

Bath and North East Somerset Council
Development

Draft City Centre Character Appraisal Bath Conservation Area

November 2015



**Bath & North East
Somerset Council**



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1. Introduction and description of the Character Area

General description and form

This document is a character appraisal for the City Centre Character Area of Bath Conservation Area.

Bath City Centre Character Area sits on a shallow ridge sloping down to a meander of the River Avon; its form is a central polygon extending from Bath Spa railway station in the south to George Street in the north. From this polygon two arms extend roughly in a 'V' shape: one following the Avon north-west to Norfolk Crescent, the other following it in the opposite direction north almost to Cleveland Bridge.

Bath City Centre includes the walled mediaeval city overlaying a Roman settlement centred on the natural hot springs. It therefore contains the Roman Baths and Pump Room, Bath Abbey, Pulteney Bridge and the main shopping areas from Southgate to Milsom Street and Broad Street. These lend the area its strongest defining character, with a dense and complex mix of mediaeval and later urban buildings of varied types and architectural styles; they overlay Roman and earlier archaeology. It also includes outer central areas such as Kingsmead, Manvers Street and the Walcot Street district which originated as a Roman settlement outside the walls. The entire Character Area is at the heart of the World Heritage site.

City Centre Character Area and the World Heritage Site

Core values and significances of Bath:

- Bath is a World Heritage Site, the only entire city in Britain to be so designated
- It is not a museum but a living city
- It has a remarkable degree of visual homogeneity
- Authenticity of the Site is of the essence, and its preservation and enhancement should be key criteria for all new development
- Its complex and delicate hierarchy of interrelated urban spaces, landscape and architecture could be easily disrupted by overbearing or misinformed development. Its complex and delicate hierarchy of interrelated urban spaces, landscape and architecture could be easily disrupted by overbearing or misinformed development and by the accumulation of harm.

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Bath was inscribed as a World Heritage Site in 1987. The designation describes the city as “a masterpiece of human creative genius whose protection must be the concern of all”. The World Heritage Site designation was awarded for its Outstanding Universal Value (OUV) with six attributes:

1. Roman archaeology

Many of the City's Roman remains are centred around the Roman Baths. These include the archaeological remains of the Roman temple of the Goddess Sulis Minerva and the extensive bathing

complex. The Roman town of Aquae Sulis was a walled settlement. Beyond the city wall are Roman and Iron Age remains including hill forts, field systems and villas, demonstrating the extent of the settlement. The road system and Roman street plan influenced the Mediaeval and Georgian layout.

2. Hot springs

Bath's hot springs are the only ones in Britain, producing 250,000 gallons of water every day. There are three main springs - the King's Spring, the Hetling Spring and the Cross Bath Spring. They have been central to every stage of the city's development, creating a unique social history and culture where the waters are central to healing and recreation.

3. 18th century architecture

Neo-classical architectural style dominates in Bath. Architects including John Wood the Elder, John Wood the Younger, Robert Adam, Thomas Baldwin, John Palmer, John Eveleigh and John Pinch, followed Palladian principles to build houses, public buildings, bridges and churches. The Georgian arrangements of crescents, squares, The Circus and terraces form iconic, internationally recognisable structures. The widespread use of local limestone and the uniform scale and height of buildings contribute to Bath's beauty today.

4. 18th century town planning

In the 18th century Bath was re-invented as a fashionable health resort, expanding dramatically beyond its city walls. Mediaeval streets were transformed into a spacious and beautiful classical city, where architecture and the natural landscape complemented each other. Uniformity of design was enhanced with the universal use of honey-coloured Bath limestone. Innovative forms of town planning including squares, crescents and The Circus were introduced. Attractive views and vistas were deliberately created. Bath's Georgian town planning influenced subsequent developments in the UK and beyond.

