in 1831; by 1851 the population figure had reached over 109,000. Some of this was due in part to the continuing expansion of London’s population in general and in part to the improvements in transport that enabled more goods and raw materials to be transported, which consequently encouraged centres of specialisation and trade to develop.

2.2.11 The Regent’s Canal was opened in 1820; the terminus of the Eastern Counties Railway opened in 1840 (which later became the Bishopsgate Goods Station) and Broad Street and Liverpool Street stations were opened in 1865 and 1874 respectively. Broad Street Station was part of the North London Line, which also constructed a station on the corner of Old Street and Kingsland Road, opened in 1865 (Shoreditch Station). Much of the North London Line ran on a viaduct through South Shoreditch, constructed between 1861-5, and which necessitated the



Horwood (1799) with the SSCA boundary overlaid

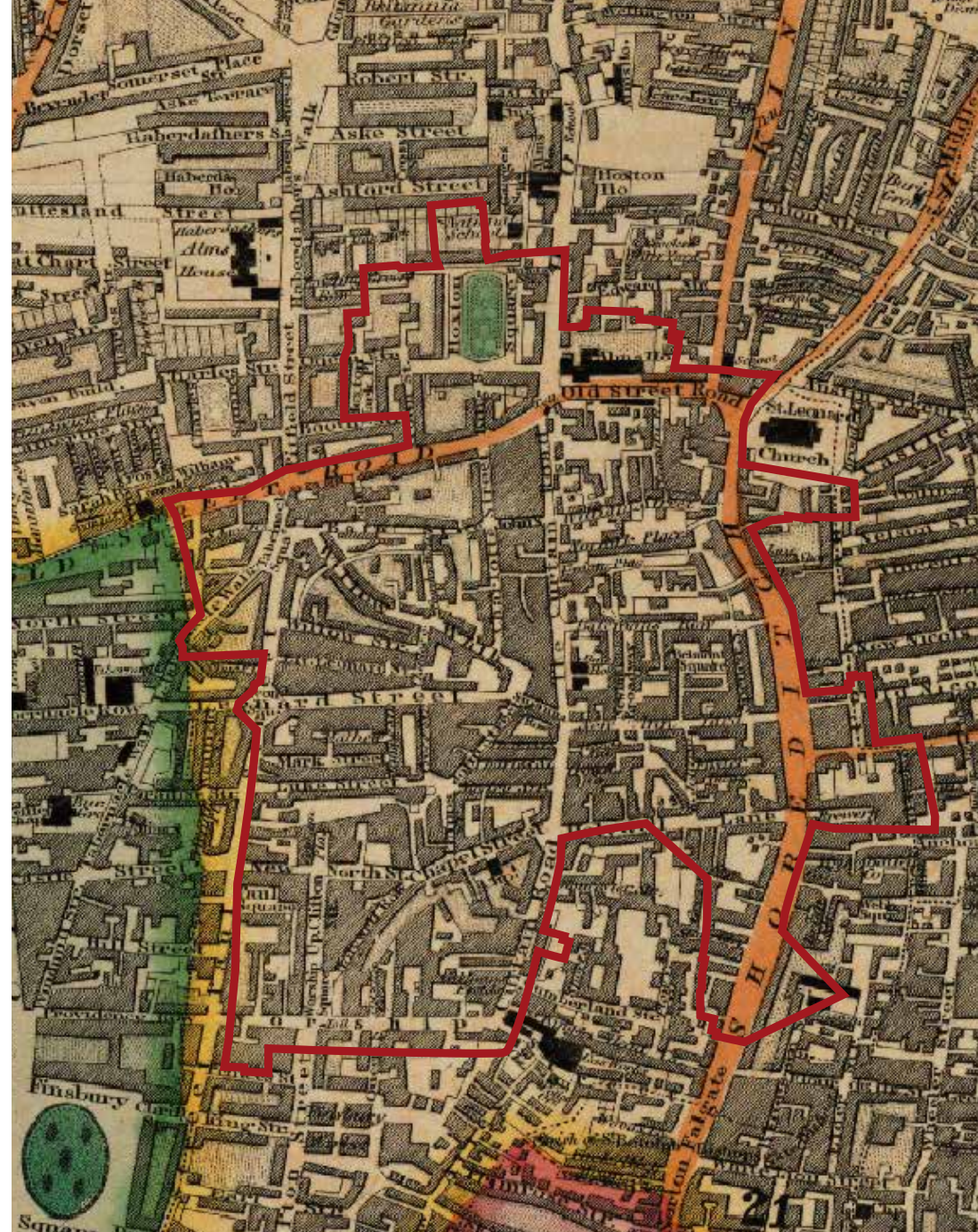
demolition of some 650 houses along the route between Curtain Road and Shoreditch High Street.

2.2.12 The growing road network also saw several changes, the most notable resulting in the construction of Great Eastern Street in 1876 along the line of a former lane (Willow Walk) and which linked Old Street and Shoreditch High Street with the relatively newly constructed Commercial Street (1845-58) to the east. The fragments left behind such as Fairchild Place add to the historic interest of the area.

2.2.13 With the improvements and expansion in communications in and around South Shoreditch, came increased industrialisation and manufacturing businesses and by the middle of the 19th Century South Shoreditch, and especially the location of the Conservation Area, reflected this industrial nature. New buildings focused on manufacturing facilities such as workshops and factory premises with the addition of



View of Shoreditch High Street showing nos 25-16 inclusive. With various shopfronts including Corss Tailors and Draper c.1825.



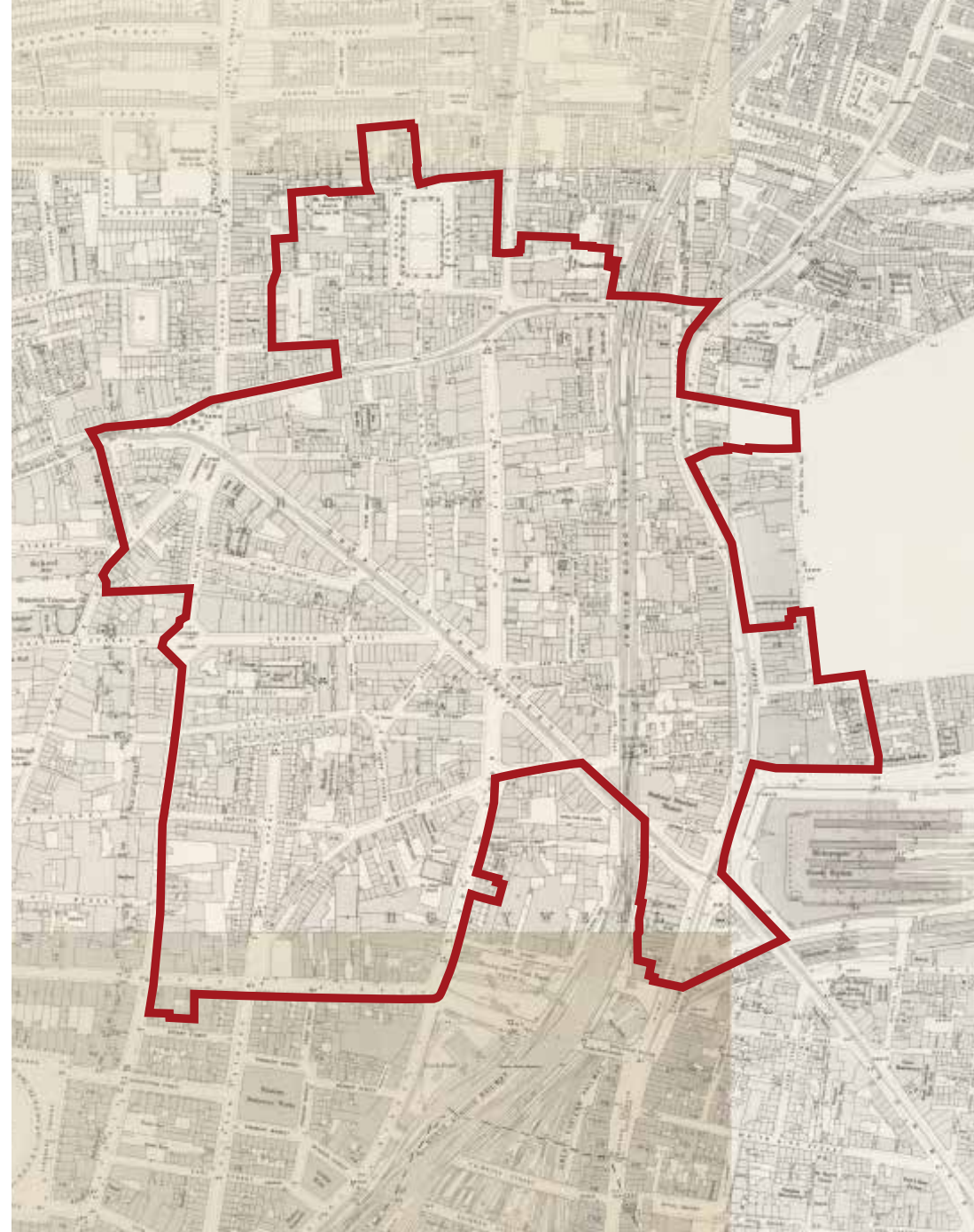
C. and J. Greenwood (1828) with SSCA boundary overlaid

warehouses to store and retail goods made. The development of these larger scale buildings continued to be piecemeal, following the tradition of previous urban development, often joining a number of small, Georgian size plots together under one roof or establishment. The overall effect was to increase the density of buildings within the SSCA with large, four and five storied warehouse and factory buildings squeezed alongside smaller workshops and artisan houses including Georgian houses which were commercialised and workshops constructed behind.

2.2.14 The three main manufacturing industries of the late Victorian East End were clothing, furniture and footwear and to varying degrees all were found in South Shoreditch. Also present were many characteristic trades of the City fringe, including printers, carriers, builders, druggists or chemists, and food processors. Of these, by far the most important was furniture making although the area was also a significant centre of printing, tobacco manufacturing and the boot-and-shoe trade.

2.2.15 Much of the commercial and industrial building stock that was used by these trades followed a similar pattern and architectural form. An exception were the yards of the timber merchants who supplied the furniture and building trades which contained specialist storage structures.

2.2.16 Although the majority of building styles were similar, a number of companies built distinctive premises to house their businesses, using Gothic, Baroque and eastern architectural motifs in decoration. The remainder of the building stock actually created its own 'house style' by exploiting the functionality of its construction: tall vertical frontages with flat columns dividing large areas of window across 3-4 stories typically. The exposure of iron and later steel frames on the frontages of these buildings also added to their utilitarian but distinctive form. The emphasis on verticality, even if unintentional, is an element that can be seen throughout the SSCA.



1893 OS Map with SSCA boundary overlaid

TWENTIETH CENTURY

2.2.17 The industrial activities and trades continued on well into the first half of the twentieth century with new buildings continuing to be constructed in place of older premises as needs required, but with little change in their functional architecture. Before World War II Hoxton was still the woodworking district of London. Furniture for Heals, Maples and other big companies was produced in small Hoxton workshops, often by craftsmen working in basements and single rooms.

2.2.18 There was considerable bomb damage to the south of the Conservation Area and along Shoreditch High Street in particular. These areas dictated the location of much post-war redevelopment, much of it on a large scale. This included schemes for “flatted factories” - a common type of speculative industrial development (often by the Council) in the



View south of Hoxton Square towards Rufus Street



The London County Council Bomb Damage Map with SSCA boundary overlaid

1950s and 1960s - where factories with large floor plates were created, each floor typically let to a different company. Many of the buildings from the 1950s pick up on the industrial character of the area and are constructed of sympathetic materials.

2.2.19 The decline in the manufacturing industries based in South Shoreditch continued with pace after the war and by the 1970s the area was largely run-down, having lost most of its Victorian industrial base and many of its former residents. This was in part due to a shortage of woods, especially hardwoods used for veneers and saw a continued decline with former timber yards given up for redevelopment. Other factors included the growth of imported and flat pack furniture. The last gasp of the trade was in upmarket reproduction antique furniture, the last area where traditional materials and techniques had value.

2.2.20 With the arrival of service industries in the 1980s, many old warehouses and factories in Shoreditch were repurposed as live/work spaces for other types of employment and office space. The refurbishment and conversion of industrial landmarks helped redefine the area. By the 2000s, Shoreditch emerged as a hotbed for technology start-ups and firms, as well as a thriving restaurant and bar scene.

2.2.21 Today, increasing growth in the City economy is resulting in redevelopment of opportunity sites and adaptation of historic buildings.



The SCA has become an area popular with street artists

2.3 ARCHAEOLOGY

2.3.1 The archaeology of South Shoreditch encompasses an unsurprisingly broad range of periods and finds reflecting its proximity to the heart of the City of London and its longevity of use since the Roman period. The South Shoreditch Conservation Area is covered by both Tier 2 APA's and includes Tier 1 APAs of potentially nationally significant archaeology.

The area contains two Scheduled monuments

- The Theatre Playhouse, 3-5 New Inn Broadway, 5-15 New Inn Yard, 86-96 Curtain Road, Hackney, London, EC2A 3PZ: The monument includes the buried deposits of The Theatre of 1576-77 and some buildings associated with the C12 Holywell Priory revealed during archaeological investigations.
- The Curtain Playhouse, Site bounded by Hearn Street, Curtain Road and Hewett Street, Shoreditch, London, EC2A 3NZ: The site includes buried deposits and structural remains related to The Curtain Playhouse, of about 1577-1625, revealed during archaeological investigations.

2.3.2 In summary, the archaeology of the South Shoreditch area includes:

- Prehistoric Period – references to flint tools being uncovered in Broadgate (beyond the Conservation Area). Recent work at Principal Place uncovered the important early neolithic activity (pits and lots of pottery) that has pushed back our evidence of human occupation in South Shoreditch and the City by millennia.
- Roman Period – These include remnants of pits, ditches, domestic floors, foundation and demolition deposits; pottery sherds; other domestic finds such as amphora sherds, an awl and figurine fragments.
- Saxon Period – Negligible finds from this period have been uncovered although some possible pottery fragments have been recorded.
- Medieval Period – Possible foundation deposits and demolition debris associated with Holywell priory and its boundary wall on Curtain Road and Shoreditch High Street; human bones associated with Holywell Priory found in New Inn Broadway; domestic rubbish pits, post-holes, ditches, general soil deposits and occupation deposits; pottery sherds and other domestic material; some possible industrial deposits.

- Postmedieval Period – Late 17th/early 18th century truncated foundation deposits at 11
- Hoxton Square; the possible foundation remains of the 16th century Theatre on Curtain Road; a wide range of evidence for industrial processing and occupation such as pits, metalworking debris, occupation sites and associated domestic sites; domestic rubbish pits and cess pits containing fragments of bottles, glazed wares and clay pipes; garden deposits and night-soiling deposits; a possible Civil war defensive ditch at 2-4 Hoxton Square; cellar deposits; sewer and ditch fragments.

3.0 TOWNSCAPE CHARACTER: SUMMARY

Townscape is the arrangement and appearance of buildings, spaces and other physical features in the built and natural environments.

3.0 TOWNSCAPE CHARACTER: SUMMARY

3.1 LAYOUT AND PLANFORM

3.1.1 The early origins of South Shoreditch can be seen in the pattern of the irregular streets which have developed from the three earliest roads of Old Street, Shoreditch High Street and Worship Street. The piecemeal infilling of the landscape between these roads in the eighteenth century laid down a network of smaller streets interlining with the older roads: Paul Street, Leonard Street, Curtain Road, Holywell Row/Lane and New Inn Yard all formed north-south and east-west routes within the Conservation Area. The spaces between these interlinking streets were further divided by smaller streets such as Gatesborough and Christina Street (formerly Thomas and Motley Streets).

3.1.2 One section of rectangular historic street plan that is particularly notable is the area delineated by Holywell Lane, Curtain Rd, Bateman's Row and Shoreditch High Street which is the fossilised perimeter wall of Holywell Priory. As such this planform is important to preserve.

3.1.3 During the nineteenth century more streets were added or completed (for instance Rivington, Scrutton and Luke Streets) and one new major road was constructed – Great Eastern Street – which followed the line of an earlier lane (Willow Walk) to join Old Street and the High Street via Curtain Road. This historic street pattern has largely been fossilised in the modern street layout but it is the building plots lining and filling the blocks created by the network of streets that have been subject to most change.

3.1.4 The eighteenth century and earlier activities formerly undertaken within the boundaries of the SSCA, had little structure or permanency, making use of the available open ground that lay so close to the City. By



Figure Ground Plan of the South Shoreditch Conservation Area

the end of the century, the gradual growth of formally laid streets resulted in the creation of blocks of land, which naturally came to be fronted by houses, workshops, shops and other commercial premises. To the rear of these blocks were gardens, yards and temporary industrial activities, but overall the individual plots were mainly domestic in scale. With the tremendous growth of the furniture, printing and other manufacturing and retail businesses in South Shoreditch in the nineteenth century, many of these small plots were swept away in favour of larger commercial premises which suited the needs of manufacture, storage and large-scale retail. Notable exceptions are the row of three storey houses along Holywell Row, which a large number were simply refronted in the nineteenth century with the historic fabric behind.

^{3.1.5} The past industrial activities and uses of South Shoreditch that helped shape its present townscape character have now largely disappeared, leaving a legacy of streets, buildings, yards and spaces.

3.2 DENSITY

^{3.2.1} Density and urban grain varies considerably within the South Shoreditch Conservation Area but despite the variety often it is possible to see early patterns of development in the planform of the streets and the proportions of buildings.

^{3.2.2} Other routes of transition naturally follow the main movement corridors (vehicular and pedestrian) across the Conservation Area and contribute to the character of the area by providing spaces and vistas that penetrate the Conservation Area and beyond, allowing both physical and visual access into and out of the area for its inhabitants. This is especially important for the north-south corridors from the Conservation Area into the City Fringe where the change in spatial scale and arrangement is greatest. To the north of the SSCA the transition from the historic, industrial-led, urban grain of South Shoreditch to the mixed residential and

commercial areas of Hoxton, Haggerston and Hackney is more subtle and the change in architectural character and scale less dramatic. These transitional corridors include: Paul Street (north to Pitfield Street and beyond, and south to Wilson Street into the City); Shoreditch High Street (north and south directions); Worship Street (east to west direction to the open space of Finsbury Square and beyond); Old Street (east – west direction).

^{3.2.3} Within the SSCA the most visually and distinctive spatial feature is the contrasts between intimate and narrower streets with lower-storey workshops-factory buildings of Charlotte Road, Rivington Street, New Inn yard and the broad, open thoroughfares of Great Eastern Street, Shoreditch High Street, Old Street and Curtain Road.

^{3.2.4} There are also a number of surviving historic alleys, some now dead ends such as Three Cups Alley located off Fairchild Place (in which at least two Shakespearean actors once lived). These historic lanes therefore have a strong link to the scheduled playhouses and the area's long historic as an entertainment district.

^{3.2.5} The relationship between the SSCA and areas outside is important to note, particularly the contrast in scale of developments at the southern fringe of the SSCA where heights of buildings increase at the boundary. This clear distinction in building heights between those buildings within the Conservation Area and those outside is an important characteristic of Shoreditch.

3.3 BUILDING HEIGHT AND MASSING

^{3.3.1} There are generally consistent building heights throughout the South Shoreditch Conservation Area with shoulder heights of buildings generally ranging between three to five storeys but most typically of three to four storeys for buildings not on main roads such as Great Eastern Street and Shoreditch High Street. Rooftop extensions form a common building intervention within the SSCA and are often set back in order to be subservient to the host buildings and owing to the narrow streets they remain hidden from the public realm. There are generous floor to ceiling heights reflecting the industrial origins of many of the buildings such as the former furniture workshops and warehouses. Generally buildings have a larger ground floor and then consistent floor heights above with a reduced floor to ceiling heights at the top floor.

3.4 LAND USES

^{3.4.1} The historic land uses have heavily influenced the design, massing and layout of new buildings. Historically Shoreditch contained a mixture of residential, industrial and commercial uses. However, the late 20th century saw many of the industrial uses decline and saw a growth in the conversion of former industrial warehouses and workshops to offices. Today the Conservation Area is characterised by predominantly office use with commercial ground floors providing active and interesting frontages.



Varying building heights within the SSCA but rising outside of the CA

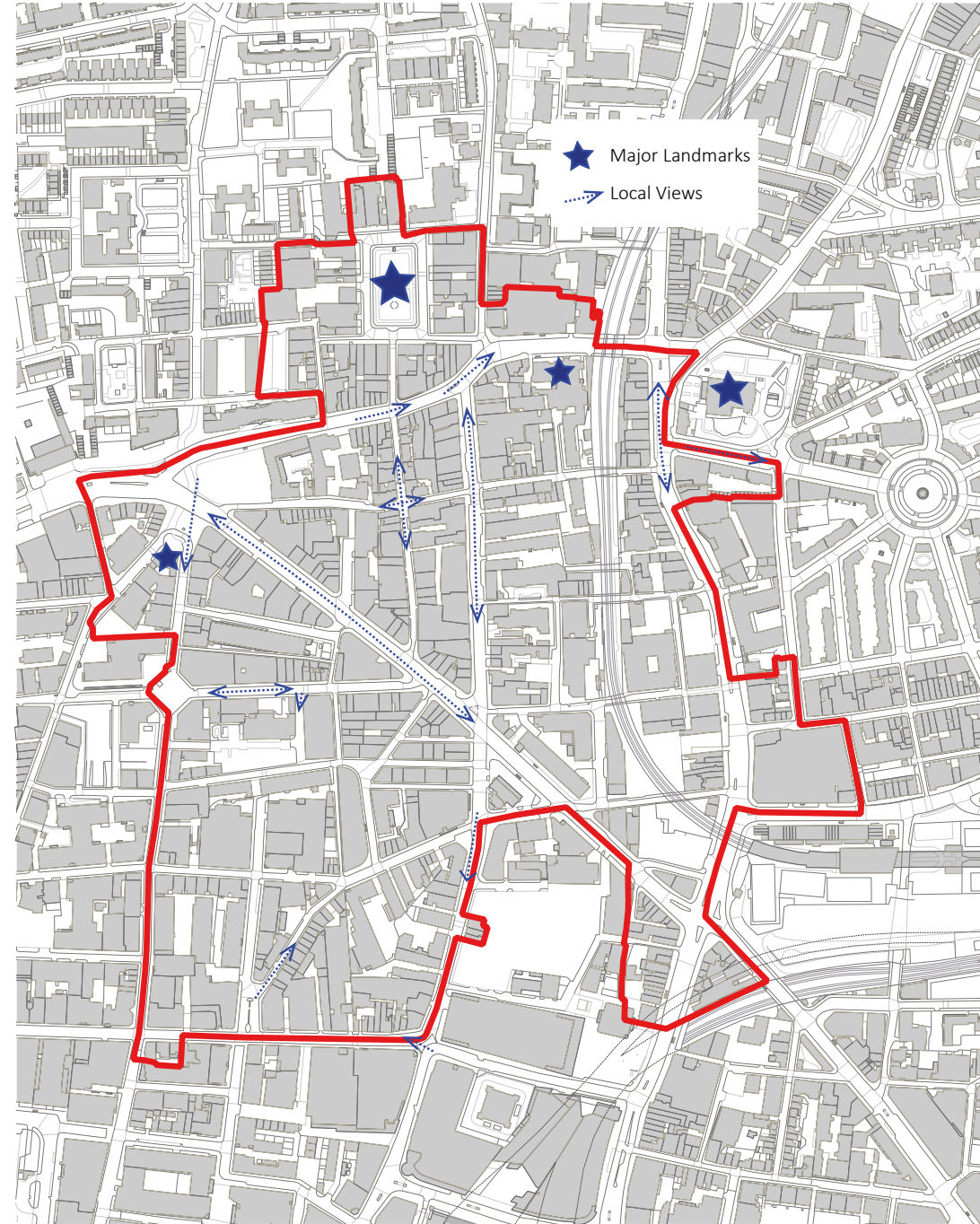
3.5 KEY VIEWS

3.5.1 The occurrence of views and vistas within and beyond the South Shoreditch Conservation Area is clearly interlinked with other character elements already discussed previously (historic development, townscape for example). The most significant factor that has contributed to the creation of the current views is the historic urban grain of the Conservation Area itself: the straight and narrow streets framed by tall, flat-fronted buildings on either side drawing the eye down towards their termination, often introducing slight breaks where streets intersect. For instance the view southwards along Charlotte Road to its termination with Great Eastern Street is partly broken by the crossing of Rivington Street midway and the eye pauses here before looking further south. There are many similar examples across the Conservation Area.