5. Green setting

The City of Bath lies within a hollow of the hills. There are green views in every direction from the city centre. The countryside stretches right to Bath's doorstep. The hilly, green landscape was exploited by Bath's 18th century architects and developers, who created elegant terraces and villas on the slopes. The hills to the south of the city provided the oolitic limestone from which the city was built. Trees and woodlands populate the skyline, and lend natural beauty to the river, canal, parks and gardens. Open agricultural land on the edge of Bath is still used for grazing animals, just as it was by the Georgians.

6. Social setting

Bath's Georgian architecture reflected 18th century social ambitions. The city was a destination for pilgrimage, and for playing out the social aspirations of fashionable spa culture. The social, economic and physical re-birth of the city as an internationally famous spa resort was largely due to three key characters: the architect John Wood the Elder, wealthy postmaster and stone entrepreneur Ralph Allen and Bath's famous Master of Ceremonies Richard 'Beau' Nash. Visitors flocked to Bath. The list of famous and influential people who visited, lived in or wrote about the city is extensive. Customs and practices associated with 'taking the waters' were practiced and developed here. The fashion for promenading influenced the design

of Bath streets and gardens. The rules and etiquette governing polite society were embodied in buildings such as the Assembly Rooms and Pump Rooms.

How does this Character Area contribute to the World Heritage Site?

1. Contribution to Roman archaeology

The Roman Baths sit at the centre of this Character Area. They are the *raison d'être* for the wealth of Roman archaeology in the city, and for its position at the centre of a network of Roman roads connecting London, Exeter and Lincoln. Villas and settlements along the Avon valley and around Bath were sited near the road network converging on the Baths of *Aquae Sulis*. The sites of the Roman walls and gates are still discernible, as rebuilt in the 9th century and later. The Roman *Fosse Way* crossed the west end of this Character Area on a line just east of Marlborough Lane, through the site of the former car showroom on Upper Bristol Road, crossing the Avon at the western end of Nelson Villas to pick up the line of Brougham Hayes.

2. Contribution to Hot Springs

The hot springs rise at three points within this Character Area making it crucial to the WHS designation. Without the hot springs, Bath's entire history and topography would have followed a different course. The King's Spring feeds the Roman Baths. Historically the Cross Spring fed the Cross Bath, Hetling's Spring fed the Hot Bath. The New Royal Bath (opened 2006, trading as *Thermae Bath Spa*) takes water from all three, and has revived the social and architectural presence of the Spa for the 21st century. The newly opened Gainsborough Hotel also draws water from all three

3. Contribution to 18th century architecture

The most famous 'set-piece' architecture of Georgian Bath – Queen Square, The King's Circus and Royal Crescent included – is in the Lower Lansdown and Camden Character Area, north-west of the pre-Georgian city. However, the City Centre contains key Georgian architecture such as the Pump Room and Guildhall, the Cross Bath, Robert Adam's Pulteney Bridge and Jelly & Palmer's church of St Swithin, Walcot. Public buildings, bridges and churches predominate as expected in this location, and for the same reasons tend to be bigger and higher than the surrounding buildings. They tend to be stand-alone buildings dictated by pre-Georgian locations and usage. Uniquely in this Character Area may be seen the few Georgian survivors of the period before John Wood, i.e. c.1700-1725; Baroque houses in Abbey Churchyard, Broad Street, Green Street and around Kingsmead Square. John Wood the Elder's townscape around North Parade and South Parade is the only place in this Character Area where his innovation at Queen Square was carried through – the translation of Palladio's palace designs to palace-fronted terraces formed of a large number of individual houses. All these buildings are of Bath limestone, maintaining Bath's homogenous honey-coloured townscape.