3.5.2 Today the range of views and vistas that can be seen in the SSCA naturally mix both historic and modern elements of the area; as the buildings and spaces changed gradually this has altered the pattern and sometimes focus of views. The most obvious example of this is the City Fringe office developments that appear in, and dominate almost every south-looking vista from the Conservation Area. This is particularly important as it provides a clear visual break between inside and outside of the Conservation Area. Views of particular importance include:

LANDMARK BUILDINGS

- **VIEW 1:** St Leonard's, Shoreditch is a Grade I listed building located at a prominent junction of Shoreditch High Street, Old Street, Kingsland Road and Hackney Road. The building occupies the centre of the churchyard with exposed sides all around. The spire is visible in long distance views and is an important element within certain views. This sense of space and the importance of the tower in views contributes to the building and area's significance.



Key views within the SSCA



VIEW 8: CURTAIN ROAD



VIEW 7: RIVINGTON STREET



VIEW 3: 140 TABERNAACLE STREET



VIEW 12: WORSHIP STREET



VIEW 5: SHOREDITCH HIGH STREET



VIEW 11: HOLYWELL ROW

- **VIEW 2:** Shoreditch Town Hall is a Grade II listed building located on Old Street. It is predominantly visible in local views but the tower is visible in longer distance views.
- **VIEW 3:** The Old Fire Station, 140 Tabernacle Street. The building occupies a prominent and pleasing corner location occupying the termination point of Paul and Tabernacle Street with distinctive views from Great Eastern Street and Old Street.

LINEAR VIEWS

- **VIEW 4:** Views into the Grade II listed Boundary Estate are important. The Boundary Estate was designed by Owen Flemming for the Greater London Council. The layout is based around a central garden (Arnold Circus) with streets off it in a radial plan. These designed views into and out of Arnold Circus are therefore important to consider.
- **VIEW 5:** Shoreditch High Street runs on a north and south axis creating linear views of interest. Buildings are of varying ages but collectively represent the development of Shoreditch, ranging from Edwardian showrooms to factories and 18th century townhouses.
- **VIEW 6:** Great Eastern Street was created between 1867-1871 and diagonally cut through the area. This was designed to improve the communications between the east and west of London by linking commercial street with Old Street. The creation of this road was distinctive compared with the neighbouring lower density historic lanes and provided more commercial opportunities as a result of the larger floor plates of the commercial premises. Buildings along Great Eastern Street and those on neighbouring streets were therefore developed at a similar rate, having consistent massing, materiality and detailing. The carving out of this road therefore creates views of distinction.
- **VIEW 7:** Enclosed views of narrow streets such as Charlotte Road, Rivington Street and Leonard Street create views of interest where the uniformity in terms of materials, scale and proportions can clearly be seen and contribute to the significance of the SSCA.

- **VIEW 8:** Curtain Road views on a north and south axis are important within the conservation area and contains a significant number of workshops/showrooms.

LOCAL VIEWS

- **VIEW 9:** Hoxton Square is one of the earliest planned developments in Shoreditch and while the buildings have largely been replaced there is a pleasing ensemble of architecture styles within the square.
- **VIEW 10:** Within narrow streets/roads buildings are often arranged with canted corners and create local views of interest. Of particular note, this includes the Charlotte Road/Rivington street junction.
- **VIEW 11:** Holywell Row contains consistent grouping of earlier buildings with its modest two to three storey heights following the earlier late-Georgian narrow footprints.
- **VIEW 12:** Worship Street including views of the Grade II and Grade II* Listed Buildings with distinctive roofscapes.

Additional views may be identified as part of the application process, and particular consideration will be given to the setting of Listed Buildings and the potential impacts of tall buildings within terminating views and backdropping buildings.



VIEW 7: LEONARD STREET



VIEW 1: ST LEONAR'S



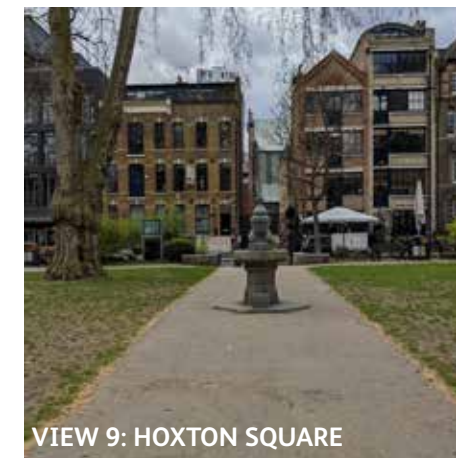
VIEW 10: CHARLOTTE STREET JUNCTION



VIEW 9: HOXTON SQUARE



VIEW 6: GREAT EASTERN STREET



VIEW 9: HOXTON SQUARE

4.0 STREETSCAPE CHARACTER: SUMMARY

Streetscape is the outward facing visual appearance and character of a street or locality

4.0 STREETScape CHARACTER: SUMMARY

4.1 PUBLIC REALM AND OPEN SPACE

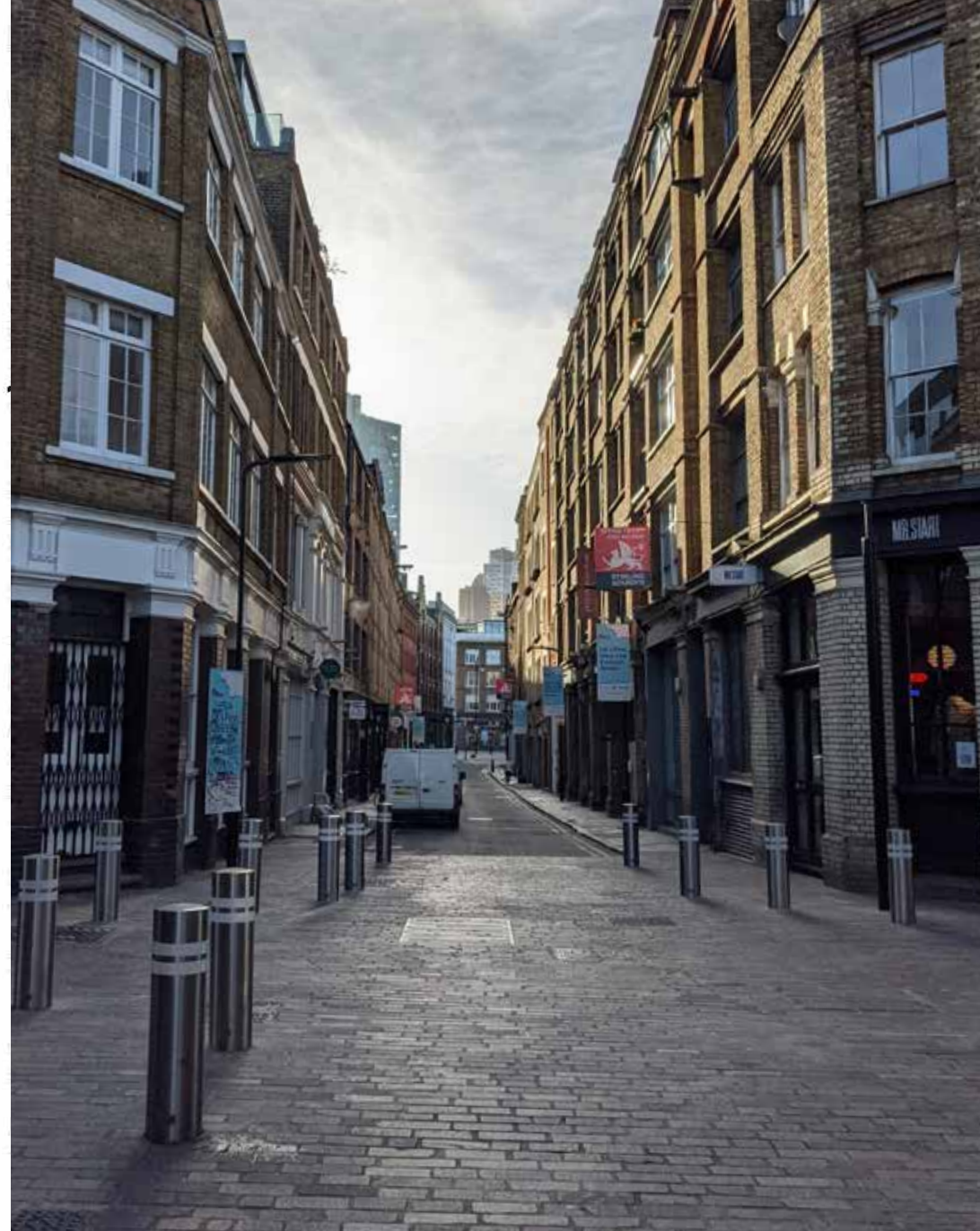
4.1.1 The open spaces within the South Shoreditch Conservation Area and the spatial arrangements alongside the buildings and streets form an important element of the character of the area. These spaces contribute important ‘breathing places’ in the intensely urban environment of the Conservation Area and provide focus points at intersections along the routes. Of these spaces, only Hoxton Square and Mark Street Gardens provide any substantial green space of note.

There is a wide mix of street surfaces within the the area ranging from historic and modern setts, historic and modern granite paving slabs to tarmac. The surface material can impact considerably on the experience of the area and where historic surfaces survive they positively contribute to the character and apperance of the area. Full details of the streetscape character can be found within the individual character area analysis.

4.2 STREET FURNITURE

4.2.1 Street furniture and surfaces play an important part of the character of the Conservation Area. Within the SSCA the majority of the streets are laid with modern tarmac and pavements have a variety of tarmac, concrete screed or concrete paving slab treatments. In terms of street furniture across the Conservation Area, there is the expected plethora of modern traffic signs and signals, pedestrian crossings, bollards and railings, bins, advertising boards, street lighting, CCTV cameras, bus shelters, estate agents signs and street name signs.

4.2.2 Over the previous decade there has been a notable reduction in the extent of clutter and a significant rationalisation of street furniture.



Charlotte Road public realm improvements looking south towards Great Eastern Street

4.3 TREES

4.3.1 Shoreditch is notable for its absence of trees. Where they do survive they make an important contribution to the wider streetscene and should be preserved. The following locations are noted to be of particular amenity value and positively contribute to the character and appearance of the South Shoreditch Conservation Area.

- Calvert Avenue
- Great Eastern Street
- Clifton Street/Worship Street-
- Mark Street Gardens
- Hoxton Square
- Tabernacle Street/Paul Street
- Scrutton Street
- Leonard Circus
- Willow Street



Worship Square: New public realm scheme



London Plane trees at Tabernacle Square

5.0 ARCHITECTURAL CHARACTER: SUM- MARY

The purpose of this section is to expand on the Statement of Significance in Section 2 and to highlight the common building forms architecture within the South Shoreditch Conservation Area.

5.0 ARCHITECTURAL CHARACTER

5.1 GENERAL ARCHITECTURAL CHARACTER

^{5.1.1} The architectural traditions of the SSCA, which originated in the mid-nineteenth century and continued into the early twentieth century, have created a unified streetscape character for the Conservation Area. It is the collective contribution made by the older building stock of the furniture, printing and smaller trades that define the character of the SSCA. The higher quality, twentieth century buildings, which respect the earlier architectural tradition and streetscape of the area, also make a valuable contribution by maintaining the scale, building line and enclosure of the historic street pattern.

5.2 MATERIALS

^{5.2.1} The most common building material to be found in the South Shoreditch Conservation Area is brick, a mixture of red brown and soft yellow stock bricks interspersed with brighter red bricks often used in window arches and as decorative bands between storeys. Brick is particularly used in the older building stock of the eighteenth, nineteenth and early twentieth centuries but it is noticeable that later buildings have also kept to this tradition to some degree. The subtle colour variations in the bricks that can be observed on many of the buildings in the area add a very attractive mellow quality to their appearance. The buildings fronting onto Charlotte Road, Holywell Lane and at the western end of Scrutton Street are excellent examples of this quality. At street level, the brick frontages are frequently painted or, in several instances, glazed bricks are used to effect - the Fox pub on the junction with Paul Street and Scrutton Street and the Griffin pub on the corner of Leonard Street and Ravey Street are both classic examples of Victorian public house architecture where



View south on Paul Street

glazed bricks/tiles are used. Variations to the brickwork include decorative render, stone and plaster detailing such as keystones above windows and plaster corncicing and banding between storeys. The western end of Scrutton Street again provides a good example of all these treatments: brick elevations, contrasting keystones, plaster/stone corncicing and painted and glazed ground floor elevations. It is of note that the larger buildings fronting the northern end of Shoreditch High Street on the west side display even greater decorative treatment of their front elevations, the showroom-warehouse building of the former Wells & Company at 125- 130 Shoreditch High Street probably represents the apogee of this treatment, a reflection of its status and location.

5.2.2 Other types of building materials used in the older building stock include steel and iron framing, often visible on the exterior and marking the change between storeys. Typical examples of this can be observed throughout the SSCA, but particular groups of quality include the workshop-factories on the east side of Ravey Street, those on the north side of Leonard Street and those on either side of 124 Tabernacle Street. These exposed structural frames are traditionally used to form large, recessed window openings for the workshops and showrooms, which maximised the capture of natural light into the interiors.

5.2.3 There was little constructional difference between the showroom-warehouses and the workshops and small factories, as all were designed as 'loose-fit' buildings with open floors and undefined spaces. They shared a standard vocabulary of architectural forms, yet there is a subtle hierarchy. The taller and more imposing premises were mainly used by the dealers and specialist suppliers, while manufacturing buildings were generally lower and functional in appearance.

5.2.4 The timber yards had more specialised structures for storing and processing their products. What gave South Shoreditch its distinctive form was the close proximity and physical relationship between these different types of premises, which in combination enabled the furniture trade to flourish in the area.



5.3 COMMON BUILDING FORMS AND ARCHITECTURE

There are three main categories of historic buildings within the South Shoreditch Conservation Area

1.0 SHOWROOM/WAREHOUSES



2.0 WORKSPACES, WORKSHOPS AND FACTORIES



3.0 ASSOCIATED TRADES E.G. TIMBER YARDS AND SAW MILLS



5.3.1 The subtle differences in architectural styles primarily between the showroom-warehouse and workshop-factory buildings is demonstrated in details such as window treatments and façade decoration (or lack of it). For instance, the grander and usually larger showroom-warehouses on Great Eastern Street and Curtain Road share the same emphasis on their vertical grain, but break up the typically horizontal expanse of windows with slimmer brick piers, columns and pilasters, sometimes embellished with decorative capitals.

5.3.2 Alternatively, the vertical emphasis is heightened by a complete lack of decoration, with their windows dominated by substantial, full-height brick piers, which are only relieved by plain plaster cornices at their ground floor and wall head levels. For example, the showroom-warehouses along the northern end of Great Eastern Street demonstrate this variety of style very clearly; 66 Great Eastern Street (on the corner with Garden Walk) displays the more decorative approach to its window and façade treatment whilst further up the road, 72-82 Great Eastern Street displays the plainer, but more strongly vertical character of these building forms.

5.3.3 In subtle contrast, the showroom-warehouses away from these main thoroughfares and many of the workshop-factory buildings mix the plain, brick-pier dominated elevations with buildings that have slightly less emphasis on their verticality and expanse of windows. This is demonstrated by the greater balance of brick elevation to window openings and the plainer style of the wooden sash windows themselves. There are many instances of these throughout the SSCA, but those found in Charlotte Road, between Luke and Christina Streets, at the western end of New Inn Yard and along much of Rivington Street are very typical examples of this architectural style.



Leonard Street with typical Shoreditch details including deep reveals and vertical emphasis from windows and doors

^{5.3.4} It is not only the buildings of South Shoreditch's industrial past that contribute to the area's character, but also the smaller, more domestic scale buildings such as the often quoted houses and shops of Holywell Row off Clifton Street and the smaller groups found in Worship Street (nos. 103-105), and nos. 35-39 Scrutton Street. The various late nineteenth century public houses, although of a similar design scale to their more modest furniture-related counterparts, contribute a sense of the domestic to the largely industrial streetscape.

TWENTIETH CENTURY ARCHITECTURE

^{5.3.5} The South Shoreditch Conservation Area was bombed during World War II with the southern section of the SSCA receiving the most damage. This resulted in the loss of some historic buildings and their replacement with postwar factories and offices.

^{5.3.6} The postwar buildings were usually designed with the furniture trade in mind and supported this continuing industrial use in the area. There appear to have been two types: one where a front building contained offices, with the industrial workspace to the rear and the other the flatted factory. Where bombing occurred to backland areas, both the office and the rear building might be modern, or the rear workspace might be new, bolted onto a historic building to the front with smaller rooms used as offices. The flatted factory is a nationally unusual type. By the 1950s, with the advent of the modern post-1948 planning system, there was an urge to separate uses (removing industrial uses from near residential areas) and to group buildings by use. This led nationally to the development of "industrial estates", typically on the edges of cities. In Shoreditch this did not happen in the postwar period and industrial re-uses were encouraged and retained until the decline of the furniture trade in the 1980s. The need to provide workspace for smaller companies, together with the

density of development in the Shoreditch area led to the emergence of the "flatted factory". This was a building with multiple floors (usually 3 to 4 storeys). Each floor would be let to a different company, but with a shared office entrance, circulation cores (including stairs and lifts for people and loading bays and goods lifts for materials): a form of horizontal stratification now seen in office developments.

^{5.3.7} Stylistically, these buildings tended towards a Moderne aesthetic. The early 1950s buildings feel more Art Deco, with ornamental elements stripped back in line with the more minimal 1950s approach (and the shortage of building materials until 1955) and the later buildings moving towards a more Modernist approach. The buildings are typically plain, with horizontal bands of brick (with some concrete details) alternating with bands of fenestration (often tilt and turn steel windows), with flat roofs. The buildings typically follow a consistent building height and line, with massing similar to the historic elements of the Conservation Area.

^{5.3.8} These typologies are considered to make a modest contribution to the significance of the area. While architecturally unremarkable, they do not detract visually and have some historic interest as an unusual typology nationally, deriving from the particular circumstances of South Shoreditch. They represent the continued evolution of the area postwar and are commonly identified as making a neutral contribution.

^{5.3.9} As the twentieth century progressed, and in the 1980s and 1990s in particular there was a growth in the number of office developments which also included the back of house City functions including buildings designed to house data centres.

5.4 BUILDING CONTRIBUTION

This section explains the contribution buildings make to the special architectural or historic interest of the area.

A) LISTED BUILDINGS

The South Shoreditch Conservation Area contains a significant number of Listed Buildings. These are buildings of special historic and architectural interest and make a positive contribution to the special character of the Conservation Area. Full list descriptions are available from Historic England.

B) LOCALLY LISTED BUILDINGS

These buildings are of local architectural or historic interest and follow a

Heritage Assets

■ Statutory Listed Building

□ SSCA Boundary

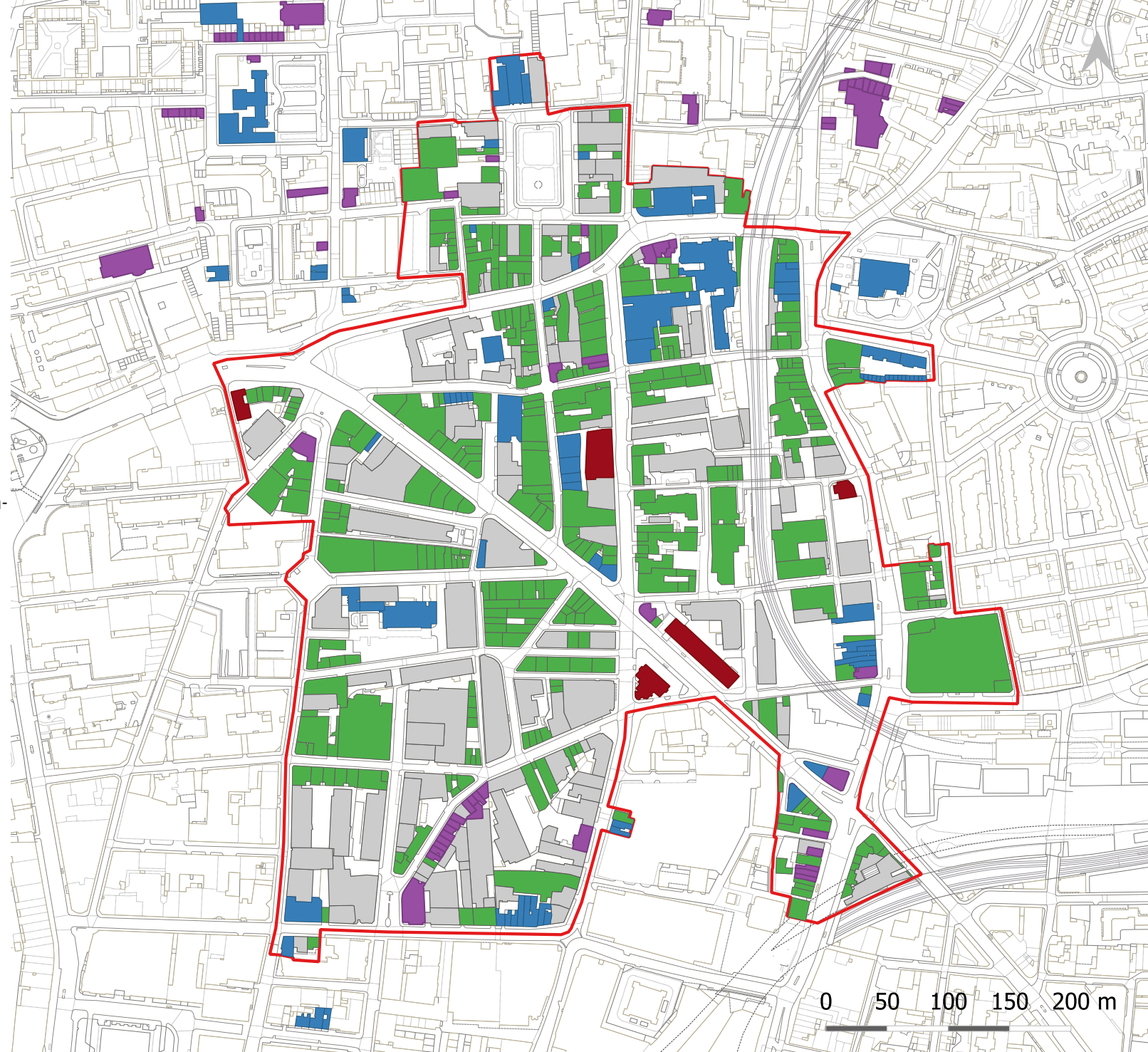
■ Locally Listed Buildings

Building Contribution

■ Positive

■ Neutral

■ Negative



similar criteria as the national statutory listed process, however significance is judged on their local rather than national importance. These buildings have been identified as having a significant level of local value and are considered to make an especially positive contribution to the special character of the Conservation Area and treated as Non Designated Heritage Assets.

C) POSITIVE BUILDINGS

Buildings that positively contribute to the Conservation Area's overall character and appearance. The full or substantial demolition of buildings or structures identified as making a positive contribution to the significance of the Conservation Area is harmful to the significance of the Conservation Area and will be regarded as substantial or less than substantial harm according to the circumstances of the case. Special attention should be paid towards preserving characteristic architectural details present on these buildings.

D) NEUTRAL BUILDINGS

These buildings neither contribute nor actively detract from the Conservation Area's special character. This includes buildings that are of sympathetic massing, material palette and articulation. In principle, the loss of these buildings would not be resisted, provided the proposed replacement buildings adhere to the objectives of relevant planning policy and are of a high quality of design commensurate with the Conservation Areas special character.

E) BUILDINGS THAT DETRACT FROM THE AREA'S SPECIAL CHARACTER

Some development detracts from the character and appearance of the Conservation Area. In principle, the redevelopment of these sites would be encouraged, provided proposals for their replacement are of a high quality architectural design and would make a positive contribution to the Conservation Area.



Charlotte Road with typical Shoreditch details including deep reveals and vertical emphasis from windows and doors

6.0 CONDITION AND THREATS

The purpose of this section is to identify key threats and issues within the South Shoreditch Conservation Area as a whole.

6.0 CONDITION AND THREATS

6.1 KEY THREATS AND NEGATIVE ISSUES

6.1.1 While insensitive redevelopment can instantly harm an area's special character, negative change can often occur incrementally through piecemeal alterations that do not require planning permission, or that occurred prior to the area's designation. The quality of the public realm can also have an impact on the Conservation Area's character.

6.1.2 The Conservation Area is under pressure from a number of changes, which could result in threats to its special character and appearance. Existing and potential threats are outlined below, categorised as to whether they impact directly on buildings or the wider streetscape.

6.2 THREATS TO BUILDINGS

- Partial or total demolition of historic buildings including facade retention
- Inappropriate design of extensions including the size and proportions of openings.
- Extensions of excessive scale, massing or height- this includes the regularising of building heights/levelling off with the infilling of smaller buildings to create a unified roofscape.
- Inappropriate new development either within or affecting the setting of the Conservation Area
- The use of inappropriate materials/ inappropriately detailed doors and windows.
- Poor maintenance of buildings
- Loss of historic or traditional architectural features and details



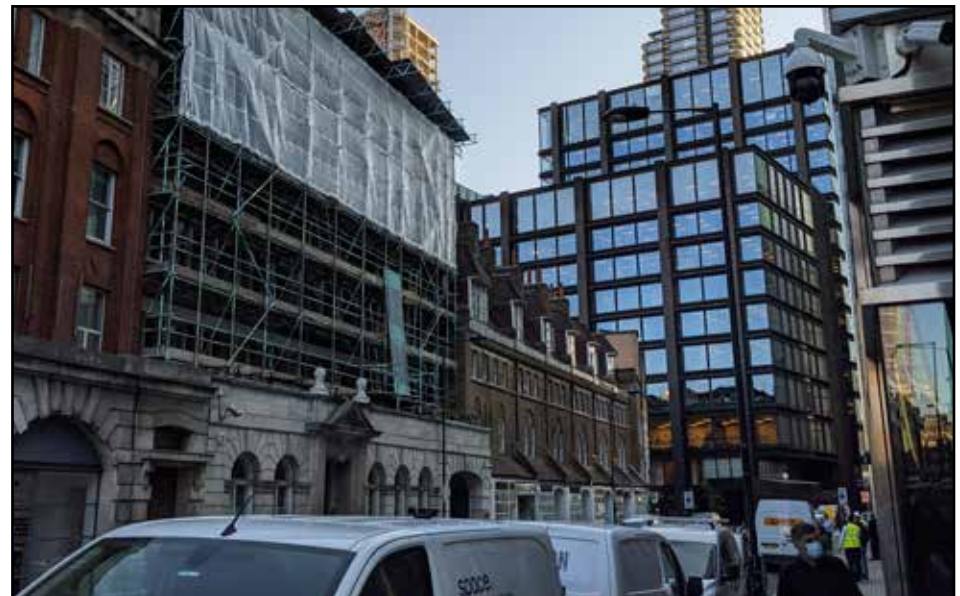
- Introduction of new architectural features and materials that detract from the area's character
- Rendering, painting or cladding of brick facades
- Poorly designed or oversized side, rear, side and roof extensions
- The use of non-traditional roofing materials
- Loss of historic timber sash windows
- Poor siting of satellite dishes, renewable energy technologies and other building services
- Addition of prominent roof level plant/ fire escapes that detract from both the building and character and appearance of the area.

6.3 THREATS TO STREETScape

- Loss of trees and planting
- Accumulation of litter and other objects
- Use of low-grade materials for roads and pavement
- Loss of historic street furniture
- Poor upkeep and inconsistency of street furniture
- Large Scale adverts obscuring historic buildings



Largescale advert obscuring historic building in Shoreditch to the detriment of the Conservation Area



Tall buildings outside of the Conservation Area can negatively impact the setting

7.0
CENTRAL
SHOREDITCH
CHARACTER
AREA

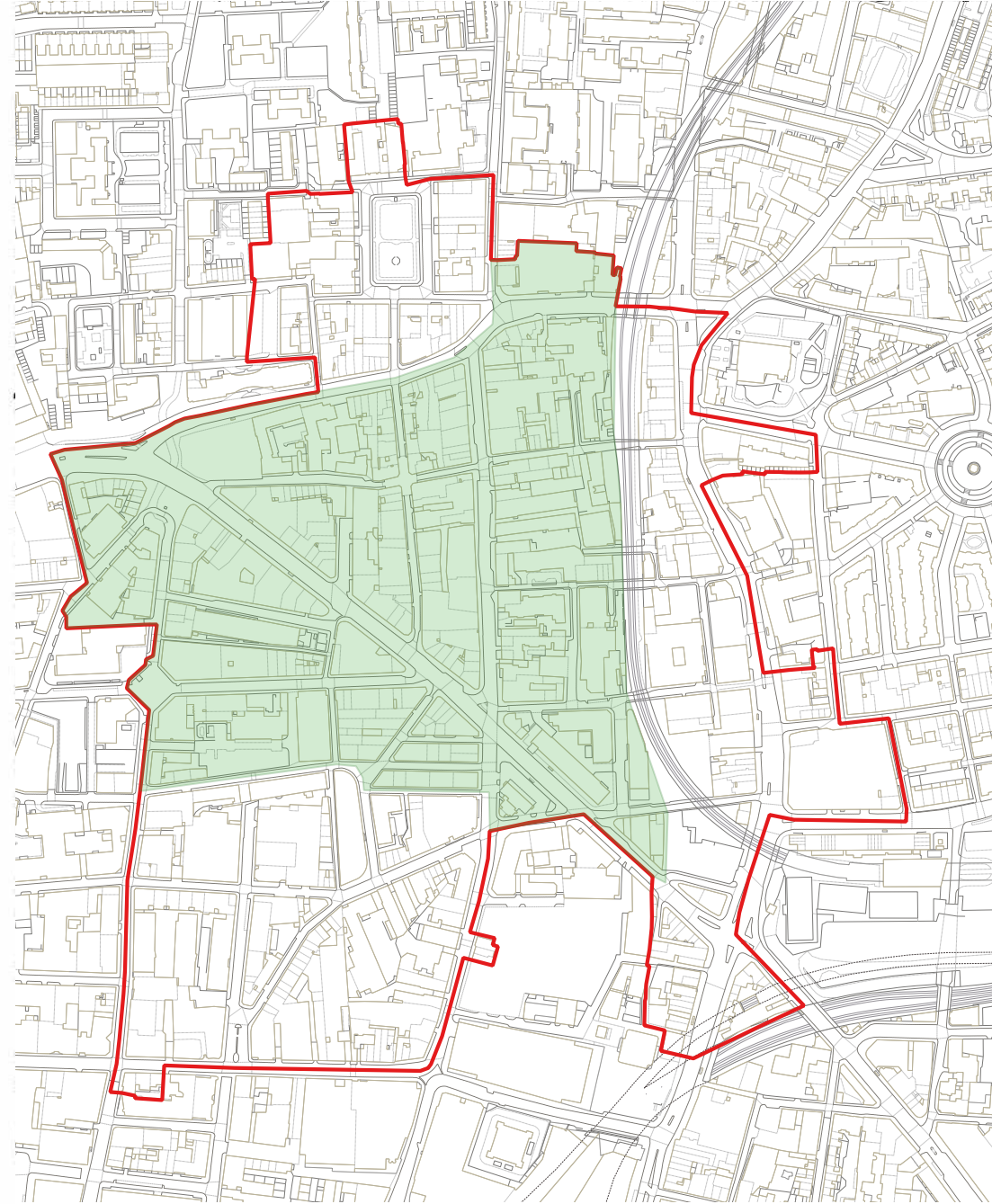
7.0 CENTRAL SHOREDITCH CHARACTER AREA

7.1 SUMMARY OF THE CENTRAL SHOREDITCH CHARACTER AREA

7.1.1 The Central Shoreditch character area is the heart of the South Shoreditch Conservation Area. It contains the largest number and some of the most significant groups of buildings belonging to the nineteenth and twentieth century furniture and printing trades and is traversed by four of the most important roads of the SSCA. The area is dominated by Great Eastern Street, with the northern half of Curtain Road, Old Street, Leonard Street and Paul Street forming the major historic corridors.

7.1.2 Within the character area, the dense concentration of historic brick showrooms-warehouses-workshops clustered along the Charlotte Road – Rivington Street intersection and those clustered between Ravey Street, the north end of Phipp Street and Gatesborough Street, make a particularly important contribution to the character of the area.

7.1.3 The architectural character varies from the four and five storey grand showroom-warehouses fronting onto Great Eastern Street with their plaster and stone decorative details, and the slightly plainer and smaller-scale showroom-warehouses of Curtain Road to the plain brick warehouses and workshops found on Leonard, Luke, Scrutton and Paul Streets. The common architectural link between all of these buildings is their un-rendered brick frontages with emphasis on the vertical appearance of the buildings by their use of tall brick piers framing regular patterns of windows and



often exposed iron or steel framing. This conscious similarity of design and scale has created a rhythmic feel to many of the streets when viewed from ground level, but provides sufficient variety in decorative detail and arrangement to avoid absolute conformity.

7.1.4 Another characteristic feature is the streetscape of the area, which is predominantly one of straight and narrow streets enclosed by tall, shallow-fronted buildings that form intimate corridors across the area. Old Street, Great Eastern Street and Curtain Road contrast with this intimate streetscape by creating wider and more open corridors, which are today exploited by the modern heavy traffic flows.

7.2 DENSITY AND URBAN GRAIN: CENTRAL SHOREDITCH CHARACTER AREA

7.2.1 The historic urban grain varies subtly within the Central Shoreditch Character Area and reflects changes over time in the growth and planning of streets and building developments alongside changes in use. This is most evident in the core of the area from Christina Street to Willow Street, Great Eastern Street to Rivington Street and Charlotte Road, Curtain Road (east side) down to New Inn Yard of which street pattern reflects the late eighteenth century layout of streets and even earlier.

7.2.2 The redevelopment of the core in the mid-late nineteenth century is reflected in the overlaying of Great Eastern Street onto the former line of Willow Walk, the cutting of the railway viaduct between the High Street and Curtain Road and the redevelopment of the majority of the commercial buildings over, and amalgamating, their earlier footprints, but still retaining the earlier street plan.

7.2.3 Elsewhere, the historic urban grain changes – the street pattern and buildings that begin in the northwest corner of the area at the Old Street/



3 storey 19th century workshops on Charlotte Road

Tabernacle Street/Paul Street intersection and follow Paul Street southwards, taking in the western portions of Leonard, Mark, Luke and Scrutton Streets – reflect the later development of the area with the gradual infilling of smaller streets, formal open spaces and building developments amid the older roads of Leonard, Paul and Tabernacle Street.

7.2.4 This earlier nineteenth century street layout was further altered in the late nineteenth and early twentieth centuries by the replacement of many of the smaller building footprints with larger workshops and warehouses. Further still, late twentieth century redevelopment, particularly along the south sides of Willow Street, Leonard Street and Luke Street, has again materially altered the streetscape by introducing mainly office buildings with larger footprints and of a very different architectural character.

7.2.5 It is important to note the presence of the 1860s disused railway viaduct, which is a significant feature of the SSCA in its effect of physically iso-

lating the entire length of the High Street Character Area from the historic core of the Conservation Area. In the late nineteenth and early twentieth centuries, it is unlikely to have created such a division, as the areas between the rear of the High Street and further eastwards to Curtain Road, would have been much more active with greater numbers of people moving between the areas on foot. Although very much a feature thrust upon the developing urban landscape of South Shoreditch, the viaducts' date, period of use and industrial character, make it an integral part of the character area.

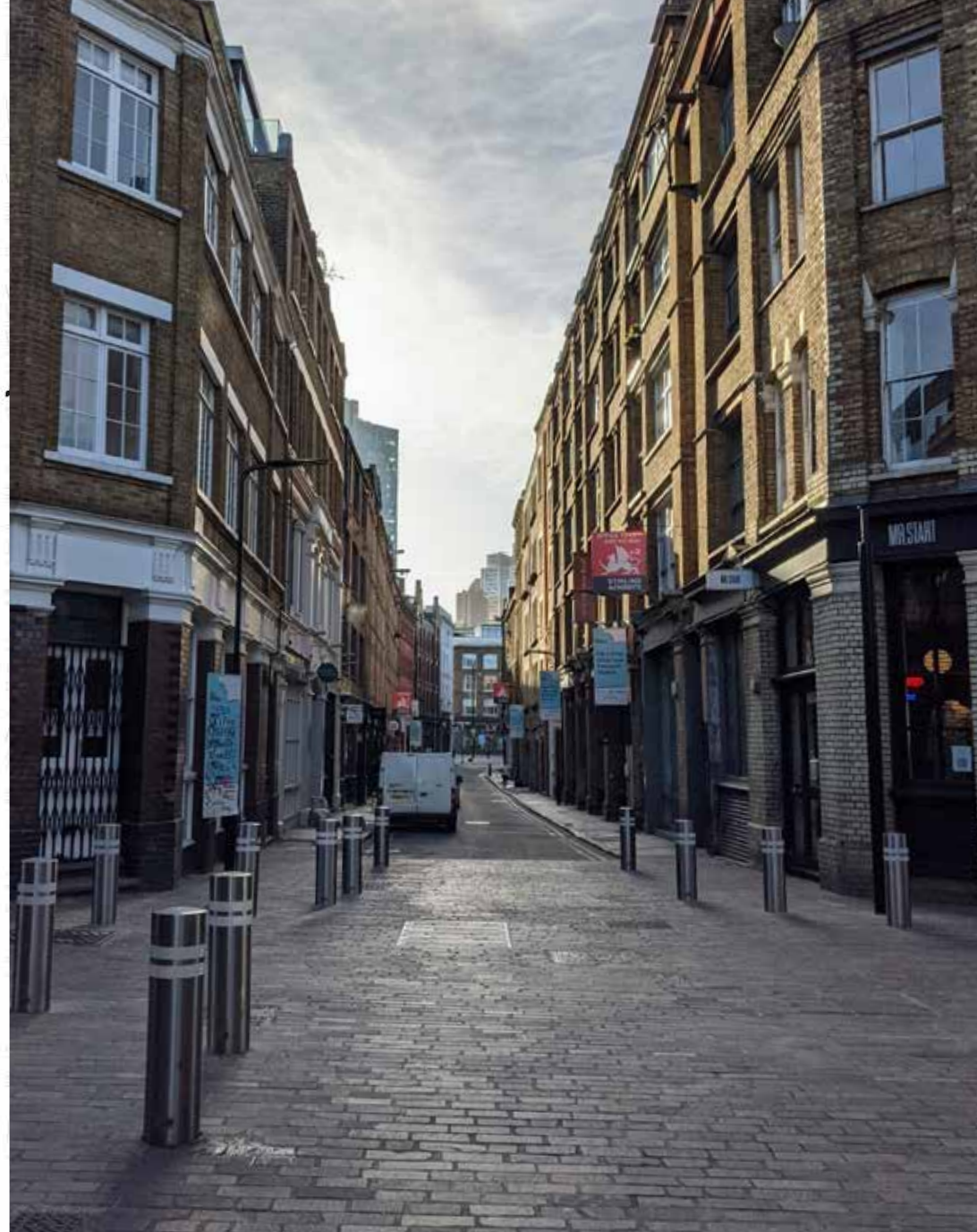
7.3 BUILDING HEIGHT: CENTRAL SHOREDITCH CHARACTER AREA

^{7.3.1} Building heights are larger on the main roads such as Great Eastern Street and Curtain Road generally with a consistent shoulder height of 5-6 storeys but many buildings also have later heavily recessed additions that are often not perceivable from the public realm. The narrower lanes tend to have a reduced building height ranging from 3-4 storeys and representative of the earlier dates of the buildings.

7.4 PUBLIC REALM AND OPEN SPACE: CENTRAL SHOREDITCH CHARACTER AREA

^{7.4.1} The Central Shoreditch Character Area is notable for its lack of historic open spaces owing to the tightly built dense nature of the streets. However, over the course of the late twentieth century and into the 21st century a number of areas of open space have been created which although not historic contribute to the sense of space within the Conservation Area.

^{7.4.2} This includes Mark Street Gardens which was created in the early 1980s, after the Langbourne Buildings were demolished in 1978. The Langbourne Buildings were built by the famous philanthropist Sidney Waterlow who went on to become Lord Mayor of London in 1872 and the central pathway in the park follows the line of the original Mark Street, where they were situ-



Charlotte Road public realm improvements looking south towards Great Eastern Street

ated. The northern boundary of the gardens is marked by St Michael and All Angels' Church.

7.4.3 Tabernacle Square, at the intersection of Tabernacle and Paul Streets, provides the only formal public space but owing to the heavy presence of traffic on Great Eastern Street it is largely underused.

7.4.4 From a different perspective, the multi-storey car park at the junction of Great Eastern Street and Curtain Road, although forming a focal point in the streetscape, detracts from the open nature of this intersection, the mass and low architectural quality of the tower dominating the space around it. The quality of the public realm varies considerably within this character area.

7.5 STREET FURNITURE: CENTRAL SHOREDITCH CHARACTER AREA

7.5.1 There is a considerable mix in the street furniture within this character area. The major thoroughfares of Old Street and Great Eastern Street contain a mixture of patchwork tarmac and although there has been a degree of rationalisation are still dominated by motor vehicles and associated signage. Pavements are generally a mixture of concrete and york stone paving slabs often with stone type sets to the edge although owing to the regular proportions fail to replicate historic paving.

7.5.2 The narrower streets within the Central Shoreditch Character Area generally lack signage and clutter. The majority of the roads and pavements are tarmac with granite kerbs. However, there have been a number of notable public realm improvements at Leonard Circus and the junction of Charlotte Road and Rivington Street. This has greatly improved the street appearance although the significant number of bollards installed in the scheme appear as clutter.



View towards 35 Great Eastern Street from Curtain Road



Charlotte Road looking towards Hoxton Square

7.5.3 There is very little historic street furniture of interest with the exception of the Grade II listed drinking fountain located at the corner of Tabernacle and Paul Street. This dates to 1880 and was erected to ornament Great Eastern Street, an important new thoroughfare connecting Commercial Street and the docks with the principal east-west route to the north of the City. There was once a significant number of Listed bollards within the SSCA, however, the majority have now been removed with the two posts outside 74 Rivington Street being notable exceptions.

7.6 CONDITION AND THREATS: CENTRAL SHOREDITCH CHARACTER AREA

7.6.1 The Central Shoreditch Character Area is on the whole in a good condition, with buildings generally well maintained and modern developments largely sympathetic to the historic context.

7.6.2 There have been significant levels of interventions on upper storeys but on the whole these are hidden from the public realm, often set back from the parapets ensuring a degree of subservience is achieved. There is a threat of which can ignore the scale, massing and architectural character of the central Shoreditch area and which disrupt the fine grain elements of the townscape quality (for example, the vertical quality of the warehouse-showroom frontages; the rhythmic pattern of bull-nosed corner buildings along Great Eastern Street; and the continuation of the mixed historic plot sizes and patterns such as the small courts and alleys behind the main frontages).

7.6.3 Taller buildings located on the border of the character area can, unless sensitively designed, appear unduly prominent when compared to the uniform height of buildings within the character area.

7.6.4 The public realm is in a mixed condition with a significant amount of

historic street furniture and paving being removed. This unfortunately includes the unauthorised removal of a significant number of Listed bollards. The increased use of modern bollards on largely pedestrianised streets such as Charlotte's Row adds to the clutter of the area.