4. Contribution to 18th century town planning

The dense fabric of pre-Georgian Bath limited the opportunities for grand planning and extended redevelopment in the 18th century. Nevertheless this Character Area bears much evidence of Georgian re-planning and rationalisation. The Bath Improvement Act of 1789 was responsible for the creation of Union Street, New Bond Street and Bath Street, and swept away a tangle of mediaeval alleys in

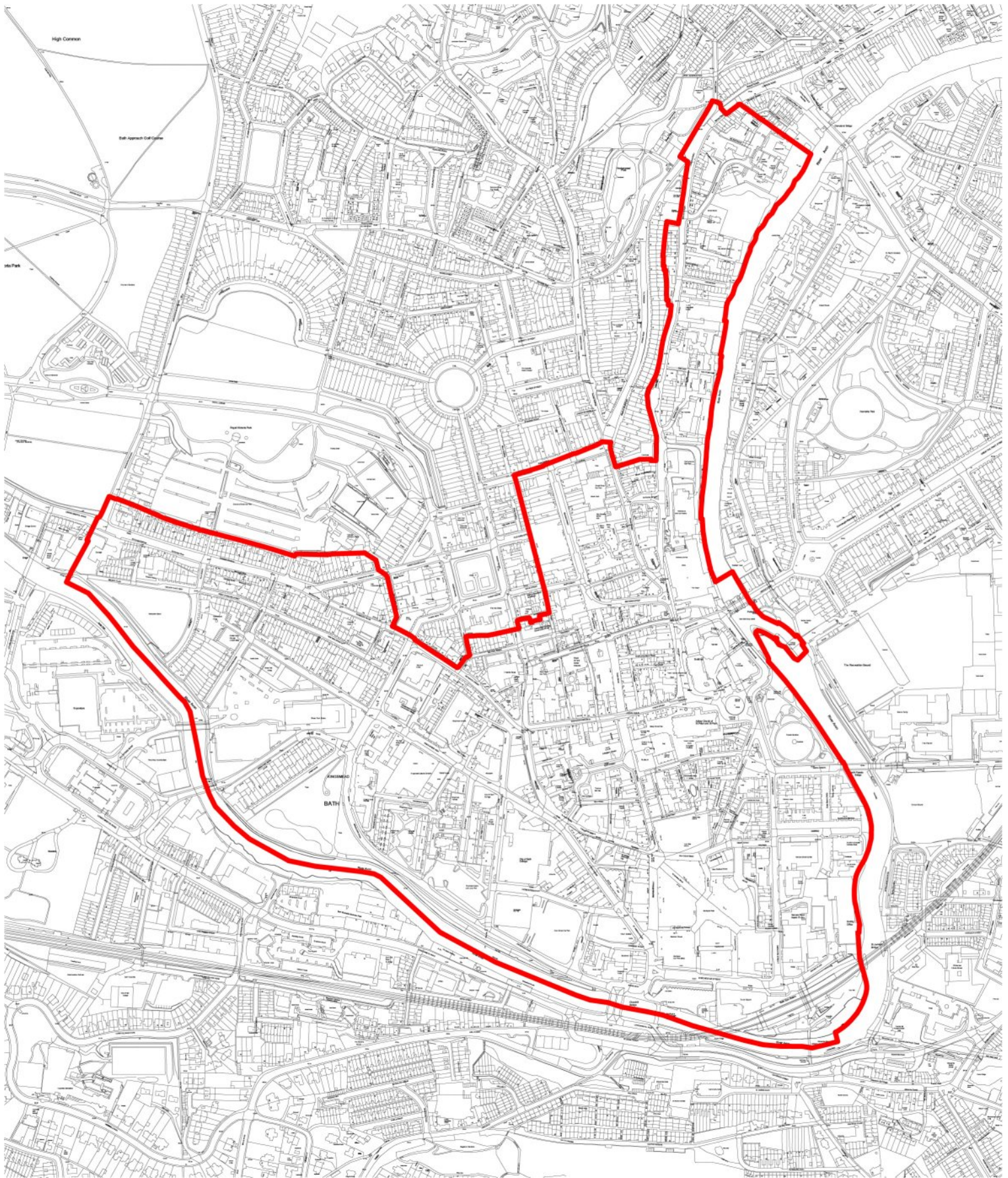
the south-west quarter of the walled town. Formal symmetrical layouts directed the eye to public buildings and important focal points reached via shady colonnaded walks. These changes were essential to ensure the central streets achieved something of the same elegance and splendour of the new residential districts, making an appropriate setting for fashionable and aristocratic society visitors to the Spa. Bath's town planning was the deliberate creation of an environment in which fashionable society could see and be seen during the formalised round of promenades and visits to the spa, concerts and assemblies.