8.0

HOLYWELL ROW

CHARACTER

AREA

8.0 HOLYWELL ROW CHARACTER AREA

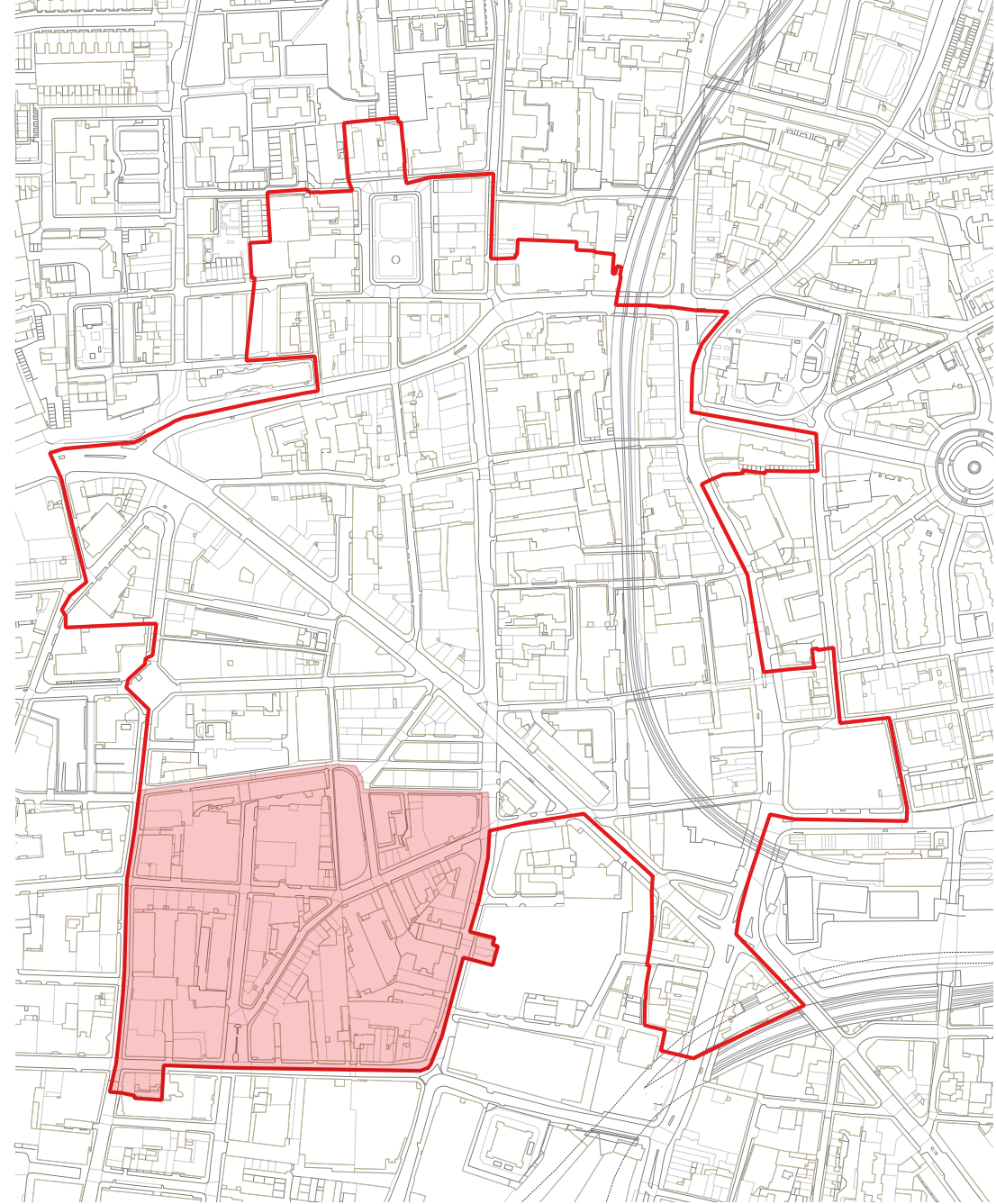
8.1 SUMMARY OF THE HOLYWELL ROW CHARACTER AREA

8.1.1 The character of the Holywell Row character area is more mixed than that of the central Shoreditch Area due to the much greater extent of redevelopment that has taken place. Small groups of buildings relating to the high point of South Shoreditch's commercial past survive in Scrutton Street (eastern end), Holywell Row, Worship Street and Curtain Road (south end), but there are clear signs of heavy bomb damage in World War II with a high concentration of mid-late twentieth century commercial buildings and workshops. In particular, this includes redevelopments of cores of sites where bomb damage was particularly prevalent.

8.1.2 Within the character area, there are a variety of historic buildings typologies ranging from warehouses and workshops to shops, most of them are typical brick construction with vertical accents and usually of three to five storeys. Holywell Row provides the most consistent grouping of earlier buildings with its modest two to three storey heights following the earlier late-Georgian narrow footprints.

8.2 DENSITY AND URBAN GRAIN: HOLYWELL ROW CHARACTER

8.2.1 Holywell Row has early links both in name and route to the pre-Victorian development of South Shoreditch, commemorating Holywell Priory that lay formerly to the northeast and originating from a path that connected Worship Street with Holywell Street in the early eighteenth century. It is the



only street with a pronounced curve in the SSCA and has maintained much of its Georgian footprint and (residential) building scale. Worship Street and Curtain Road, the southern and eastern boundaries of the character areas, both appear to pre-date Holywell Row. Paul Street and Phipp Street were not developed until the mid-late eighteenth century and were followed by Scrutton Street, Clifton Street and New North Place in the early-mid nineteenth century. This street pattern remains today despite losing its residential focus in the late nineteenth century.

8.2.1 The Holywell Row character area is unusual and contains a number of perimeter blocks which constrain a mixture of buildings within the core. Of note is the Holywell Row, Worship Street and Curtain Road block to the south-east of the conservation area. This site in particular was badly bomb damaged resulting in the loss of many of the historic factories and buildings.

8.3 BUILDING HEIGHT: HOLYWELL ROW CHARACTER AREA

8.3.1 Building heights within this area are less consistent than that of the rest of the SSCA, within building heights to the west of this character area varying between three and six storeys. This is generally as a result of post-war reconstruction or subsequent redevelopments of the sites. However, the area to the east encompassing the perimeter block formed by Holywell Row, Worship Street and Curtain Road is generally characterised by buildings varying between three to five storeys. The centre of this area was badly bomb damaged and today is largely occupied by single storey former factories.

8.3.2 Buildings to the south of the Conservation Area are notable for their increased building height and massing. This marks a clear distinction from buildings within and outside of the SSCA.



3 storey buildings on Holywell Row



Scrutton Street

8.4 PUBLIC REALM AND OPEN SPACE: HOLYWELL ROW CHARACTER AREA:

^{8.4.1} Owing to the narrowness of the streets the Holywell character area generally has very little public space with the exception of the recent public realm enhancements at Worship Square. The quality of the public realm is mixed with very little historic street furniture of note. The roads are asphalt with a mixture of concrete blocks and paving bricks for the paths. The roads are generally in a poor condition with the road markings negatively contributing to the conservation area by adding to the clutter.

8.5 STREET FURNITURE HOLYWELL ROW CHARACTER AREA

^{8.5.1} There is a notable absence of street furniture within this character area predominantly consisting of street lights. The lack of clutter enables the appreciation of unobscured views throughout and marks a distinctive shift from the major thoroughfares. The pavements and streets are asphalt. Worship Square has undergone considerable improvements which has seen the removal of parking and introduction of trees and enhanced paving. This area now acts as an important breathing space and link to Clifton Street.

8.6 CONDITION AND THREATS: HOLYWELL ROW CHARACTER AREA

^{8.6.1} The area has been redeveloped in a piecemeal fashion a number of times since the eighteenth century, which has resulted in the present-day mix of buildings ranging from 19th century houses to post-war factories and 1980s office redevelopments. By their very nature, these types of office and industrial buildings often tend to have a shorter lifespan than their earlier counterparts that leaves them vulnerable to replacement and adaptation. There is oftend no in principle objection to this but consideration is needed on the contribution that twentieth century buildings make to the



Public realm improvements at Worship Square

conservation area through their varied construction materials, colours and designs.

^{8.6.2} This area is under threat from insensitive developments which ignore the scale, massing and architectural character of the area and which disrupt the fine grain elements of the varied townscape quality of the area (for example, the mixed architectural character of the area, which reflects the juxtaposition of narrow, early 19th century brick buildings with surviving warehouse/workshop elements interspersed with post-war office/workshop developments).

^{8.6.3} The Worship Square public realm scheme is a notable success in the area, but the randomly laid setts are not recommended and fail to effectively mimic historic setts. Moreover, the condition of the road and pavements within the area are notably poor and in need of replacement.

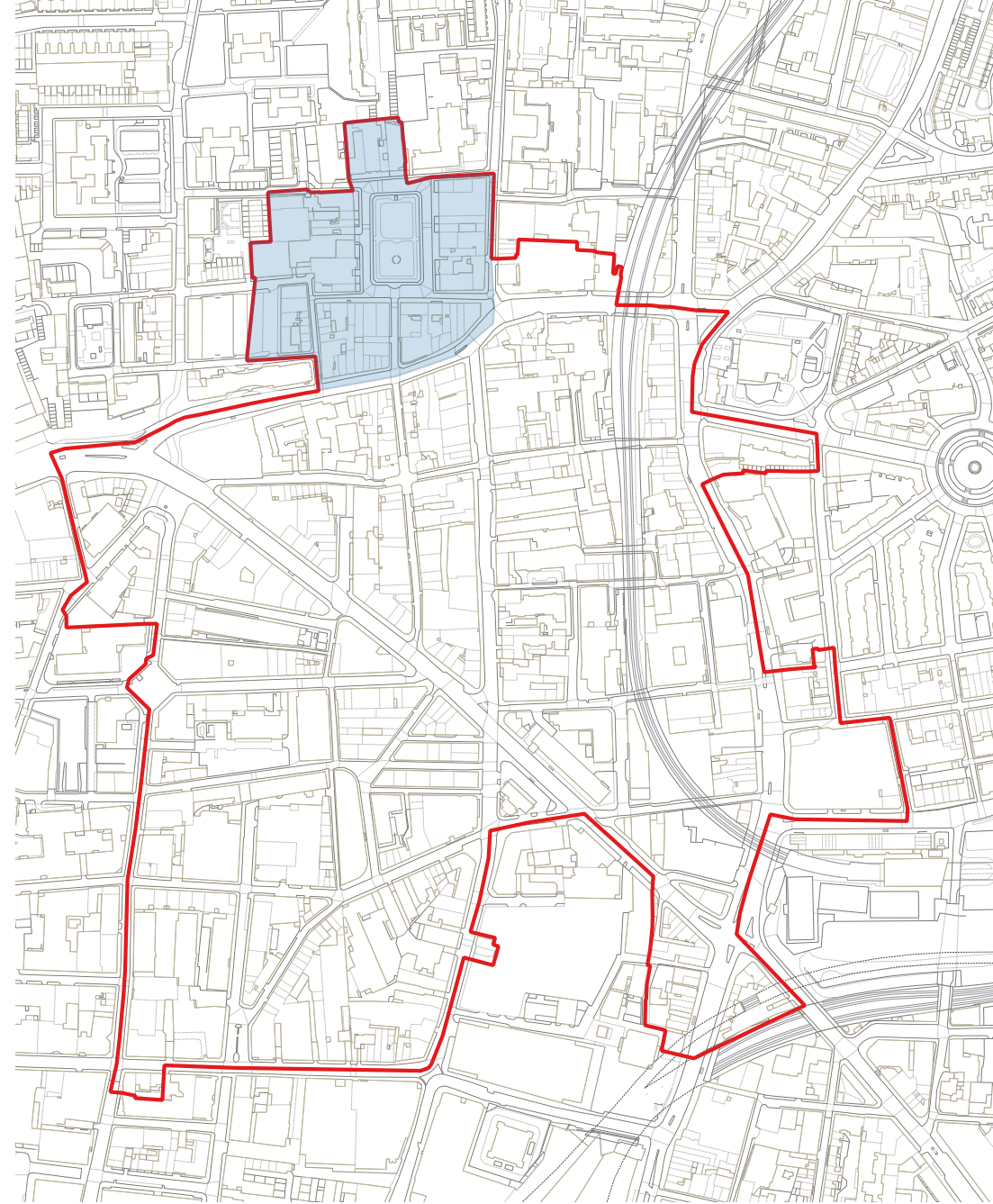
9.0
HOXTON SQUARE
CHARACTER
AREA

9.0 HOXTON SQUARE CHARACTER AREA

9.1 SUMMARY OF THE HOXTON SQUARE CHARACTER AREA

^{9.1.1} The Hoxton Square character area has a very distinctive character of mainly four storey brick buildings, physically separated from the other character area by Old Street and forming a self-contained unit within the SSCA. It includes the buildings on the north side of Old Street, including Rufus Street, as they form and frame the southern entrance into the square and historically were some of the earliest street blocks founded in the Conservation Area, with the square being originally laid out in 1683. The buildings of the character area belong mainly to the mid-nineteenth century and represent former uses such as residential, commercial/ industrial, religious and education uses although 32 Hoxton Square dates from the late 17th/early 18th century.

^{9.1.2} As in the central Shoreditch character area, the buildings have a distinct vertical emphasis, only broken by the two storey late twentieth century block of St Monica's School on the northeast side of the square. The older building stock is interspersed with later twentieth century redevelopments, such as nos. 2 and 3 Hoxton Square, the block north of no. 10 Hoxton Square, 28-30 and 33-34 Hoxton Square, which range from modern office developments, some with ground floor/sub-basement restaurants to light industrial premises. To the west of the square, Coronet Street leads into the former Hoxton Market, now a car parking area for the recent hotel and residential redevelopments to the south and west respectively.



9.1.3 The streetscape quality of the area derives from a mixture of tall, vertical frontages enclosing the central rectangular form of the green landscaping and narrow streets leading off from each corner enclosed by former commercial/industrial warehouses and workshops and modern office premises. The entrance to the character area from Old Street via Rufus Street creates a distinctive and inviting view into the square for pedestrians.

9.1.4 Another characteristic feature is the streetscape of the area, which is predominantly one of straight and narrow streets enclosed by tall, shallow-fronted buildings that form intimate corridors across the area. Old Street, Great Eastern Street and Curtain Road contrast with this intimate streetscape by creating wider and more open corridors, which are today exploited by the modern heavy traffic flows.

9.2 DENSITY AND URBAN GRAIN: HOXTON SQUARE CHARACTER AREA

9.2.1 The layout of Hoxton Square is quite early in the history of the SSCA, having been laid out shortly after 1683. In the eighteenth century it was an upmarket residential area with a market to the west and interspersed with gardens. The street pattern surviving today can be directly related to the early eighteenth layout of streets around the square and between Old Street and Hoxton Street. Rocque's map of 1747 depicts essentially the same pattern of blocks as found today reflecting a continuity of plan not found elsewhere in a similar concentration in the SSCA. Hoxton Square is also a protected London Square under the London Squares Preservation Act (1931).



Historic Fountain and buildings of Hoxton Square

9.3 BUILDING HEIGHT: HOXTON SQUARE CHARACTER AREA

^{9.3.1} Buildings are generally between three and four storeys, although historically would have been two to three storeys but has seen considerable changes. Late Victorian and Twentieth century buildings are generally taller and larger in massing.

9.4 PUBLIC REALM AND OPEN SPACE: HOXTON SQUARE CHARACTER AREA

^{9.4.1} Hoxton Square was first laid out in 1709 with the housing development completed by the 1720s and is one of London's earliest garden squares and the first to be built in the new north eastern suburbs. The private yet communal nature of a central garden space within a residential square was recognised as offering an attractive living environment, as well as an enhancement to the desirability of surrounding properties.

^{9.4.2} Until the 1770's Hoxton Square retained its Rights of Common, allowing free access to anyone who wished to use the square for certain activities. However, by 1777 the square was said to be in 'great disorder' and an Act of Parliament was passed for inclosing and embellishing the middle Part of Hoxton Square...and for extinguishing all Rights of Common. At this point an iron palisade on a stone plinth was erected around the perimeter, limiting access to the Trustees. Various improvements are likely to have taken place, from the laying of paths, the introduction of seats and lighting, and the establishment of trees and other planting.

^{9.4.3} By the middle of the 1800s the Square had become the centre of the furniture industry for which Shoreditch was now becoming noted, with most remaining front gardens used for the erection for workshops. A street directory for 1842 lists residents' trades. Industry and working class housing now prevailed over refined residential homes and it was noted in 1838



Stik figures at Hoxton Square



View looking across Hoxton Square

that Hoxton Square's 'grand houses [had been] converted into schools and receptacles for lunatics, and its modern ones [were] of the second and third-rate'. By the 1890s things had become even worse, with Charles Booth describing Hoxton as 'the leading criminal quarter of London and indeed all England'.

^{9.4.4} Despite the poor state of the Square itself, the gardens were again protected by the 1906 London Squares and Enclosures (Preservation) Act. The gardens were protected from development yet again by the 1931 London Square Preservation Act, ensuring that all such protected squares 'should not be used for any purpose other than an ornamental garden, pleasure ground or ground for play, rest or recreation, and that no building, structure or erection shall be created or placed on or over any protected square except such as may be necessary or convenient for the use or maintenance of the square for an authorised purpose'.

^{9.4.5} The central garden has changed little over the years, consisting of two lawned areas ringed by paths and shrubs, with some mature trees including two London planes flanking the drinking fountain. A small tiled pavilion stands at the north end. Hoxton Square gardens were regenerated from partial dereliction in the mid 1990s. Today the building of the square has undergone considerable change but the overall sense of space and historic interest remains.

^{9.4.6} Hoxton Market to the east of Hoxton Square is another notable open space although now largely occupied by parking which limits the appreciation and sense of spaciousness.

^{9.4.7} The public realm within the Hoxton Square Character largely consists of 400x400 concrete paving, asphalt and granite kerbs of varying ages. The lane to the east, Coronet Street and Hoxton Market are the notable exceptions containing granite sets which formerly would have encompassed



Historic cobbles on Coronet Street



Modern railings with historic remains, Hoxton Square

the entirety of the Square. The use of historic paving adds significantly to the interest of these streets demonstrating how the entire Conservation Area once looked.

9.5 STREET FURNITURE: HOXTON SQUARE CHARACTER AREA

^{9.5.1} Hoxton Square contains a large amount of street furniture. The majority of this is modern in the form of bollards, bike racks, street lights and CCTV cameras. The railings bordering the central garden are modern replicas but do provide a degree of physical separation from the rest of the square. The historic properties generally contain good quality railings, although the majority of these are not original but nonetheless positively contribute to the Conservation Area.

^{9.5.2} The granite drinking fountain at the centre of the garden dates from 1901 by Cornish philanthropist John Passmore Edwards, who had already financed the building of the Hoxton Free Library in Pitfield Street in 1897. The nearby Stik sculpture was installed within the Square in 2020.

9.6 HOXTON SQUARE CHARACTER AREA CONDITION AND THREATS

^{9.6.1} Hoxton Square Character Area has undergone significant transformation over the past 30 years and today features well maintained buildings and high quality modern developments largely picking up on the prevailing character.

^{9.6.2} There is a high concentration of bars and cafes within the Square of which clutter in the form of umbrellas, tables, and signage can dominate the square detracting away from the character area.

^{9.6.3} The enclosed nature of Hoxton Square therefore means that any work to the public realm needs careful consideration. There is considerable clutter, in the form of street furniture, road markings and vehicles. Road markings are a particular issue in relation to the historic setts where the paint has been ad-hocly applied.

10.0
SHOREDITCH
HIGH STREET
CHARACTER
AREA

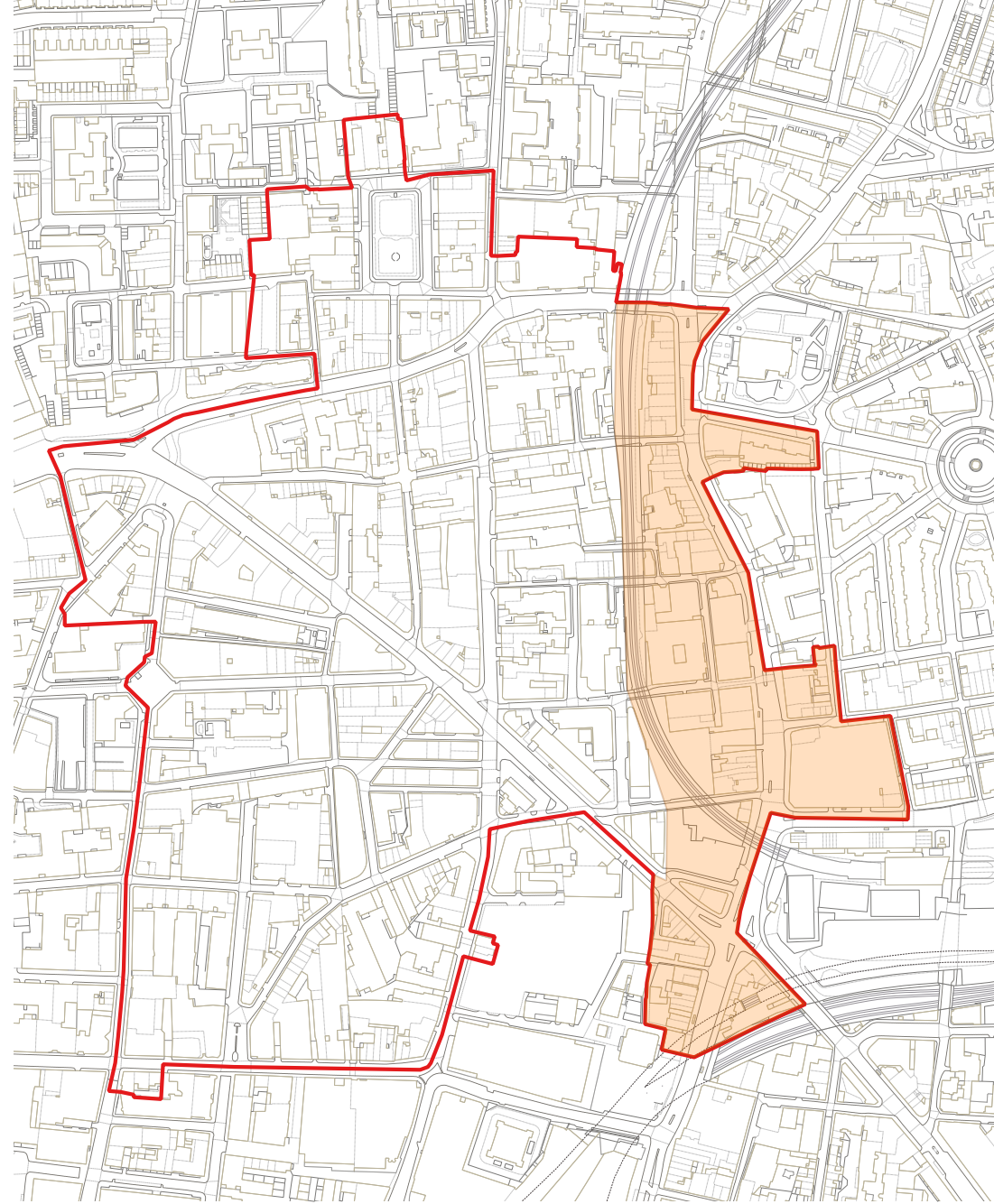
10.0 SHOREDITCH HIGH STREET

10.1 SUMMARY OF THE SHOREDITCH HIGH STREET CHARACTER AREA

^{10.1.1} The character of the Shoreditch High Street character area reflects its past and present role as the retail focus of South Shoreditch with shops, banks, offices, cafes and former furniture showrooms located in the area. The character area occupies the eastern strip of the South Shoreditch area from its junction with the Hackney Road to the north.

^{10.1.2} It includes the parade of buildings along the west side of the High Street from its junction with Old Street as far as Bateman's Row, returning north alongside the disused Victorian railway viaduct. It then also takes in the building plots further south of Bateman's Row as far as Fairchild Street. The character area returns up the centre of the High Street until it reaches the junction with Bethnal Green Road where it deviates eastwards to include the Tea Building and older workshop buildings sandwiched between the High Street and Boundary Street. The character area is crossed east-west by the eastern ends of historic through routes of Rivington Street, Bateman's Row, French Place, New Inn Yard, Holywell Lane and Plough Yard, and the eastern end of Great Eastern Street to the south.

^{10.1.3} The upmarket character of the surviving nineteenth century High Street frontages at the northern end of the High Street contrasts sharply with the more functional, industrial character of the buildings in Bateman's Row, French Place and Plough Lane, which housed workshops and small factories in the late nineteenth century. The historic four and five storey High Street frontages at both the north and south ends of the character area have a



wide range of decorative detailing, using stone, stucco and moulded brick to adorn the mainly classically inspired street elevations, and extensive use of heavy cornices and architraves above window heads and between storeys. The smaller workshop buildings to the rear of the High Street frontages are much simpler in character with plain brick elevations, small windows and often first floor doors for taking in goods and materials. The surviving brick building in Bowl Court, tucked behind the High Street at the south end of the character area, is a classic survival of this type of smaller workshop/factory building.

10.2 DENSITY AND URBAN GRAIN: SHOREDITCH HIGH STREET CHARACTER AREA

^{10.2.1} Shoreditch High Street has been a main route to and from the City of London since Roman times. Once the principal shopping street of the area, with a daily street market, it became increasingly dominated by wholesale suppliers in the late nineteenth century.

^{10.2.2} The north end of the High Street was widened in 1876-7 with the building of two new blocks on the west side. The east side of the High Street, southwards (beyond the current SSCA boundary) was rebuilt in a piecemeal manner, but suffered considerable bomb damage in the Second World War opening up sites for further redevelopment.

^{10.2.3} The middle section of the High Street between Bateman's Row and Fairchild Street also suffered a good deal of damage and still remains as a break in the continuity of the High Street frontages in this section. In the southern portion of the High Street below Great Eastern Street the fragment of historic urban grain that survives reflects changes over time in the growth and planning of streets and developments along with changes in their use. These changes are more subtle than those found in the central Shoreditch character area due to the continuity of use and street pattern



Shoreditch High Street



The narrow historic route of French Place

that has survived from the early eighteenth century. Despite the disruption to the area created by the construction of Great Eastern Street in 1876 and the North London Line viaduct between 1861-5, the historic pattern of streets and alleys is still clearly represented in the modern street plan. The narrow lanes that pierce this character area are very significant features of the historic street pattern of South Shoreditch and represent some of the earliest secondary routes in the area. Of the remaining streets, Plough Yard and Fairchild Street/Place are the oldest, with Fairchild Street/Place on the lines of the former George Street and 3 Cups Alley (cut through later by Great Eastern Street), which are illustrated on Rocque's map of 1747. Bowl Court is depicted by name on a map of 1799 and a similar footprint for that of Crown and Shuttle Court is also shown. Past activities known to have taken place in the buildings include timber yards, furniture workshops, warehouses and sawmills.

^{10.24} The eighteenth century and earlier activities formerly undertaken within this character area had little structure or permanency, making use of the available open ground that lay so close to the City. By the end of the century, the gradual growth of formally laid streets resulted in the creation of blocks of land, which naturally came to be fronted by houses, workshops, shops and other commercial premises. To the rear of these blocks were gardens, yards and temporary industrial activities, but overall the individual plots were mainly domestic in scale. With the tremendous growth of the furniture, printing and other manufacturing and retail businesses in South Shoreditch in the nineteenth century, many of these small plots were swept away in favour of larger commercial premises which suited the needs of manufacture, storage and large-scale retail businesses. The pattern of development along Shoreditch High Street varied slightly from this due to the proliferation of smaller workshops that were sited behind the street frontages.



French Place with 19th century workshops and 20th century infill development

^{10.2.5} Few of Shoreditch's back alleys and courts have survived redevelopment in the 20th century. Even fewer retain the workshops that once occupied these spaces during the second half of the 19th century. One surviving example is Plough Yard, latterly a narrow road that zigzags between Shoreditch High Street and Hearn Street (off Curtain Road). It was bisected by the viaduct of the North London Railway in 1861-5, the arches of which provided additional workshop accommodation. The section to the east of the now redundant viaduct was largely cleared of its workshops and sawmills in the late 20th century but retains a much repaired late 19th century three-storey warehouse on its north side (No. 3 Plough Yard). To the south of this stand two picturesque late-19th century structures, 5 and 6 Bowl Court, all that now remain of the mass of buildings that covered this former alley and an adjoining yard, known as Crown and Shuttle Court. Such simple, vernacular premises have left little official trace of their construction, use and occupation, but were mainly used by the furniture trade. The western section of Plough Yard has a mixed assemblage of structures, some dating from the late-19th century (Nos.7-9 Plough Yard) but most dating from the early or mid-20th century.

10.3 BUILDING HEIGHT: SHOREDITCH HIGH STREET CHARACTER AREA

^{10.3.1} The Shoreditch High Street Character Area has a strong vertical emphasis throughout resulting largely from the three to five storey heights of the buildings fronting onto the High Street and Great Eastern Street. The Tea Building is notably larger in massing and height than the rest of the street. The lack of rear garden spaces and enclosed yards behind the buildings maintains this sense of vertical emphasis by throwing greater focus on the tall and narrow street frontages.



French Place: 2 storey property with later hipped mansard



View south along Shoreditch High Street with the Tea Building

10.4 PUBLIC REALM AND OPEN SPACE: SHOREDITCH HIGH STREET CHARACTER AREA

^{10.4.1} There are few open spaces of note within the Shoreditch High Street Character Area. However, St Leonard's church, located outwith the conservation area provides a notable open space impacting on the setting of the conservation area. There's also a notable breathing space to the south along Shoreditch High Street to the wide, open junction with Great Eastern Street and the former Bishopsgate Goods Station with the City Fringe beyond.

^{10.4.2} The public realm is generally very mixed within this character area. Shoreditch High Street itself has little historic public realm of interest with the paving largely being york stone with modern square setts to the edge. On historic lanes such as French Place historic granite paving and setts survive and positively contribute to the Conservation Area.

10.5 STREET FURNITURE: SHOREDITCH HIGH STREET CHARACTER AREA

^{10.5.1} As with the other character areas there has been a high degree of rationalisation of street furniture such as the removal of railings. However, Shoreditch High Street continues to be dominated by motor vehicles and associated signage. Pavements are predominantly york stone with asphalt for the roads.

10.6 CONDITION AND THREATS: SHOREDITCH HIGH STREET CHARACTER AREA

^{10.6.1} The poor condition of Bishopsgate Goods Yard, although outside of the Conservation Area on the north eastern boundary, negatively contributes to the setting of the Conservation Area. In addition, the increasing proximity of the city fringe and high rise buildings are detrimentally impacting



Shoreditch High Street with bike racks and signage

the setting of the Conservation Area. More recent developments within Shoreditch High Street have at times ignored the scale, massing and architectural character of the character area and have at times disrupted the grain and townscape quality of the area.

^{10.6.2} The gaps sites within the centre of Shoreditch High Street detract away from the Conservation area as there is a break within the historic building line. The potential infilling of these gaps offers the potential to enhance the conservation area. A number of historic alleys and narrow lanes survive within this character area which are under increasing threat from overdevelopment.

^{10.6.3} The historic streets are under threat as a result of the use of inappropriate surface materials e.g. large areas of tarmac and excessive cluttering by traffic signs, signals, advertisement boards and other miscellaneous street clutter which detract from the character and appearance of the Conservation Area.

11.0 DETAILED ARCHITECTURAL ANALYSIS

11.0 DETAILED ARCHITECTURAL ANALYSIS

The purpose of this section is to expand on the Statement of Significance in Section 2 and to highlight individual road, buildings and features that particularly contribute towards the area's character.

OLD STREET

This forms one of the major thoroughfares within the Conservation Area and forms the border of the Central Shoreditch Character Area. Buildings vary considerably in age and materials but there is a consistent rhythm and plot width which help to unify the street. This largely picks up on the early 18th century layout of which only two buildings survive from (340 and 342 Old Street, both Grade II Listed). To the east of Old Street are a number of civic buildings which are notably larger in massing with high quality stonework.

323 OLD STREET, GRADE II: The building dates to the early 19th century and is of 3 storeys and attic. It is constructed of stock brick with a stone-coped parapet. It has a slated mansard with dormer.

325-327 OLD STREET: The buildings appear to date from the late 18th century/early 19th century and are constructed of stock brick with a red pantile roof.



Old Street

333 OLD STREET: The building dates from circa 1895. The building occupies a roughly trapezium shaped plot formed by an ancient bend in Old Street. The building is of three main storeys, with a basement and an additional attic floor. The building is constructed in red brick with stucco embellishments and is in the Queen Anne Revival style, with particular elements with neo-classical overtones (the main cornice) and Dutch influence (the prominent gables and front chimney).

340-342 OLD STREET, GRADE II: The building dates from the early-mid 18th century and is of 3 storeys with attic. It has a rounded tiled gambrel roof with flat dormers. Painted brick with parapet. Finely gauged segmental brick arches to wide sash windows with glazing bars. It is one of the oldest buildings on Old Street.

346 OLD STREET: The building is four storeys over a basement and was erected by Henry Perry in 1904. It has a rather grand three-bay façade of red brick with stone and terracotta dressings. The lofty ground floor has red granite pilasters with stone consoles in a vaguely Gothic style and a modern shop window (although the fanlight over the entrance retains older glazing bars with arched heads). The upper floors have central three-light windows flanked by single windows, all with stone surrounds and red-brick relieving arches.

350-354 OLD STREET: This pair of showroom-warehouses was constructed for the furniture wholesalers William Wallace & Co Ltd in 1899-1900. Built over three-storeys with basements and attic, the front elevation has a striking arrangement of brick and stone banding. The upper floors have two-storey brick piers and are extensively glazed, with windows of three lights flanked by two lights separated by banded brick and stone mullions beneath continuous stone lintels. w

374-378 OLD STREET: This relatively grand building was erected as offices and shops by the developer Henry Perry around 1907. It has a red-brick façade with a generous amount of stone dressings. Composed of seven bays, those to the centre emphasised by quoins and an elaborate stone architrave to the first- and second-floor windows, all crowned by a central broken pediment. The other windows have flat-heads, keystones and aprons.

SHOREDITCH TOWN HALL, GRADE II: The building was constructed in four phases. The eastern five bays were originally built as a vestry hall in 1866 by C A Long. Between 1898 and 1902 W C Hunt incorporated the vestry hall into a monumental Shoreditch Town Hall. This comprises a further three bays to the west linked by a set-back bay with tower, with vestry hall preserved as a council hall and a new public hall on the first

floor. A rear wing was added to the south in 1936-8. The Old Street frontage is in Classical style with front of Portland stone and sides of stock brick.

FORMER COURT HOUSE AND POLICE STATION, GRADE II: The building was constructed between 1903-8 by John Dixon Butler in an Edwardian Baroque style. It is red brick with Portland stone dressings with the third floor and ground floor being stone fronted. The base is constructed of worked granite blocks.

CHARLOTTE ROAD

This heartland of the central Shoreditch zone contains so many buildings that represent the historic character of the Shoreditch furniture trade. The northern half of the street retains a domestic scale to at least some of its buildings unlike the tall four- or five-storey blocks that dominate its southern section and give it a canyon-like appearance. The construction of the latter was partly influenced by the development of Great Eastern Street and piecemeal rebuilding along Curtain Road in the 1870s and early 1880s. The southern stretches remain entirely late Victorian and Edwardian in character but the northern section is more mixed, with mid-20th century warehousing.

The junction between Charlotte Road and Rivington Street is an important junction where the buildings all respond with canted corners which, despite variations in architectural style, has a coherent effect. The ground floor entrances throughout are high quality and glazed bricks are used consistently throughout.

3-5 CHARLOTTE ROAD: A row of three furniture workshops dating from c.1898 built by the Perry Brothers. Each three-storey elevation has a large window and a taking-in door to each storey, filling the space between



The Bricklayers Arms, 63 Charlotte Road

structural brick piers. A continuous rolled-steel joist serves as a lintel for both window and door. These workshops are important in demonstrating the domestic scale of buildings that once occupied Shoreditch.

35-39 CHARLOTTE ROAD: A 1901 red brick, four storey warehouse with a ground floor shop, five bay elevation, brick piers, paired sash windows divided by stone piers, glazed brick detailing and crow-stepped gables at either end.

43-49 CHARLOTTE ROAD, GRADE II (INCLUDING MILLS COURT): Group of seven, four-storey furniture workshops developed between 1877-81 and built for John King Farlow. Developed in stages between 1877 and 1881 to a similar design, the group forms one of the most impressive blocks of its type in South Shoreditch. This large-scale speculation exemplifies the trend towards a denser and taller reconstruction of Charlotte Road and its transformation from a once-residential street. All

the buildings have elevations of white brick with red-brick detailing and patterned terracotta bands.

50-55 CHARLOTTE ROAD (117-125 CURTAIN ROAD): built 1905-6, a four storey warehouse with a ground floor shop, three bay elevation in yellow stock brick with red brick detailing above the wide, tripartite sash windows.

57-60 CHARLOTTE ROAD: Warehouse building, part of a complex with Nos. 117-125 Curtain Road to the east dating from 1879 (rebuilt in 1896). Of four storeys with stucco on the lower storeys and plain, yellow stock brick above; the rather grand elevation has pairs of sash windows divided by pilasters at first floor level and a plaster cornice above.

THE BRICKLAYERS ARMS, 63 CHARLOTTE ROAD, LOCALLY LISTED:

The corner building is largely three storeys with a two storey section at the north end of the Charlotte Street elevation and constructed of stock brick. The ground floor elevation of the two-storey section at the north end of Charlotte Road has a stucco four-light mullion and transom window under a segmental brick arch. The Charlotte Road/Rivington Street corner has a slightly recessed curved blind brick-faced elevation.

RIVINGTON STREET

This cross road running between Great Eastern Street and Shoreditch High Street was until 1877 made up of three separate thoroughfares named (from east to west) Bath Street, John Street and William Street. By the time of its renaming the street had been colonised by the furniture trade and it retains the best surviving assemblage of workshops in South Shoreditch. These range in date from the 1860s to the 1890s. Buildings are generally simply detailed and include warehouse/factory typologies simpler than those on the main thoroughfares and is notable

for the lack of large scale post-war developments with than similar scale streets such as Leonard Street and Paul Street.

10-26 RIVINGTON STREET, GRADE II: The buildings are 5 purpose-built workshops built in 1897 for a prominent furniture manufacturer, William Ratcliffe. The small scale and humble nature demonstrates the continued vitality of small business at the end of the 19th century despite the increasing trend for larger, grander warehouses as commonplace today throughout the rest of the conservation area. They are the most consistent run of small workshops surviving in South Shoreditch.

32 RIVINGTON STREET, GRADE II: Shoreditch electricity generating substation. Built 1905-7 by LCC architects to serve the LCC tramway system. It is constructed of stock brick with stone cornices and parapet copings. It is one storey with attics.

51-53 RIVINGTON STREET: A speculative warehouse built around 1893 by Whitbread & Co at the same time as the adjoining public house, the Bricklayers Arms. The building has three storeys, raised in the late 20th century to four, over basements. The three-bay front elevation is faced in cream brick, detailed with red brick and stone dressings. The wide three-light windows on the ground and first floor have segmental heads of rubbed-red brick with chunky keystones. The architectural style provides a link to the public house but the combined development of the public house and warehouse/workshops adds to the historic interest of the building.

91-95 RIVINGTON STREET: Built in 1877, four storeys with basement. Row of showroom warehouses with unified frontage of stock brick with red brick detailing and three bays each.



View west on Rivington Street with the former Shoreditch Electricity Substation.

GARDEN WALK

Garden Walk is located to the north of Great Eastern Street. This marks the entrance to the narrower lanes with buildings that decrease in height towards Rivington Street.

CURTAIN ROAD

Curtain Road contains a high concentration of mid-late 19th century showroom and warehouses which positively contribute to the Conservation Area. Building heights vary throughout the road and this lack of uniformity is an important characteristic. Towards the southern end there is less architectural cohesion as a result of post-war reconstruction but the replacement 1950s buildings often respect the historic massing and plot sizes.

7 CURTAIN ROAD: A mid-late 20th century, one-storey office building, that incorporates the remains of an earlier structure, a three-bay facade and part of the rear premises of B Cohen & Sons furniture manufactory. This firm of wholesale manufacturers and exporters occupied extensive premises on Curtain Road from the 1870s to the 1950s apparently re-building No.7 along with Nos 1-5 Curtain Road in 1914-15. The retained elevation has brick pilasters and tall arches window openings with moulded heads, now fully glazed. The southern bay, originally a carriage way, contains the entrance.

REAR OF 7 CURTAIN ROAD (COURTYARD BUILDING): This is a part three and four storey structure known as the Courtyard Building, thought to have been built around the turn of the 20th century for B Cohen & Sons. This is now the main surviving element of a once extensive complex of manufacturing buildings that covered the area. The courtyard building is an amalgam of various dates, thought to have been repaired after the Second World War and refurbished in the late-20th century. Its



7 Curtain Road

chequered history is evident in its elevation, formed from what was at one time a party wall, now a patchwork of brick, painted white, in seven irregular bays with massive buttresses.

13-21 CURTAIN ROAD, LOCALLY LISTED: This is the earliest surviving example of a showroom-warehouse in Shoreditch. It was built in 1861 as a manufactory and showroom for J B Richards. The building was an impressive structure for its time, dictated by increased mechanisation within the furniture trade and an expanding product range. The ground floor contained a counting house and 'splendid showrooms' for finished goods, while the first floor was devoted to the display of cabinets and upholstered furniture. The cabinet-making workshops occupied the third and fourth floors, the latter also containing the polishing, upholstery and carving departments. The impressive seven-and-a-half bay façade is of off-white brick with giant pilasters. It has a moulded cornice and pairs of segmental-headed sash windows to most bays. The ground floor has brick piers and fascias, but has been reworked including the adaptation

of a former carriage way into an entrance. This building is one of earliest examples of a fully developed showroom-warehouse for the furniture trade which was the most important industry in South Shoreditch in the 19th and early 20th centuries.

49-51 CURTAIN ROAD (INCLUDING 1-9 LUKE STREET, 18 PHIPP STREET AND 1-5 CHRISTINA STREET): This entire group of four storey warehouses and workshops were built in 1867-71 for Amos Saunders. In the last decades of the 19th century whole blocks of buildings were re-developed as warehouses and workshops aimed primarily at the furniture trade. The island block that extends back from Nos 49-51 Curtain Road is amongst the most complete and still evokes the area's character as a manufacturing quarter. Built of stock brick the whole group has a continuous dog tooth brick cornice that steps down to accommodate a fall in land to Phipp Street.

86-90 CURTAIN ROAD, INCLUDING 5 NEW INN YARD: This prominently sited group of showroom/warehouses near the junction of Curtain Road and Great Eastern Street was built in c.1892 as a speculative development for Edward Gates, furniture wholesalers and manufacturer. The block originally comprised four separate premises, three on Curtain Road and a fourth on New Inn Yard but externally the group is treated as a four-storey block which helps to maximise its impact. The elevation has stock brick piers with red brick detailing and windows of one-two or three lights with stone lintels and iron colonnettes.

92-96 CURTAIN ROAD: This row of three buildings likely dates from the mid-19th century. They are modest in scale but reflect an earlier pattern of development within Shoreditch and positively contribute to the historic interest of the area. An undercroft behind the front door leads to a cobbled courtyard at the rear. Within the courtyard, there is a two storey L shaped former workshop building with later pitched roof and



49-51 Curtain Road (including 1-9 Luke Street, 18 Phipp Street and 1-5 Christina Street)

alterations to windows. The original timber roof structure and a tall brick chimney also survive. The building complex is a good example of mixed use light industrial and housing provision in South Shoreditch.

96A-98A CURTAIN ROAD: This pair of substantial showrooms-warehouses were built in 1878-9. The four storey facades have yellow-brick piers with white brick edging, full width windows and a stone-and-brick cornice.

98 CURTAIN ROAD: This is a narrow five-storey red-brick warehouse dating from 1833. It has a facade of three narrow bays with a central loophole bay retaining taking in doors. The elevation has sash windows ornamented by moulded stone lintels and brick aprons.

100 CURTAIN ROAD, LONDON COLLEGE OF FASHION: The main building to the rear of 102 Curtain Road is now part of The London College of Fashion. This was built by the London County Council (LCC)

as an elementary school in 1914-15. The site was formerly occupied by a School Board for London elementary school (known as Scrutton Street School) designed in 1875 by Edward Robert Robson and opened in 1878. This was fully demolished and replaced by the current building, known as Curtain Road School, by the LCC Architects Department in 1914.

The school is a good example of the LCC style: a simple building, with a squared-off outline and a muted palette of plain stock brick with economically applied stone dressings. The boundary walls, entrances, school keeper's house and name and date plaques add interest to the ensemble. By this time the LCC were moving away from the Queen Anne Revival style of Robson and the later neo-Baroque manner of his successor Thomas Jerram Bailey. The younger team were influenced by Richard Norman Shaw and late Arts and Crafts generally and this is reflected in the splayed entrance porches and tilework window-heads. A fourth floor was added in 1939. The plan form has a typical arrangement of a central hall flanked by classroom corridors with mezzanine offices, although the front-to-back orientation of the halls (a product of the restricted site) is unusual.

The building has historic interest by virtue of its long association with the London College of Fashion and its various predecessors which were connected to the locally important textile and garment trades. The school keeper's house at the rear of the site features complex forms and cavalier Arts and Crafts details (notably the bay window set back within a recess, the elongated stair window 'out of step' with the rest of the fenestration) which make for a striking and original design. This is a positive building and with the adjoining boundary wall and gate it is an important presence in New Inn Street.

102 CURTAIN ROAD: This three storey warehouse was designed in 1948 by Alan W Pipe and Sons, architects. Its steel frame is clad in brick



[View south along Curtain Road](#)

and on the main frontage, faced in tile on the ground and first floor. It makes a positive contribution to the Conservation Area and is an excellent example of a good quality post-war warehouse in Shoreditch.

104-108 CURTAIN ROAD: This is a four storey showroom and manufactory for Parker Brothers, constructed in 1879 and designed by J Hamilton. A giant order of white-brick pilasters divide the yellow brick facade into four whole and three half bays, beneath a modest dentilled cornice. The paired sash windows in the whole bays have iron column mullions carrying stone pads.

117-125 CURTAIN ROAD (INCLUDING 57-60 CHARLOTTE ROAD): This is one of the best surviving examples of a showroom and manufacturing ensemble in South Shoreditch. The site comprises four showroom warehouses, two rear workshop ranges and a warehouse to Charlotte Road. The Curtain Road premises are built to a unified design and are four storeys with two storey stucco pilasters.

120-122 CURTAIN ROAD: The building likely dates from the late 1860s and was built as a three storey showroom and warehouse. It has a three bay front of stock brick with red brick dressings and demonstrates the dominant scale that buildings in the mid-19th century often were. The centre bay projects slightly forward and has a three-light window with iron colonnettes on the upper floors. The outer bays have segmental-headed sash windows.

128-130 CURTAIN ROAD, GRADE II: This incorporates 2 early 19th century houses of three storeys with attic. They are constructed of brick but stucco faced and contain slate mansards with dormers behind a parapet.

134-146, CURTAIN ROAD, GRADE II: This substantial five-storey block dominates the north end of Curtain Road. It was built in stages although the bulk of it, Nos 134-144, dates from 1881-2 and was designed by C. Creese Harrison as a showroom-warehouse for a leading firm of wholesale furniture manufacturers C. & R. Light. It is one of the most architecturally interesting of the area's furniture trade buildings. It is also one of the best surviving and well known of the showroom warehouses within South Shoreditch.

The Curtain Road façade has eight bays of varying width divided by giant rusticated brick pilasters beneath a modillion cornice. The glazing between the piers vary between one and three lights, with metal-framed windows and slender iron colonnettes to the larger openings. The windows have moulded stone lintels to the first and second floors and segmental brick heads to the upper levels. Brick panels beneath the windows are detailed with decorative terracotta bands that differ on each floor.