5. Contribution to green setting

The City Centre affords views out to the surrounding hills at almost every turn: from Westgate Street and Cheap Street a narrow slice of the densely wooded horizon at Claverton is visible; from Grand Parade, Lansdown with Camden Crescent snaking beneath its brow. Look south down Stall Street and the trees of Beechen Cliff rise up beyond the shops. From Parade Gardens, the view east looks across sports fields which were once the mediaeval water meadows of Bathwick, surviving unbuilt since prehistory. The hilltops around Bath are rarely more than a mile from the Abbey, offering spectacular views onto Bath's centre. Few cities in the world may claim such an intimate relationship with their surrounding landscape.

6. Contribution to social setting

The Character Area includes the town houses of two of the three men who forged the Georgian reinvention of Bath: Ralph Allen and Beau Nash. That of John Wood the Elder (No 9 Queen Square) is just outside this Area. The Pump Room remains (as it was in the 18th century) the epicentre of the visitor's experience of Bath. The social functions around 'taking the waters' are embodied in the Roman Baths complex and in the revived spa at the New Royal Bath. Harrison's Walk, now Parade Gardens, and North and South Parades reflect the social activity of promenading in a formal manner to see and be seen by Bath society. Even the Abbey was a place for observing 'the company'; its numerous memorials commemorate society figures for whom the waters were not an effective cure. The grand 18th century terraces, and the many humbler ones, were mostly built as lodgings for visitors rather than for permanent residents.



City Centre Character Area Map

2. Summary of key characteristics

The complex City Centre Character Area is described under six sub-areas: the walled city; Walcot; Southgate and Manvers Street; Kingsmead to the river; Milsom Street and its surrounds; and finally Green Park to Norfolk Crescent.

The walled city:

- A walled city of Roman origin centred upon the Roman Baths complex and Bath Abbey
- A small-scale and intimate central district within the lines of Roman and Mediaeval walls
- Some mediaeval buildings and street lines survive beneath the Georgian redevelopment
- The fine Late Perpendicular Abbey church dominates with its imposing crossing tower
- Three buildings mark the turning points of the spa's fortunes: the late 18th century Pump Room, the late Victorian Empire Hotel, and the Thermae Bath Spa at the turn of the 21st century
- Two further hot springs west of the Pump Room feed the Cross Bath and Thermae Bath Spa
- The three springs are linked by the splendid Neoclassical colonnades and Georgian shopfronts of Bath Street
- A busy commercial and shopping area around the axis of Union Street, Stall Street and Southgate Street
- Westgate Street and Cheap Street cross the north-south axis, with the High Street, markets and Guildhall leading off east



- A south-west quadrant of quiet lanes and alleys and a hospice of Mediaeval foundation
- A tranquil south-east quadrant around Abbey Green and North Parade Passage with some pre-Georgian survivals

The walled city is centred upon the dual axis of the Roman Baths complex and Bath Abbey. The Abbey is Bath's centre point, with its associated public spaces west and south framing the Pump Rooms and Baths complex. Georgian and earlier buildings cluster around Abbey Churchyard and Abbey Green, still with a pleasing blend of shopping, commercial and residential use. Then the busy axis of Stall Street, the heart of Bath's shopping district, running in a broad swathe down the slope. Westgate Street and Cheap Street form a cross-axis, narrow and bustling. All this overlays mediaeval and in parts Roman street lines. High Street runs from the Abbey to the site of the north gate, with shops on the west and the splendid Neoclassical Guildhall and covered market behind. East of the Abbey, hard to classify because so out of character with everything else (and yet so quintessentially Bath), sits the huge bulk of the Empire Hotel, reminiscent of the last gasp of the spa before the 20th century impinged. Lower and Upper Borough Walls mark the limits of the mediaeval city, with a short section of wall surviving at the latter. The south-west quadrant of the walled city is quite separate in character, with narrow lanes following mediaeval lines around St John's Hospital, early Georgian and much altered, but on its 12th century site. Nearby the second and third of Bath's hot springs rise, feeding the Georgian Hot Bath, the Cross Bath and the new Thermae Bath Spa which has revived the spa's fortunes. These are linked with Stall Street by the splendid formal composition of Bath Street with its quadrant ends and colonnaded walks. The character is again quite different south of York Street, where Abbey Green forms a secluded square around its magnificent plane tree, with narrow lanes and alleys leading east towards Terrace Walk.