135-139 CURTAIN ROAD: The building is five storeys and has four bays. It dates from 1877 and remains one of the best and most intact exam-



Mills Court

ples of its type. It is constructed of red brick with stuccoed brick piers rising from the first to the fourth floor and full width windows between.

MILLS COURT

Mills Court is a historic alley running between Charlotte and Curtain Road. Modern development is located to the east but to the west is the rear of the Grade II listed 43-49 Charlotte Road with single storey workshops spaces constructed of stock brick with red brick detailing positively contributing to the Conservation Area.

WILLOW STREET

Willow Street is occupied by a mixture of former workshops/factories which feature regular fenestration and substantial full height brick pilasters. Many of these historic buildings have been adapted and set back

additional storeys in a modern complementary style have been added. Recent developments include the Nobu Hotel by Ben Adams Architects/ Ron Arad and completed in 2017. This provides a juxtaposition to the vertical emphasis found throughout the Conservation Area.

LEONARD STREET

Leonard Street was originally a series of late 18th century roads that linked together to form one of the few cross routes between the eastern side of Shoreditch and the City Road. One surviving element of the early development is the open space at the junction of Paul Street, once known as Leonard Square, now known as Leonard Circus. Much rebuilding occurred along the street in the second half of the 19th century. The north side of Leonard Street is mainly occupied by uniform three storey workshops and warehouses creating striking views along.

Leonard Street, Grade II*: St Michael's Church School, 1870 by James Brooks (part of a distinguished late nineteenth century group with St Michael's Church and the Clergy House).

CHURCH OF ST MICHAEL AND ALL ANGELS, GRADE I: The church dates from 1863-5 by James Brooks. It is constructed of stock brick with dressings of red and blue brick and stone in an early English style with plate tracery. The east window glass by Clayton Bell.

NORTH SIDE OF LEONARD STREET (NOS. 65-83): a purpose built industrial terrace of three storey workshops and warehouses dating from 1874-1877. It forms one of the most impressive groups of its kind in South Shoreditch and its impact derives partly from its extent – as a row of ten buildings – and the powerful rhythm of its façade, a giant arcade of closely spaced brick piers rising uninterrupted from the ground to a brick and stucco cornice.



Church of St Michael and All Angels



North side of Leonard Street (nos. 65-83):

THE GRIFFIN PUBLIC HOUSE, GRADE II: The building dates from c.1889, designer unknown. Red brick with extensive stucco dressings and encaustic tile decoration, glazed ground floor front, ornamental cast iron window boxes to second floor windows. Three storeys, three bay front to Leonard Street, five bay return to Ravey Street with lower northern continuation of two storeys with attic, four bays wide. Continuous fascia to both sides. Ground floor with glazed terracotta facing, bearing the name of the Meux brewery's products. The decorative nature of the public house provides interest and variety within the street.

108 LEONARD STREET: A house and shop, of four storeys and basement and designed by Charles E Jackdown. It has a frontage of brick with stone and stucco dressings distinguished by a two-storey oriel window. There is a stone string course and a pedimented window architrave on the first floor and a wide decorative guilloche band curves around the top of the third-floor window.

BLACKALLS STREET

The street forms the rear of Nobu Hotel and properties on Leonard Street. It was originally known as Little Leonard Street.

MARK STREET

Very few buildings remain on Mark Street. The original buildings were largely demolished in 1978 to make way for the Mark Street Gardens. The listed wall with window openings of the former convent provides interest to the streetscene and creates a cluster of ecclesiastical buildings of significant note.

RAVEY STREET

The east side of Ravey Street is occupied by particularly fine examples of late nineteenth century workshops and factories and have considerable

group value. They follow the common format as outlined in section 6.3 and are constructed of stock brick with striking pilasters and large openings with distinctive taking in doors at regular intervals.

LUKE STREET

The south side of Luke Street (and north of Christina Street) is occupied by a large late 19th century workshop block which faces onto Curtain Road. This is constructed of stock brick and is four storeys, featuring tripartite windows and taking in doors throughout. This type of development is important and demonstrates the sheer scale of industrial workshops and factories often occupied for the furniture trade within Shoreditch.

2-4 LUKE STREET: These are also good examples of workshops constructed in the late 19th century in the same style and link through to Gatesborough Street. However, these have undergone further unsympathetic changes including the loss of the taking in doors and the use of casement windows.

CHRISTINA STREET

The north side of Christina Street forms the workshop block with Luke Street which owing to the uniformity positively contributes to the Conservation Area and demonstrates the scale of these companies once occupying entire blocks. The south of Christina Street with the exception of the 19th century former workshops on Motley Avenue are largely modern but largely pick up on the dominant character of the area.

GATESBOROUGH STREET

Gatesborough Street is largely occupied by good quality workshop blocks from the late 19th century. In the case of no.3 it has been completely rebuilt.

PAUL STREET

Paul Street marks the boundary with the London Borough of Islington. There are a number of historic furniture showrooms and workshops here but this street has also seen some late twentieth century redevelopment. The more recent developments, on the whole, successfully pick up on the overarching character of the Conservation Area such as the use of chunky brick pilasters to create a vertical emphasis at 2 Leonard Circus.

2-4 PAUL STREET, GRADE II: Former furniture showroom in the Italianate style, circa 1860; faced with stucco, of three storeys and occupying the corner of Paul Street and Worship Street.

22-26 PAUL STREET: This building forms part of a wider block stretching along Scrutton Street. It is unusual in Shoreditch in that it is con-



79-93 Paul Street

structed of red brick with white stone voussoirs over the third floor windows. To ground level the fascia panel and corning and decorative plasterwork makes a positive contribution to the Conservation Area and is noticeably more decorative than nearby Workshops indicating this was likely also used as a showroom.

VICTORIA CHAMBERS (54-60 PAUL STREET): A block of improved dwellings and shops erected in 1863 by Sydney Waterlow of the printing firm Waterlow and Sons. The last surviving residential block of this formerly densely residential area. The building consists of four storeys of flats above ground floor shops in a U-shaped arrangement, constructed of white Suffolk brick and concrete render dressing.

VICTORIA HOUSE (64 PAUL STREET & 65-69 LEONARD STREET): These former workshops date from the late nineteenth century and are a former bedding factory. They play an important role within Leonard Circus as the only remaining historic building where it provides an indication of the original scale of buildings within this prominent junction. The building is of three storeys with a discreet roof extension. It is constructed of a buff coloured brick with regular columns and chunky capitals linked with orange brick arches over the top floor windows. The surviving iron crane adjacent to the taking-in doors makes an important contribution to the Conservation Area.

79-93 PAUL STREET: A group of substantial showroom-warehouses made up of four buildings (originally six) on Paul Street and one on Tabernacle Street. They were built in two phases by the developer William King between 1897 and 1904. The surviving buildings on Paul Street row are of five storeys and basements and have a unified façade of thirteen bays. Above ground-floor piers rise giant white-brick pilasters that culminate in a moulded cornice and ball finials.

TABERNACLE STREET

Tabernacle Street largely contains five storey former workshops. These date from the late 19th century and are likely contemporary with the Former GLC Fire station replacing earlier smaller properties.

124-130 TABERNACLE STREET: These are largely contemporary with 79-93 Paul Street. The façade of Nos 124-130 Tabernacle Street has four double bays and an off-centre loop-hole bay. It has the same giant arcade of white brick pilasters but differs by having semi-circular heads in the outer bays, with red-brick dressings. The tall sash windows, two per bay, have paired-steel lintels separated by brick pilasters. The loop-hole bay retains a large wrought-iron wall crane at its head but has lost its taking-in doors.

140 TABERNACLE STREET (FORMER FIRE STATION), LOCALLY LISTED: Red brick former Victorian fire station built by the London County Council in 1895-6. From the front it appears as a lively twin-turreted chateau rising to six-storeys with a mansard roof. The red brick is enlivened by white stone dressings. The ground floor (where the original fire doors are still visible) is now a restaurant and the rest of the building is converted into 30 self-contained small offices.

PHIPP STREET

Phipp Street contains an intact selection of late 19th century warehouses. These are four storeys with stock-brick elevations and plain brick piers rising uninterrupted to a simple dog-tooth cornice. The intactness and uniformity of the workshops provides significant group value.

26-28 PHIPP STREET: These two warehouses, one of four and the other of five storeys, were built for the furniture manufacturer Edward Gates in 1882. Part of a larger development that encompassed an entire island



140 Tabernacle Street (Locally Listed)

block, these buildings constituted its final phase. The stock-brick elevations have plain brick piers rising uninterrupted from the ground floor to a simple dogtooth cornice, a common arrangement for this type of structure and one used by Amos Saunders for many of his developments.

GREAT EASTERN STREET

The formation of a new road between Shoreditch High Street and Old Street had first been proposed in 1838 as part of a larger scheme intended to improve communications between the east and west of London. Although under consideration at various times over the following decades, approval for the long-demanded improvement was finally given by the Metropolitan Board of Works in 1871. After the necessary powers were obtained in 1872 the new road was laid out, opening to the public in October 1876, and named Great Eastern Street.

Building plots on 80 year leases began to be issued in 1877 and con-

struction began on some sites that same year. Some provision was made for artisan's dwellings but most plots were taken for warehousing. During 1877 and 1879 the south-eastern stretches, bisected by the North London Railway viaduct, were largely built up.

1 GREAT EASTERN STREET: The building dates from 1877-8 by J. W. Booker as shops, offices and dwellings. It is four storeys with basements and is one of the more ornamental facades of Great Eastern Street. It is constructed of brick with render and stone frontage and has double bays on Great Eastern Street and single splayed bay on Shoreditch High Street. The ground floor has elaborate pilasters, with foliate capitals and two large round arches with ornamental keystones on the first floor, framing a giant two-storey arcade. The upper storeys have two-light windows on the second floor and three-light windows above as well as two-storey pilasters and pedimented gables. The entire elevation is detailed with a quantity of stone ornamentation.

2-4 GREAT EASTERN STREET : Built on a bomb-damage site in the early 1950s, this dominant and handsome five-storey corner building exhibits the best of post-War functional industrial design. Built in a mix of yellow brick and white painted concrete, on a steel frame the original metal windows survive. For many years the building has been occupied by Leyland Paints.

3-9 GREAT EASTERN STREET: This row of shops and houses dates from 1878 by Temple and Forster. The unified brick and stone frontage has pilasters to the ground floor and ornate arches with oversized keystones to the first floor, forming a two-storey arcade that echoes a similar arrangement at No.1 Great Eastern Street.

6- 8 GREAT EASTERN STREET, GRADE II: Warehouses and offices from c.1882. It is constructed of red brick with stone dressings and is



6- 8 GREAT EASTERN STREET, GRADE II

five storeys with a curved corner of 2-window range, 6 window range to Great Eastern Street and 6 window range to return. Windows grouped under two-storey architraves, the second and fourth floor windows being round-arched. Curved corner has strong streetscape value which has not been compromised by alterations to the ground floor or insertion of new windows.

11- 15 GREAT EASTERN STREET, GRADE II: Former shops, dwellings and bank premises for the National Penny Bank dating to 1878 by Temple and Forster with some late-C20 alterations. It is five storeys with six window bay to Great Eastern Street, and 7 window bay to Fairchild Street return forming an acute ‘bullnose’ rounded corner. It is constructed of white Suffolk brick with sandstone dressings and patterned stucco bands, and paired windows with iron colonettes with moulded stone lintels. Terracotta panels, each with the words ‘NATIONAL PENNY BANK’ written over a pair of pennies.

VIADUCT, GREAT EASTERN STREET AND RAILWAYS ARCH 497:

The remnants of the North London Line viaduct formerly crossing Great Eastern Street make an important contribution to the Conservation Area. It is constructed of stock brick with remnants of the former bridge structure which was demolished circa 1986.

10 GREAT EASTERN STREET: This is a four storey wedge shaped building constructed of red brick with stone dressings dating from 1879. Its curved façade is divided by brick piers into four bays, each with three sash windows. The first and second floors windows have linked stone arched heads with keystones, while the third floor has pilasters beneath a wide cornice and parapet. It is less elaborately detailed than its near neighbour, No.6 Great Eastern Street. The two buildings now share a visual connection after the removal of an intervening railway bridge across Great Eastern Street in the late 20th century.



Viaduct, Great Eastern Street



Old Blue Last, Great Eastern Street (Locally Listed)

OLD BLUE LAST, 38 GREAT EASTERN STREET, LOCALLY LISTED:

This striking and dominant bull-nosed corner pub stands on the apex of Great Eastern Street and Curtain Road. It is built in brick and has well restored original decorative details on the exterior of the pub including a very large sign on the corner roofline.

40-42 GREAT EASTERN STREET, GRADE II: The building makes the best of its prominent location by having a splayed corner and a ground-floor porch. The façades are a pleasing mix of Gothic, Italianate and Venetian elements, with more ornamentation than was the norm for Great Eastern Street. The ground floor is almost entirely glass, with wooden glazing bars in the form of lancets, and a corner entrance porch of polished red granite columns, stucco and brick pointed arches, and a square clock supported by a wrought-iron bracket. The upper floors are of cream brick detailed in blue brick and stone dressings, with unusual stone bosses between the second and third floors.

44-52 GREAT EASTERN STREET: A row of five showroom-warehouses that curve around into Charlotte Road. These were built towards the end of Great Eastern Street's initial development, around 1884-6, and have a unified design although erected for different owners. The five-storey brick and terracotta façades are now painted cream or white, an uncommon and incongruous treatment, usually with three bays per property - that is a wide central bay flanked by single bays. Giant pilasters rise through three storeys to segmental arches and a dentilled cornice, simplified at Nos. 50 & 52. There are terracotta panels in a flower and tendril pattern beneath the second and third-floor windows.

47-55 GREAT EASTERN STREET (1-8 GATESBOROUGH STREET):

This triangular island block bounded by Curtain Road, Great Eastern Street and Gatesborough Road was developed by Edward Gates between



40-42 Great Eastern Street, Grade II

1877-1882 and designed by J W Booker. There is a subtle variation in the buildings reflecting the staggered construction.

54-62 GREAT EASTERN STREET: This impressive row of four storey showroom-warehouses was built in 1881. Originally six in number, the largest of the group, No. 64, was replaced in the 1950s. The remaining five, Nos 54-62, have yellow brick façades with minimal stone dressings in the common arrangement of brick piers and wide windows. These are grouped in pairs separated by stone piers supporting moulded stone lintels. The individual ground floors are defined by brick pilasters with banded rustication. All retain double doors, large shop windows, and slender pilasters, probably cast-iron, framing one side of the entrances. There is a continuous cornice to the ground floor, originally echoed by an upper cornice beneath a short parapet, which was removed in the late 20th century.

57 GREAT EASTERN STREET (110 LEONARD STREET): This is a pair of show-room-warehouses on a prominent corner site built for Amos Saunders around 1875 as part of a larger redevelopment that saw the transformation of the adjoining streets into a manufacturing quarter. The buildings are of four storeys with basements and are faced in stock brick with some stone and stucco dressings. The corner property, No. 57, has a four-bay frontage to Leonard Street, a splayed corner bay to Great Eastern Street and a four-bay return to Phipp Street. The unified façades have shallow segmental-headed windows with three-light wood-en-framed sash windows while the canted corner bay has round-headed windows.

59 GREAT EASTERN STREET: A corner showroom-warehouse of four storeys dating from the late 1870s/early 1880s. It is constructed of stock brick with minimal stone dressings. It has the usual giant brick pilasters, of three storeys over one-storey ground-floor piers. The windows, of various widths, have mostly been replaced.

66-70 GREAT EASTERN STREET: These three large showroom-warehouses of five-storeys and basements cover a triangular site at the junction of Great Eastern Street and Garden Walk. Constructed in 1879-1880 it is more decoratively detailed than many buildings at the northern end of the street. The stock-brick elevations have Italianate style dressings in stone and red brick. Giant four-storey pilasters rise to a stone cornice. There are flat-headed sash windows, either singly or in groups of threes, that sit within round or segmental red brick arches on the first and second floors. Each level is differently treated, diminishing in decoration from the first to the fourth floor.

69-71 GREAT EASTERN STREET: A curved corner warehouse, dating from the late 1870s or early 1880s, of five storeys and basements. It was apparently built for printer Joseph Malaby Dent, later the publisher

of the Everyman's Library series. The brick-and-stone frontage has giant pilasters rising through three storeys to a stone cornice. The ground floor retains wide brick piers but its windows and doors have been replaced.

72-74 GREAT EASTERN STREET: This pair of large five-storey show-room-warehouses form part of an imposing block at the north-west end of Great Eastern Street. Its stock brick elevation has a similar appearance to its northern neighbours, Nos 76-82, with load bearing piers and large flat-headed windows, but has none of the ornamental touches that distinguish the building to its south, Nos 66-70.

73 GREAT EASTERN STREET: The warehouse is four storeys with a three bay yellow brick facade with red brick dressings. The window lintels have projecting bolt heads that serve both a constructional and decorative purpose. Also unusually elaborate was the handling of the loophole



54-62 Great Eastern Street

bay, which had round-headed taking-in doors set with part-glazed surrounds, further ornamented by a crow-stepped gable.

75-79 GREAT EASTERN STREET: A row of three substantial four-storey showroom-warehouses with raised basements and rear elevations on Willow Street. The functional brick-and-stone façades are dominated by load-bearing brick piers with minimal heads, interspersed with window bays, that give the impression of a giant colonnade. There are three bays per building, the window openings are a combination of one and two-lights, and spanned by metal joist lintels. The ground floors have glazed brick piers with engineering brick plinths and stone caps beneath a fascia and cornice.

76-82 GREAT EASTERN STREET: This is the largest single development on Great Eastern Street and is a row of four substantial five-storey showroom-warehouses built c.1882-4 by Charles Bryant. The row has a unified exterior, an austere arrangement of structural brick piers and windows given only a minimal amount of ornament. Each building has a four-bay façade except for No. 82, at the corner of Great Eastern Street and Rivington Street, which has a seven-bay frontage. The great length of the façade is tied together by a frieze and cornice on the ground floor and an upper cornice and parapet. The upper floors have a mixture of wider two-light bays and single window bays, all beneath exposed metal joist lintels. No. 82 has a splayed corner, with an entrance and an eight-bay return to Rivington Street.

87 GREAT EASTERN STREET, GRADE II: Built as a shop and flats in c.1881 to the designs of C. N. McIntyre North for the Trustees of the United Methodist Free Church. The five-storey building has a Gothic style frontage of two bays with a different detailing to almost every floor. The entrance has a Gothic doorway with granite shafts and a pointed crocketed gable. This is flanked by a shop front, with a separate entrance,



72-74 Great Eastern Street:

with pilasters incorporating shafts. The first floor has paired segmental-headed windows with shouldered stone lintels and hood moulds, above which are two-storey arched recesses with flat-headed windows with tiled tympana and relieving arches. The fourth floor has a stone colonnade and smaller paired windows with a corbelled cornice and wrought-iron balustrade above.

91-93 GREAT EASTERN STREET: This corner block, with frontages on Great Eastern Street and Tabernacle Street, was erected in 1880 by Higgs and Hill for the London City and Midland Bank. Built as two premises of four storeys over basements, they share a Palladian façade of pale red bricks with stone window architraves, cornices and quoins.

95-109 GREAT EASTERN STREET: This row of houses were likely built in the late 1870s at the time of laying out of Great Eastern Street. The three-storey buildings have cream-coloured brick frontages, with

flat-headed sash windows beneath moulded stone lintels and stone cornices. The ground floors have individual shop fronts, many now altered, with stone pilasters surmounted by brackets and pediments that project above the fascias. The buildings have been built out at the rear, some with two-storey extensions stepping down to one-storey. A number of them have been extended up in a matching style.

NEW INN YARD, NEW INN BROADWAY, NEW INN SQUARE AND NEW INN YARD

The network of streets, New Inn Yard, New Inn Broadway and New Inn Street and New Inn Square define an area that corresponds to the former Great Court of the Holywell Priory. Subsequently lined with housing, these roads became the preserve of small-scale furniture makers and upholsterers from the second half of the 19th century. By the end of the 19th century the area was characterized by an informal mixture of timber yards, workshops, sheds, modest showrooms, warehouses and factories. Of this almost nothing remains, cleared by inter-war redevelopment, Second World War bomb damage and post-war rebuilding, much of it on an altogether larger scale.

7-15 NEW INN YARD (INCLUDING 3 NEW INN BROADWAY): This modest terrace of six buildings (five on New Inn Yard and one on New Inn Broadway) were built after the widening of New Inn Yard in 1875. Constructed as shops and houses with rear workshops, the buildings have mainly been used as modest showrooms, warehouses and workshops by small-scale furniture makers. The row, of three storeys with basements, has a stock brick frontage of eleven bays with two bays per property (except for No. 7, which has three as it includes a carriageway).

BATEMAN'S ROW

Bateman's Row has undergone considerable change over the course of



7-15 New Inn Yard (including 3 New Inn Broadway):

the twentieth century where there has been significant redevelopment but retaining a number of historic buildings within. To the east are a number of empty gap sites which do little to enhance the SSCA.

7-10 BATEMAN'S ROW: This was originally built as a manufactory and warehouse for C W Waters, varnish and polish manufacturer. It is two storeys and constructed of brick with stone detailing dating from 1891. It is constructed of yellow brick with red brick pilasters, a stone/concrete cornice to each floor. The small stature of the building is important to the significance of the SSCA where the variety in building heights is an important characteristic.

RAILWAYS ARCHES, BATEMAN'S ROW: Three railway arches feature unusual frontages and have one and half storey projecting elements with prominent gable with central taking in doors flanked by Crittal windows.

22 BATEMAN'S ROW: This is a modest two storey warehouse that has been much repaired dating from between 1876 and 1886. To the rear is an earlier two storey structure, originally a house but latterly a workshop. It features a distinctive taking in door on the east elevation with a projecting I section steel beam above.

HOXTON SQUARE

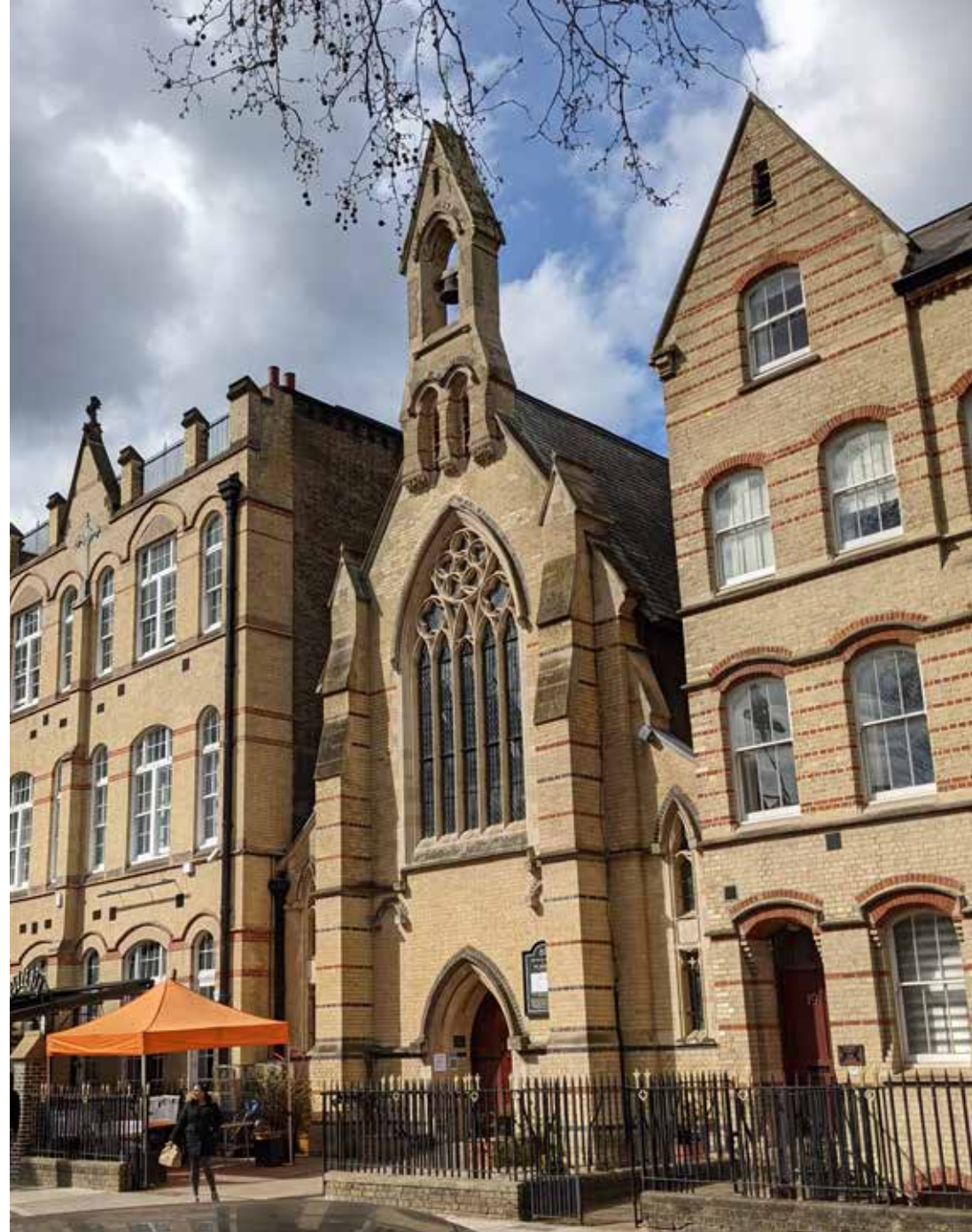
Hoxton Square has undergone significant alterations since its construction and today the blending of eighteenth century, nineteenth century and modern development in and around the square has resulted in a surprisingly harmonious visual balance. Buildings within the square generally follow an uniform building line and although the architectural styles vary considerably they largely continue to occupy narrow plots and continue to provide a sense of enclosure to the square. Buildings of particular note within the square include:

10 HOXTON SQUARE, GRADE II: Gothic building, circa 1874 probably by RW Drew; stock brick with red brick and stone bands and dressings; three storeys and first floor oriel window.

16-17 HOXTON SQUARE, GRADE II: Formerly St Monica's School constructed circa 1865-70 as part of the Augustinian Fathers' mission centre. Square plan with three storeys; stock brick with some stone and red brick dressings and a black brick cross in the central gable.

ST MONICA'S CHURCH, GRADE II: Mission church of 1865-6 by EW Pugin for the Augustinian Fathers; extended 1880; stock brick with some stone dressings and a steeply pitched slate roof.

PRIORY OF THE AUGUSTINIAN FRIARS (19 HOXTON SQUARE), GRADE II: 1862-4 by EW Pugin; stock brick with stone and red brick dressings, three storeys with attics and three bay front.



St Monica's Church, Grade II Listed

32 HOXTON SQUARE, GRADE II: Late 17th or early 19th century house of 2 storeys with attic. Slated mansard roof with wide 19th century dormer. The building demonstrates the scale of the original houses within Hoxton Square and contributes to the varied architectural character of the area.

48 HOXTON SQUARE (FORMER WHITE CUBE GALLERY): The building dates from the 1920s and occupies a prominent corner to the south of Hoxton Square. The original building was two storeys with 3 bays, central door and constructed of red brick with recessed brick pilasters to corners. In 2002 a two storey extension was added to the building providing a juxtaposition to the original building and adding to the interest within the street.

51 HOXTON SQUARE, GELLER HOUSE: This property likely dates to the late nineteenth century and is four storeys and constructed of brick with multi pane crittal windows throughout. The building is particularly noteworthy occupying a prominent position to the south of the Square.

55 HOXTON SQUARE: late 19th/early 20th century warehouse style building in red brick with typically wide windows pierced by tall brick piers.

56 HOXTON SQUARE, GRADE II: Early-mid 19th century front on possibly older house; three storeys, two windows; stock brick with moulded brick cornice and rendered parapet. This is one of the few properties originally designed as residential and demonstrates the scale of development once common within Hoxton Square.



32 Hoxton Square, Grade II



48 Hoxton Square (Former White Cube Gallery)

HOXTON MARKET

Hoxton Market forms the western boundary of the SSCA. Buildings largely date from the 1990s but a number of historic buildings survive that make a positive contribution to the Conservation Area.

13-14 HOXTON MARKET, SHAFTESBURY HOUSE: The building is of four storeys and constructed of grey brick with red brick detailing and grey engineering brick to the base. It dates from 1913 and was constructed for the Ragged School Union and Shaftesbury Society in a late Queen Anne Revival style.

15 HOXTON MARKET: The building is three storeys and constructed of red brick with stucco detailing. It was originally a public house but now operates as a restaurant. The good quality pub frontage survives.

CORONET STREET

The street has been relatively unaltered and is predominantly occupied by 19th century warehouses which would have once housed furniture workshops.

12 CORONET STREET (FORMER ELECTRICITY POWER STATION):

The building was constructed in 1896 as an electricity power station. The borough of Shoreditch was one of the first to light and lay electrical mains in almost every street. The office accommodation facing Coronet Street has an impressive facade with lunette windows and the motto 'E Pulvere Lux et Vie' (light and power from dust) in terracotta. The western end of the range (now demolished) and a large extension to the east were both added later, in a slightly darker variety of the pink brindled brick that was used in the original building and with less ornamentation. Shoreditch Borough Council were early pioneers on electricity generation which formed a defining feature of the early years of that Council.



12 Coronet Street, former Electricity Power Station

20-30 CORONET STREET: The building is three storeys and constructed of red brick with stone detailing. It features simple shopfronts to the ground floor with corbels, blank fascia panels and glazed bricks to the pilasters. Simple pilasters rise the height of the building at regular intervals but in red brick.

HOXTON STREET

ELECTRICITY SHOWROOM: The building occupies a prominent corner facing Old Street and marking both the entrance to Hoxton Street and Hoxton Square. It was opened in 1929 and is constructed of red brick with ashlar the ground floor and striking pilasters rising the height of the building. Opened by Shoreditch Borough Council in 1929, they sold and demonstrated a variety of domestic electrical items here. But the showrooms were also an important part of a far more ambitious and egalitarian civic plan, to bring the benefits of electricity to all.

23-25 HOXTON STREET: The Former L. Lambert Timberyard is a simply adorned building but remains one of the last vestiges of historic timber yards that once occupied these streets. The chunky entrance doors and prominent sign make an important contribution to the street.

WORSHIP STREET

Worship Street has undergone considerable change both historically and in recent years as the city fringe is developed further. However, Worship Street and the South Shoreditch Conservation Area mark a drastic decrease in height and scale of development. Buildings largely date from the late 19th century with the notable exception of the Listed buildings located to the east end. The factory buildings are unusual for Shoreditch with grand offices located at the front and back yards and workshops being used for industrial uses. Buildings that make a notable contribution are as follows:

46 WORSHIP STREET: The existing building largely dates from the 1970s, and successfully replicates the original c19 principal elevation containing the surviving original elements. The building was delisted in December 2016 as it was not considered to have sufficient architectural and historic interest for inclusion on the list. The current building was heavily rebuilt in 1977 and is largely a facsimile of the original nineteenth century elevation. To the untrained eye, the building has all the characteristics of an early nineteenth century house. There are subtle differences between the existing building and the original e.g. shallow recessed arches, and the lack of rendered reveals etc but these on the whole are minor. The building represents a successful conservation-led rebuild in the 1970s. Although there is insufficient weight for the building to be statutory listed, it continues to have group value with other nearby listed buildings. As such it positively contributes to the street and its sense of place.



Clifton House, 75-77 Worship Street, Locally Listed

CLIFTON HOUSE, 75-77 WORSHIP STREET, LOCALLY LISTED: This substantial six-storey block was built in 1899 as a printing works for Wertheimer Lea & Co (now Williams Lea), letterpress and lithographic printers, who still occupy the building. The exterior is of stock brick with red-brick dressings. The first three storeys of the elegant, slightly curved façade form a giant arcade of brick pilasters, set between near-continuous metal-framed windows and a loophole bay, with segmental arched heads. This design is repeated on a smaller scale to the upper two storeys. The entrance, reached by a flight of steps and crowned by a segmental pediment, is on Worship Street. This elevation is built out on the ground floor, with a one-storey block, now faced in stucco with partly closed-up windows. The last two bays at the ends of the façade on Worship Street and Holywell Row are staircase bays of unadorned brick with windows at differing heights. The robustly constructed building was described as having stone stairs, iron and teak doors, and floors carried on steel joists and columns in c.1915.

87 WORSHIP STREET: These offices were built by the construction firm Killby & Gayford for its occupation in 1902 on the front part of a much larger site that extended back to the rear of Nos 13-20 Holywell Row. The office building has four storeys over a basement and has a rather grand three-bay facade of brick with stone dressings. This has a stone-faced one-storey front projection with two arched openings - one a carriage bay leading through to the rear buildings and the other a doorway embellished with banded rustication. The upper floors are faced in red brick, with giant piers rising to a heavy dentil cornice and a parapet of stone. The first and second floor windows are set within arched recesses and there are diamond-shaped brick panels between the storeys. A staircase bay occupies the east end of the building. In c.1915 the top floor was used by a caretaker and the lower storeys contained offices and stores. At the rear there was an assemblage of buildings that included one-storey timber stores and a separate saw mill with carpenters workshops above.

These structures would all appear to have been rebuilt in the mid-20th century as a result of a consequence of Second World War bombing.

89 WORSHIP STREET: A warehouse and factory built in 1897-8 for Lachlan Rose & Co, lime cordial makers as their London headquarters. The building has a long twelve-bay façade of stock brick and stone dressings, originally of four storeys over a basement (raised a storey to its current height in 1939). Like No 87, it has a projecting ground floor faced in stone, here detailed with rustication over a more roughly finished base. Round-headed windows with keystones flank a doorway that has a pedimented architrave and ball finials. At the eastern end is a wide carriage bay with a basket-arch head and stone bollards. The upper floors are, by comparison, quite plain with modestly sized windows, stone band and four widely spaced pilasters rising to a moulded stone cornice. A mansard attic with dormer windows has been added in the late-20th century, set back behind a brick parapet.

91-101 WORSHIP STREET, GRADE II*: 1862 by Philip Webb. Row of shops with dwellings above, although they were constructed as heavily lit work spaces. Each 3 storeys and attic, 3 windows on 2nd floor, 2 together on 1st floor. Very high pitched tiled roofs with dividing walls, each having a very tall hipped gabled dormer with oversailing gable end. Height accentuated by ridge stacks. Stock brick with brick dentil cornice and stone blocking course. 2nd floor windows have continuous lintel and sill bands. Segment headed 1st floor windows with triangular impost blocks linking heads, all under pointed relieving arch. Ground floor shops project under a pent tiled roof. Small parted windows and set back doors. At right of No 91 carriageway under shallow pointed arch. Gothic drinking fountain of stone and marble incorporated into the south-east angle of No 101.

103- 105 WORSHIP STREET, GRADE II: Probably early C18 with early-mid C19 fronts. Each 3 storeys, 2 windows. Stock brick with parapet. No

103 has high pitched tiled roof. Sash windows with glazing bars in stucco lined reveals. No 105 has 2nd floor band. Modern shops on ground floor. Barrel vaulted passageway at left of No 103.

WILSON STREET

72 Wilson Street, (former Blacksea Public House), Grade II: The building dates from the early-mid 19th century and is three storeys with three window front to Wilston Street and rounded angle to two bays on Worship Street. It is constructed of brick with stucco and parapet to top. It has recessed sash windows with glazing bars, those on first floor with margin lights also. First floor windows set in round-arched recesses. Ground floor windows are divided by flat quasi-Corinthian pilasters supporting fascia with dentil cornice. The building occupies a prominent corner where there is a clear distinction in terms of scale between this and neighbouring buildings.

SCRUTTON STREET

Scrutton Street runs on an east-west axis and contains a wide mix of buildings ranging from 19th century houses to 21st century developments. This area was badly damaged during WW2 which has resulted in a wide range of buildings, but nonetheless the variety in height and proportions has created views of interest.

2-26 SCRUTTON STREET (INCLUDING 22-26 PAUL STREET AND 107 CLIFTON STREET): This is a terrace of seven large properties with a smaller corner building, originally a pub, that dates from 1903. Encompassing an entire island block, it has frontages on Scrutton Street (Nos 2-26), Paul Street (Nos 22-26) and Clifton Street (No. 107). Of four storeys with basements and set-back attic storeys, this is the grandest of South Shoreditch's commercial developments, boasting a red-brick façade enriched with stone decoration in the Edwardian neo-Baroque



99-101 Worship Street (Grade II*) and 103-105 Worship Street (Grade II)

Style. It features a giant dentilled cornice, pilasters topped with capitals expressed as scrolled shields and rouch arched doors and windows. Zetland House, 5-25 Scrutton Street (including 32-42 Paul Street and Clifton Street: A large stationery works built in phases for the printers Waterlow & Sons between 1894 and 1907. The complex of buildings occupies almost an entire block on the north side of Scrutton Street. The buildings have raised basements, a lofty ground floor with three storeys over. The impressive façades on Scrutton Street and Paul Street have large metal-framed windows between wide stock-brick piers that continue above the roofline. The end bays of both frontages also project above the cornice to form 'towers' with curved parapets. Stucco bands at floor level and a roll moulding that serves as a cornice give the façades a unifying horizontal accent.

30-30A SCRUTTON STREET: This pair of early-mid 19th century houses demonstrates the changing character of Shoreditch where, although built as residential, were converted into industrial use within the 19th

century before being converted back to residential in the late 20th century.

35-39 SCRUTTON STREET: These buildings date from early-mid 19th century and as with 30-30a are among the oldest within the road.

40-46 SCRUTTON STREET: A pair of warehouses of four storeys above a basement, speculatively built for W.R. Sutton in 1898-1899. The simple but crisply detailed five-bay frontage has an undercroft carriageway to its centre. The ground floor has large showroom windows (now partly altered) and two entrances. The upper floors have paired windows with steel lintels and plain brick pilasters. Decoration is otherwise limited to engineering brick bases on the ground floor piers. At the rear of the buildings are two long ranges. These follow the line of a former alley, known as St James Approach, that led in the 19th century to a church of the same name on Curtain Road.

49-55 SCRUTTON STREET: This terrace of four warehouses, of three storeys with basements, was probably built between 1872 and 1875. The front elevations, of painted brick, have a domestic quality absent on the rear façades on Motley Avenue. No. 49 has a splayed corner bay that returns onto Phipp Street. All of the windows have segmental heads, some with stucco keystones, which have been replaced in Nos 53 and 55. The façade is unified by the ground-floor fascias, which have console brackets (partly replaced to Nos 53 & 55), and a repeated motif of two-storey brick pilasters on the upper floors and a simple stucco cornice.

52-56 SCRUTTON STREET: Four storey terrace from the late 19th century. Constructed of Gault bricks with red brick arches. Nos 54 & 56 are identified on the Bomb Damage Map as being beyond economic repair, however it appears that these were in fact repaired and conjoined, with the rear wall rendered, likely as a result of building material shortages



2-26 Scrutton Street (including 22-26 Paul Street and 107 Clifton Street)

prior to 1955. The brick detailing over the arched window headers appears more crude than that of no 52. Moreover, the roofs on these two buildings are flat whereas 52 has some resemblance to the original roof form. The expansion joint between these two buildings and no.52 is also indicative of post-war reconstruction. Nevertheless, although reconstructed, the front elevation still contributes to the variety and character of the street both in terms of architectural detailing but also the narrow plot widths which largely pick up on the original Georgian properties once found here.

HOLYWELL ROW

Holywell Row is a narrow lane running north-east, which follows the line of an old-established track between Worship Street and Curtain Row. Its narrowness and crooked alignment indicates its early origins and it has been built up on both sides with housing by the late 18th century. The terrace that now stands on the south eastern side, Nos 10-27, repeats

the domestic scale, and includes early 19th century fabric behind the 19th century and later refacings. The other buildings are an assemblage, a mixture of early- or mid-19th century houses and shops and late-19th century and early 20th century warehouses and workshops. Several buildings have combined plots, dating from the 1920s and 1950s. Most of the buildings are of three storeys with attics, or four storeys, but the row is bookended by taller warehouses of more overtly industrial appearance. Many of the surrounding streets retained equivalent stretches of former housing or workshops of a similar character in the early 20th century but subsequent redevelopment has left few other remaining examples intact.

14- 18 HOLYWELL ROW, LOCALLY LISTED: The houses all date from the early-mid 19th century and are constructed of stock brick with sash windows and shops to the ground floor. No 14 is notable with the first floor windows recessed within round-headed arches: a typical early 19th century treatment.

19 HOLYWELL ROW, LOCALLY LISTED: No. 19 was probably rebuilt in the 1880s and is of four storeys. Its stock brick elevation has paired windows with segmental heads of red brick with keystones. The ground floor retains an early shop window with thin glazing bars, two entrances and a bracketed fascia. The upper storeys have stone string courses, although the third floor has been rebuilt.

20 HOLYWELL ROW, LOCALLY LISTED: No. 20 is of four storeys with basement and was rebuilt in 1900 for S.Goss. This has workshop type windows extending across most of the facade, with cast iron colonnettes and steel joist lintels. The windows previously had integral taking-in doors at the north end but were removed in the late 20th century. There are stone cornices to each storey. The ground floor has a modern window and door, although earlier elements such as the ventilation grilles, fanlight, console brackets and fascia survive.



Holywell Row looking north



Holywell Row looking south

21 HOLYWELL ROW, LOCALLY LISTED: A one room per floor house dating from circa 1720, with an old fashioned facade from 1924 with stock brick front, sash windows, and ground-floor shop typical of many in Holywell Row and part of the greater ensemble.

24 HOLYWELL ROW, LOCALLY LISTED: Likely dating from the 19th century although the upper storey has been rebuilt. It is three storeys and constructed of stock brick with six over six sash windows.

26 HOLYWELL ROW, LOCALLY LISTED: The building is possibly one of the earliest within the terrace possibly dating to the 18th century. It is three storeys and constructed of stock brick with six over six sash windows.

27 HOLYWELL ROW, LOCALLY LISTED: The property is both larger and taller than the other buildings in the terrace, rebuilt on a triangular plot between 1875-1877 for Mr Gould. It is a four storey warehouse with basements built of cream coloured brick with red-brick dressings. The ground floor has two large windows flanked by doorways, one now replaced by a window and then reworked in the early 21st century. The surviving entrance retains double doors and a fanlight.

NEW NORTH PLACE

8-10 NEW NORTH PLACE: This group of three workshops on the west side of New North Place were built by Amos Saunders junior in 1895. They originally formed part of a broader concentration of manufacturing spaces but now only two remain. The two-storey buildings have a unified nine-bay frontage of stock brick with glazed brick detailing. They have the typical arrangement of brick piers, loophole bays with taking-in doors over entrances, large metal-framed windows beneath rolled-steel joist lintels and a dogtooth cornice. Nos 8 & 9 are a mirrored pair, their loading bays edged with white-glazed bullnose bricks, while No. 10 is a repeat of

No. 9. Two of the loophole bays retain projecting metal joists that originally functioned as simple cranes.

SHOREDITCH HIGH STREET

Shoreditch High Street is one of the historic routes into and out of the City, and was already lined with buildings by the 16th century. It was once the principal shopping street of the area, with a daily street market but became increasingly dominated by wholesale suppliers by the late 19th century. As such many earlier properties were demolished and replaced with late Victorian and Edwardian commercial buildings.

The transformation of the street began at its southern end with the construction of the Bishopsgate Station in 1840, followed by the formation of Commercial Street in the 1850s and the laying out of Great Eastern Street in the 1870s. The northern end of Shoreditch High Street underwent a street widening scheme that required the rebuilding of two blocks on the west side of the road. The new developments included a highly distinctive Victorian factory and showroom at Nos 125-130, perhaps the most memorable commercial building in South Shoreditch. Piecemeal rebuilding also occurred on the east side of the street throughout the latter part of the 19th century. The 1930s saw additional development on Shoreditch High Street including the Liptons Tea Building.

21 – 26 SHOREDITCH HIGH STREET: A two storey, Edwardian shopping parade with commercial units at ground floor. Faced in red brick with pitched, slate roof and large central window bays at first floor.

30-32 SHOREDITCH HIGH STREET: The buildings were constructed circa 1858 after the formation of the west end of Commercial Street. Faced in yellow London stock brick with cornices at each floor level and decorative, dentilled cornice at parapet level. No.32 is a former Public House, last known as The Unicorn.

56-64 SHOREDITCH HIGH STREET (THE TEA BUILDING): It was constructed between 1931-3. It is 8 storeys over basements and forms part of a large island block. It features pilasters rising from the first floor through seven storeys projecting slightly above the roofline.

65-66 SHOREDITCH HIGH STREET: The buildings were constructed in 1886 and are four storeys with basements. They are constructed of stock brick with stone dressings to the front and side. They have a reworked ground floor and, to the upper floors, sash windows with roll-moulded surrounds and stone or stucco keystones that vary slightly on each floor. Other detailing includes brick string courses, two-storey brick pilasters and occasional stucco piers and a moulded stone cornice.

67-70 SHOREDITCH HIGH STREET: An office building of three storeys over the basement, built in 1939 by Lovell and Son for Prudential Assurance Co Ltd. The five bay facade is clad in cream faience tiles. It is notable as one of the few Art Deco buildings in the area.

122-124 SHOREDITCH HIGH STREET: An extensive corner block at the junction of Shoreditch High Street and Old Street, erected in 1876-7 after the widening of Shoreditch High Street, probably for Watney Combe Reid & Co. The block is of four storeys over basements with a curving four-bay frontage of red brick with stone dressings. The top storey has a multitude of pilasters.

125- 130 SHOREDITCH HIGH STREET, GRADE II: The buildings were erected as showrooms, factory and shops for Edwards Wells & Co, wholesale cabinet ironmongers in 1877 and designed by Fowler & Hill in an eclectic design with Gothic and Moorish Details in a variety of materials including polychrome brick, stone, stucco, mosaic and wrought iron. The building has two wide gabled bays, of three storeys, bookended by narrower four-storey blocks. The façade, originally completely symmetri-



30-32 Shoreditch High Street with Edwardian shopping arcade to the *south*



Tea Building, Shoreditch High Street

cal, is primarily of red brick. Four wide arches span the first floor, those to the centre bays formed by giant curving wrought-iron plates carried on cast-iron columns. Also in the centre bays are a mosaic fascia bearing the name “Wells & Company Commercial Iron Works”.