Walcot:

- A narrow linear area north of the city centre between the Avon and rising ground to the west
- Of Roman foundation, it was an extra-mural trading and industrial settlement on the approach road to the Bath's Roman north gate
- Much rebuilt in Georgian times, with shops and houses of middling status
- Recently revived after mid-20th century decline and planning blight
- Its quirky and independent character encourages small shops and businesses

Walcot is a narrow linear area north of the city centre, squeezed between the River Avon and the rising ground to its west. It is formed only of Walcot Street with its fringe of lanes, alleys and rear courts down the slope eastwards to the river bank. It began as an extra-mural Roman settlement for artisans and trading, grouped along a spur road giving access from the London road to the main north entrance to Aquae Sulis. Ladymead House was in the late 17th century a large house for a gentleman, with gardens sloping to the river, and survives with many later changes. Walcot Street was much rebuilt in the Georgian era and many of the shops at its south end date from that time, with some 19th century additions. It declined in the mid-20th century with the threat of demolitions for a road tunnel that never arrived, and has since been revived again, maintaining its quirky and independent character with small shops and cafes among residential infill.

Southgate and Manvers Street:

- Southgate Street marks the Medieval southern entrance to Bath from the Old Bridge

- At the north end of Manvers Street are South Parade, North Parade and their linking terraces, by John Wood the Elder
- The rest of the area developed intensively in the 19th century
- The railway station (1840) increased the markets for hotels, inns and shopping
- Manvers Street was laid out as the major approach to the train station
- Heavily bombed in 1942, the area was redeveloped after 1950 with a shopping precinct and bus station
- These were demolished for the Southgate Precinct (2007-9) and Brunel Square

Southgate and Manvers Street form the southern fringe of the city centre. Southgate Street, now a busy street of modern shops, was the mediaeval street linking the Old Bridge (13th century or earlier) with the South Gate of the city. Building clustered around the bridge and adjacent quays, but major development on the former fields east of Southgate Street began only in the 19th century. Manvers Street was laid out as the southern continuation of Pierrepont Street to link the city and the railway station c.1840; the Argyle and Dorchester hotels at its southern corners are early survivors. Dorchester Street, Phillip Street and surrounds were heavily bombed in the Second World War, redeveloped in the 1970s as Southgate shopping centre with the bus station and car park adjacent. All this was demolished c.2007 for the Neo-Georgian Southgate precinct and a new Modernist bus station south of Dorchester Street. At the same time Brunel Square was created west of the Railway Station, and incorporates historic vaults once used for coal storage.

Finally, at the north end of Manvers lie Pierrepont Street, North Parade, South Parade and Duke Street, all part of John Wood the Elder's 'Royal Forum' scheme (1740-43). These fine Palladian terraces were part of an intended scheme of enormous scale but never built. Their broad pavements designed for promenading are raised high above the river at their east end - the best place in Bath to appreciate the extent of Georgian work to raise the new city above the flood level.