134-5 SHOREDITCH HIGH STREET: The building was erected in 1878 as a shop, offices and warehouse for Edward Levy & Brothers, cigar manufacturers and designed by J W Brooker. The building is notable as one of the most elegant of Shoreditch’s tobacco buildings and incorporates a much embellished facade. It is four storeys with basements and constructed of stock brick with stone and stucco detailing. The elevation is crowned by a broken pediment incorporating tobacco leaf decoration with low parapet wall and anthemion finials.

140-148 SHOREDITCH HIGH STREET: A row of nine shops and warehouses probably built in 1877 by Edmond Reddin as speculative development for Lord Beaumont and designed by Thomas Dudley. The buildings have façades of red brick and stone dressings originally forming a unified design. Individual properties have two bays defined by stone pilasters of two-storeys over one storey. These rise to a moulded cornice and miniature pediments.

149-150 SHOREDITCH HIGH STREET (INCLUDING 1-3 FRENCH PLACE): This group of four buildings, two on Shoreditch High Street and two on French Place, were built for R Sonnethal by Brass and Sons in 1886. They are three storeys with basements and full attics. The front pair are of cream brick and stone with Baroque flourishes while the stock brick workshops are entirely functional in appearance.

180-182 SHOREDITCH HIGH STREET (FORMER NATIONAL WESTMINSTER BANK), GRADE II: Four storey building in an Italianate style having a heavy cornice with modillions and long bracket. It is constructed



125-130 Shoreditch High Street, Grade II

of York stone. The rear of the building suggests it may have incorporated parts of older houses.

191-187 SHOREDITCH HIGH STREET, GRADE II: Likely 18th century but the majority refaced in the 19th century.

192- 3 SHOREDITCH HIGH STREET: An impressive corner building, built as showrooms, storerooms and workshops for Abraham Lazarus, tailor and gentlemen’s outfitter, in 1889. It was designed by architect Drury and Lovejoy. It is four and a half storeys in a Renaissance style. It is constructed of brick with terracotta detailing.

196 SHOREDITCH HIGH STREET: The building dates to the 18th century but with later alterations and has 4 storeys. Painted brick with 2nd floor band and parapet.

225 SHOREDITCH HIGH STREET, LOCALLY LISTED: This is an attractive 2-bay, 4-storey high building in stock brick. It has a ground floor shop front which is in part 19th century. On the 1st, 2nd and 3rd floors are pairs of 12 light wood-framed windows.

THE CROWN AND SHUTTLE: The current building dates from the late 19th century and is four storeys and constructed of brick that has since been painted. The original decorative Trumans Brewery signage survives. The building has a distinctive crow stepped gable which adds to the interest within the streetscene and is a notable building due to its ornate character.

227-230 SHOREDITCH HIGH STREET, LOCALLY LISTED: These are a typical group of four-storey brick-built early 18th century houses with shops to the ground floors. They are tall, flat-fronted buildings, typical of this section of the street. Some good wooden shop fronts.

233 SHOREDITCH HIGH STREET: FORMERLY THE GREAT EASTERN'S ELECTRIC LIGHT GENERATING STATION, this is the only remaining power station of its type in London. Built by the Great Eastern Railway it was the site of Colonel REB Crompton's world famous electrical engines. It is two storeys and constructed of red brick with stone detailing.

COMMERCIAL STREET

167 – 169 Commercial Street & Historic Wall - Four storey building, circa 1850s. Faced in yellow London stock brick with cornices at each floor level and decorative, dentilled cornice at parapet level. Timber sash windows with stone surrounds at upper levels.



140-148 Shoreditch High Street:

PLOUGH YARD

Few of Shoreditch's once numerous back alleys and courts have survived redevelopment in the 20th century. Even fewer retain examples of the workshops that were packed into these spaces during the second half of the 19th century. One surviving example is Plough Yard, latterly a narrow road that zigzags between Shoreditch High Street and Hearn Street (off Curtain Road). It was bisected by the viaduct of the North London Railway in 1861-5, the arches of which provided additional workshop accommodation. The section to the east of the now redundant viaduct was largely cleared of its workshops and sawmills in the late 20th century but it retains a much repaired late-19th century three-storey warehouse on its north side (No. 3 Plough Yard)

BOWL COURT

6 BOWL COURT: A much-altered three-storey workshop dating from the

late 19th century. The stock-brick façade has three bays with a central loophole bay that retains paired taking-in doors and a simple beam hoist. The building is a three storey L-shaped yellow London stock brick structure (in Flemish bond) under a mansard roof with a short parapet. The only entrance is to the ground floor on the west elevation. This side features a run of Crittall windows with Fletton brickwork beneath and a long lintel above and a high-level circular window at ground floor. At first, second and third floor this elevation features characteristic timber double loading doors and timber casement windows beneath curved brick arches. The south elevation has four similar windows at second floor level only. This elevation formerly abutted now demolished buildings to the south at ground and first floors: a brick corbel projecting from the wall may be associated with this. The north elevation has no windows at ground floor and this, and a scar indicates where 5 Bowl Court formerly abutted. The building is a well preserved purpose-built furniture workshop. The building is typical of the type of low status small factories which the South Shoreditch Conservation Area intends to preserve. Its built form, while plain and functional, continues to speak eloquently of the former uses and trades of the area.

FAIRCHILD PLACE

Fairchild Place is an important historic alley with historic setts. To the east, the majority of buildings are the rear of those facing Great Eastern Street. To the west are the former viaduct and a former shop (temporarily removed, but due to be reinstated). The narrowness, and completeness of the historic buildings ensures this remains a characterful street.

CALVERT AVENUE

Calvert Avenue leads off Shoreditch High Street eastwards into the heart of the Grade II listed Boundary Estate. To the north is St Leonard's Church which is Grade I listed.



Cleeve House, Grade II

CLEEVE HOUSE, GRADE II: The building dates from 1895-9 and was designed by Reginald Minton Taylor of the London County Council. It is red brick with grey banding and a slated mansard to eaves. It is four storeys plus roof storey with additional storey set in gable. It has a slightly projecting centre and ends, the centre of 4 bays features a tall decorative gable.

BOUNDARY STREET

Boundary Street runs along the edge of the Boundary Estate and marks the border with the London Borough of Tower Hamlets. In the 1890s the street underwent significant redevelopment due to the construction of the Boundary Estate. Buildings on this road vary in ages but those included within the Conservation Area all date from the 19th century. The area was the site of the notorious Old Nichol slum, the rubble from which sits under Arnold Circus.

9-11 BOUNDARY STREET: The buildings are three storeys and constructed of stock brick with no.11 featuring red brick window headers and an exceptionally good new shopfront which closely follows Hackney's Shopfront Guide incorporated the earlier brackets.

13 BOUNDARY STREET: Formerly The Ship and Blue Ball Public House. It dates from the mid-19th century and is constructed of brick with render. It is three storeys with mansard with curved headed windows to the first and second storeys. The original frontage has been painted but largely survives unaltered, with the original windows with margin lights being a particularly notable feature. The former public house positively contributes to the historic interest of the area and positively contributes to the architectural interest of Boundary Street and Boundary Pass.

CLEEVE WORKSHOPS, GRADE II: Row of workshops, built 1895-8 to the design of Reginald Minton Taylor of the London County Council as part of the Boundary Estate. They are one storeys and constructed of brick with a low pitched roof to eaves.

FRENCH PLACE

The narrowness of French Place is indicative of its origins as a court or alley, one of many that extended back from Shoreditch High Street by the 17th century. It forms part of a straggle of interconnecting narrow passageways -French Alley, Bateman's Street and Norfolk Place - that ran between Shoreditch High Street and Bateman's Row. Piecemeal rebuilding in the 1880s and 1890s enabled some rationalisation of the area, and the present assemblage of workshops and factories along French Place date almost entirely from this period. These replaced earlier warehouses and workshops as well as cottages and alley housing (of which a solitary example stands at the rear of Nos 20-21 Bateman's Row).



French Place

2-10 FRENCH PLACE: This is a large complex largely dating from the early 1890s although parts were rebuilt in 1900 and 1917. The block has a nine bay frontage to French Place preceded by a later one-storey front office extension. The main part is built of stock brick and with red-brick segmental head to the metal framed windows.

7 FRENCH PLACE: This is a three storey workshop with a rear range and has a three bay brick elevation with segmental headed windows.

9 FRENCH PLACE: A corner workshop or factory built c. 1898. It is four storeys with two frontages, both of two bays, which have brick piers and wide windows beneath metal joist lintels. The narrower north elevation has a recessed entrance, with original or early wooden doors and a fan-light with matchboarding above.

16 FRENCH PLACE: This is a former house, possibly dating to the early 19th century and is constructed of stock brick with a stucco plinth and string course and predominantly flat-headed sash windows.

HOLYWELL LANE

This is one of the earliest lanes within Shoreditch and often marked on the earliest historic maps. However, whilst the positioning and layout of the road has not changed, the buildings largely date from the last fifty years.

12.0 MANAGEMENT PLAN

This Management Plan provides area specific guidelines for development, maintenance and enhancement of the South Shoreditch Conservation Area. Under Section 71 of the Planning (Listed Buildings & Conservation Areas) Act 1990 local planning authorities have a statutory duty to draw up and publish proposals for the preservation and enhancement of Conservation Areas in their districts from time to time.

12.0 MANAGEMENT PLAN

12.1 DEVELOPMENT GUIDELINES

^{12.1.1} All development proposals should preserve or enhance the Conservation Area's character and appearance and conform to local policies as outlined in sections 1.4- 1.6. This requirement applies equally to developments which are outside the Conservation Area but would affect its setting or views into or out of the area. For advice on whether Planning Permission is required for works please contact the Council.

12.2 DEMOLITION

^{12.2.1} Planning permission from the Council is required for the demolition of buildings larger than 115 cubic metres within the Conservation Area.

^{12.2.2} The full or substantial demolition of buildings or structures identified as making a positive contribution to the significance of the Conservation Area (including Locally Listed Buildings) is harmful to the significance of Conservation Areas and will be regarded as substantial harm or less than substantial harm according to the circumstances of the case. Demolition of buildings identified in this document as making a neutral contribution to, or detracting from, the Conservation Area's special character will only be supported where there are acceptable plans for the site following demolition.

12.3 NEW DEVELOPMENT

^{12.3.1} All new development should respect the established layout, siting, height, scale and massing of buildings within the Conservation Area, it should be of a high design quality, that is sympathetic and responds to the area's special character. New development should preserve or

enhance the special character of the Conservation Area. Materials should be carefully chosen to complement the Conservation Area's existing palette of materials.

^{12.3.2} Any new development should ensure it picks up on the rhythm of the historic streetscene and the urban grain found throughout South Shoreditch.

^{12.3.3} Where neutral and negative buildings exist there is an opportunity for new development to preserve and/or enhance the character and appearance of the Conservation Area. Moreover, where gap sites exist, such as on Shoreditch High Street, the reinstatement of the historic building line by infilling these sites has the potential to enhance the Conservation Area.

12.4 DEVELOPMENT AFFECTING THE SETTING OF SOUTH SHOREDITCH CONSERVATION AREA

^{12.4.1} "Due to the largely dense urban nature of Hackney, the character or appearance of our Conservation Areas can also be affected by development which is outside of conservation areas, but visible from within them. This includes high or bulky buildings, which can have an impact on areas some distance away, as well as adjacent premises. The Council will therefore not permit development in locations outside Conservation Areas that it considers would cause harm to the character, appearance or setting of such an area." (para. 5.27 Local Plan 2033, July 2020)

^{12.4.2} All development proposals affecting the setting of the Conservation Area will be assessed against the Historic England guidance document 'The Setting of Heritage Assets.'

12.5 EXTENSIONS

^{12.5.1} In accordance with LP1 Design Quality and Local Character of LP33 (June 2020) “all new development must be of the highest architectural and urban design quality. Innovative contemporary design will be supported where it respects and complements historic character.” This is particularly important within the SSCA when considering extensions as they have the potential to disrupt the appearance of buildings and the character of the Conservation Area.

^{12.5.2} LP1 Design Quality and Local Character requires new development (including extensions) to be “compatible with the existing townscape” and “preserve or enhance the significance of the historic environment and the setting of heritage assets.” In the case of the SSCA the townscape is characterised by a variety of building heights and so proposals to regularise building heights have the potential to harm the character and appearance of the area and will need to demonstrate how the extension will appear in key views and its visibility from street level.

^{12.5.3} Owing to the built nature of South Shoreditch there is generally very little scope for side and rear extension to the main building. Where they are considered acceptable it will be important to ensure that they are subservient to the main building and utilise the highest quality materials and exemplary design that complements the area’s historic character. It is recognised that there have been some unsympathetic roof extensions to buildings in the Conservation Area. These do not necessarily represent positive precedents and therefore should not be used as justification for similar proposals.

12.6 FACADE RETENTION

^{12.6.1} In line with policy LP3 Designated Heritage Assets, para 5.24 of LP33 2020 “Development proposals in Conservation Areas involving façade

retention only (with the demolition of the remainder of the building) will be regarded in the same way as proposals for the full or substantial demolition of a building. Such proposals not only result in loss of the historic interest of the building but can be structurally challenging and often fail, with the loss of the entire building.

^{12.6.2} The full or substantial demolition of buildings or structures identified as making a positive contribution to the significance of the Conservation Area is harmful to the significance of Conservation Areas and may be regarded as substantial harm or less than substantial harm according to the circumstances of the case.”

12.7 TALLER BUILDINGS

^{12.7.1} All new taller buildings must respect the setting of the Borough’s local character and historic townscapes and landscapes including those in adjoining boroughs. Moreover, in line with Policy LP1 of LP33 (June 2020) taller buildings must “preserve or enhance the borough’s heritage assets, their significance, and their settings”. Within the South Shoreditch Conservation Area there is a degree of consistency in storey height with buildings, generally having a shoulder height of five to six storeys.

^{12.7.2} At the border of the South Shoreditch Conservation Area there is a significant contrast in building heights where they step down dramatically within the Conservation Area. It is notable that there is no transition zone but a clear distinction between inside and outside of the Conservation Area. Any proposal for taller buildings will need to comply with Policy LP1 Design Quality and Local Character of LP33 (2020) and Policy D9 Taller Buildings of the London Plan (2021). Any proposals for taller buildings will also need to consider the guidelines within the emerging Future Shoreditch Area Action Plan.

12.8 WINDOW REPLACEMENT

^{12.8.1} A high proportion of properties within the Conservation Area have historic windows. If possible, original or replica windows should be retained and repaired. This is also true for historic taking in doors on warehouses where these positively contribute to the area. Following advice from a professional joiner, if windows are beyond reasonable repair, then replacements should match the original window design and materials. It is likely that planning permission will be required for proposed replacement windows not in a similar style or materials to the existing windows.

^{12.8.2} The use of uPVC framed windows as a replacement material for original or traditional style timber windows will not be considered acceptable as their proportions, opening methods, shiny plastic appearance and light reflection are all at odds with the character of historic buildings. For similar reasons aluminium is also not considered to be an acceptable alternative material to timber fitted framed windows.

^{12.8.3} To improve the thermal performance of windows the Council recommends that all replacement window units should be slim double glazed. Alternatively, internal secondary glazing could be installed, which does not require planning permission. Draught proofing around all window frames would also be beneficial and cost effective to maintain thermal performance.

12.9 CLADDING, RENDERING OR PAINTING OF WALLS

^{12.9.1} Originally exposed brick walls, often part of a building's original design, make an important contribution to the character of the Conservation Area and should not be clad, rendered or painted. External rendering or painting can also cause problems with damp and

condensation. A number of properties retain historic ghost signs within the SSCA, these often date to the 19th century and should be retained as they positively contribute to the character of the area.

^{12.9.2} External cladding or rendering of buildings in Conservation Areas requires planning permission, which is unlikely to be supported. The careful removal of existing paint to brickwork is encouraged.

12.10 DOORS

^{12.10.1} Historic timber doors including entrance and high level taking-in doors should be retained as they are important features that contribute towards the character of the Conservation Area. All necessary replacements should be of timber and of a design that complements the building within which it is situated.

12.11 EXTRANEIOUS FIXTURES

^{12.11.1} Modern extraneous fixtures, including satellite dishes, meter boxes, security cameras, key cafes, and cabling etc should not be visible from the street. The removal of existing fixtures cluttering front elevations is encouraged; however care should be taken to ensure that surfaces affected are repaired. Policy LP1 of LP33 (June 2020) requires that all developments should “thoughtfully and efficiently integrate building services equipment and avoid compromising the appearance of the building, including the appearance from long views”

12.12 SHOPFRONTS AND SIGNAGE

^{12.12.1} Where buildings are in commercial or community use it is accepted that signage may be required. The Hackney Shopfront Design Guide provides detailed information on the type of signage appropriate within Conservation Areas. This often includes a more muted colour palette and simplified branding limited to simply the name of the shop. Historic

shopfronts contribute to the character and appearance of the SSCA of which the loss of historic shopfronts would be harmful to the SSCA. LP7 of LP33 (June 2020) states that advertisements must not 'adversely affect the historic significance of buildings, and be sensitive to the character of an area through size and siting, especially those areas of historic significance'.

12.12.2 The use of illuminated projecting signs often appears incongruous on historic facades. Where projecting signs are considered acceptable it is recommended that these should be non-illuminated and set at fascia level.

12.12.3 The use of illuminated projecting signs will not be considered acceptable as they often appear incongruous on historic facades. Where projecting signs are considered acceptable it is recommended that these should be non-illuminated and set at fascia level.

12.13 TEMPORARY ADVERTISEMENTS

12.13.1 The use of large scale wrap around adverts within the Conservation Area often appears incongruous. These add to the clutter of the streetscene and look less refined than the existing building and as a result are considered to detrimentally impact the appearance of the building and immediate surrounding area. Shrouds that mimic the building while scaffolded are acceptable but the addition of adverts harmfully affects the visual amenity of the area.

12.14 TREES

12.14.1 Works to trees in the Conservation Area require a 6-week prior notification to the Council. This prevents cutting down, uprooting, topping, lopping, wilful damage or destruction of trees and roots without our permission. If a protected tree is damaged and/or destroyed without

permission, the owner or person doing the work may be prosecuted, fined up to £20,000 and made to pay for a replacement tree. Contact the Council if you see works being carried out that you suspect may be unauthorised.

13.0 ENHANCEMENT PROPOSALS

13.0 ENHANCEMENT PROPOSALS

^{13.0.1} Owners are encouraged to undertake minor works that will improve the condition and appearance of their properties, which will have a wider positive impact on the Conservation Area as a whole. Much enhancement of buildings and the wider area does not require planning permission; please contact the Council for further advice. The Council welcomes and supports enhancement schemes proposed by property owners or the local community

13.1 MAINTENANCE

^{13.1.1} Much of the Conservation Area's special character derives from the high number of interesting architectural features present. In order to ensure their long-term survival, regular attention is required to stop them falling into a state of disrepair. The Council therefore recommends that regular maintenance is undertaken to retain the collective value of the attractive features present in the area. If minor repair works are left unattended, it may result in unnecessary decay and damage, which could lead to the need to conduct more complex and expensive repair works that may require planning permission.

Basic maintenance recommendations include:

- The regular clearing of debris in gutters and rainwater pipes
- The pruning of vegetation near to buildings
- The re-fixing of loose roof tiles or slates
- The regular re-painting of timber

13.2 REPAIRING, RESTORING AND REINSTATING ARCHITECTURAL FEATURES

^{13.2.1} The South Shoreditch Conservation Area could be much enhanced through the repair, restoration or reinstatement of the following damaged or lost architectural features:

- Brick Chimney Stacks
- Timber windows
- Timber taking in doors
- Cast iron rainwater goods
- Repair of historic shopfronts and reinstatement of historically appropriate shopfronts
- Introduction of appropriate signage
- Cornices where damaged and removed

^{13.2.2} The use of traditional materials and methods is an important element in preserving the character and appearance of the Conservation Area.

^{13.2.3} Re-pointing should be undertaken only when necessary and must be done in an appropriate manner, for example a lime mortar must be used in older buildings for reasons of appearance and performance; cement-based mortars are generally inappropriate for historic buildings. Joints should be flush or slightly recessed (not weather struck or raised) and finished and brushed to expose brick edges.

^{13.2.4} In addition the following would also result in an enhancement to the area:

- The re-siting of satellite dishes and TV aerials where their location has a negative impact on the Conservation Area
- The careful stripping of inappropriate paint or render using a non damaging method to reveal originally exposed brickwork.
- The removal of architectural elements that are out of keepings with

the area's special character

- The removal of uPVC or aluminium windows and doors and replacement with timber alternatives that are in keeping with the Conservation Area's special character
- The use of further high quality materials in the public realm such as stone

13.3 CENTRAL SHOREDITCH CHARACTER AREA OPPORTUNITIES FOR ENHANCEMENT

- Ensure that the hierarchy of roads and spaces is maintained with new developments and public realm projects
- Explore options for the improvements of Tabernacle Square
- Encourage the continued conservation and re-use of the viaducts on Great Eastern Street
- Rationalise the extent of street furniture and ensure the use of consistent high quality street furniture throughout the area.
- Encourage the use of a limited high quality palette of material for surface treatments including the use of granite setts and stone as demonstrated on Rivington Street.

13.4 HOLYWELL ROW CHARACTER AREA OPPORTUNITIES FOR ENHANCEMENT

- There are opportunities for new development within this character area to infill and reinstate the historic building massing which if well designed could result in an enhancement to the Conservation Area.
- The public realm in this Character Area is mixed, with poor quality asphalt commonly found throughout. The recent public realm improvements on Clifton Street and Worship Street are good examples of the type of enhancement opportunities that could be replicated.
- The replacement of buildings that have been identified as negatively contributing to the Conservation Area could reinstate the historic urban grain and better reveal the significance of the area.

HOXTON SQUARE CHARACTER AREA OPPORTUNITIES FOR ENHANCEMENT

- Landscaping improvements, including the reinstatement of historically appropriate railings and gates utilising the existing plinths. Re-landscaping the gardens to reinstate planting appropriate for the period
- Removal of vehicles from the square in order to increase the sense of spaciousness
- The use of a limited selection of high quality street furniture within the area
- Explore the use of alternative methods for road markings e.g. limit the use of double yellow lines
- Retain the existing historic setts and reinstate where possible
- Restore the drinking fountain within the centre of Hoxton Square
- Limit the extent of clutter in relation to adverts, awnings, lighting and heaters

SHOREDITCH HIGH STREET CHARACTER AREA OPPORTUNITIES FOR ENHANCEMENT

- Retain and enhance the historic setts within the alleys
- Provide an improved linkage to Bishopsgate Goodsyards and in particular the Grade II Oriel Gate at the base of Great Eastern Street
- Consider opportunities for infilling gap sites on Shoreditch High Street to reinstate the original historic building line and restore the sense of enclosure
- Promote the continued conservation, maintenance and understanding of historic alleys to prevent anti-social behaviour.
- Removal of banner adverts in order to reduce the extent of clutter within the streetscene

14.0 APPENDICES

10.0 APPENDICES

14.1 BIBLIOGRAPHY

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10.2 USEFUL CONTACTS

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