Kingsmead:

- Originated as an area of artisan housing and trade allied to Broad Quay on the Avon
- Kingsmead Square was laid out in the early 18th century with Baroque houses
- Beauford Square, Avon Street and Milk Street followed by c. 1740
- Heavy bombing in 1942 of housing stock already jeopardised by repeated flooding led to almost complete post-war clearance near the river
- Some Baroque survivals in Kingsmead Square and good Neoclassical terraces at St James's Parade
- Bleak post-war redevelopment for coach and car parks and the Bath College campus

The Kingsmead area lies south-west of the city centre; it covers everything from Kingsmead Square southward to the river, contained by Green Park Road and Charles Street to the west and Beauford Square, Westgate Buildings and St James Parade to the north. The character here is hugely varied, having had much artisan housing which was subject to early demolition, severe repeated flooding which led to dilapidation of the building stock, industrial decay as Bath's small quays went out of use, and the heaviest concentration of Second World War bombing. Kingsmead Square and Beauford Square have some of the earliest buildings, early 18th century Baroque in character, though much here was lost to bombs and

post-war demolition. St James Parade and parts of Monmouth Street have the few remaining coherent examples of mid and later Georgian housing (c.1740-80). Avon Street and Milk Street began c.1740 as streets of artisan housing leading direct from Kingsmead Square to the river: now entirely dominated by the 1960s Bath College buildings and the awkward and bleak car and coach parks to their south; here the coherence of Georgian Bath is entirely lost. 1930s flats at Kingsmead West and North face the river across Green Park Road, where redevelopment is occurring for the second time since the bombing of the late Georgian terrace of Green Park East. Disruptive post-war buildings continue around Charles Street and James Street West; the revived Kingsmead House has been demolished. The 'unbelievably perverse' former Telephone Exchange with its overpowering slate-hung upper floors has not.

Milsom Street and its surrounds:

- A late piece of infill (c. 1761) between the walled city and John Wood's new town to the north-west
- The big lodging houses were being converted to smart shops by c. 1800-20.
- A fine palace fronted composition by Thomas Baldwin at Somersetshire Buildings
- Broad Street, a Mediaeval suburb runs parallel to Milsom Street and to its east, with charming Georgian and gabled buildings of c. 1700, some on Mediaeval cores
- Green Street was laid out c. 1717 with vernacular Baroque houses, now a narrow shopping street
- Attractive stone-paved side streets (e.g. Queen Street) west of Milsom Street

Milsom Street and its surrounds lie directly north of the main shopping axis of the walled city, and are now a continuation of it. But this is misleading, for the area was open fields east of Queen Square until Milsom Street was laid out c.1761. Originally intended as smart lodgings for spa visitors (General Tilney in Austen's *Northanger Abbey* lived here), it linked the northern boundary of the city with Wood's new developments north of Queen Square – Gay Street, George Street and The Circus. The present character, that of a very smart shopping street, was well established by the early 19th century. On the east side is a rare example of palace -fronted Georgian housing that interrupts the standard facades: Somersetshire Buildings by Thomas Baldwin (1781-3), with a bowed centre and attached porticoes at each end. The side streets near Milsom Street vary from gabled housing with Baroque details in Green Street, laid out c.1717, high Greek Revival and Victorian shops in Quiet Street, to the back lanes such as John Street and the delightful enclave of Queen Street, cobbled and with intact 18th century shop fronts. Broad Street, running north up the slope parallel to Milsom Street, pre-dates it by half a millennium: an early mediaeval extra-mural suburb outside the North Gate. It is narrow and curves slightly as it rises, with the low gabled Saracen's Head (1713 and earlier) and more Baroque three-storey houses like those in Green Street. Behind the Georgian street fronts are still some mediaeval buildings; Milsom Place, with new shops and restaurants knitted deftly into the dense grain behind historic street fronts exemplifies the recent development and allows glimpses of a few mediaeval fragments behind Broad Street.

Green Park to Norfolk Crescent:

- A wedge-shaped area at the far west of the Character Area, mostly developed between c. 1780 and 1820.
- Green Park is a spare Neoclassical terrace of which the twin was lost to bombing
- Green Park Station (c. 1868) now Sainsbury's supermarket, demonstrates Georgian Bath's influence on Victorian architecture.
- New King Street and Great Stanhope Street extended the

Georgian town westward to end at the fine curve of Norfolk Crescent (c. 1810-20)

- A limited number of bomb gaps and redeveloped sites amidst the Georgian survivals epitomise the area's character

Lastly is the wedge-shaped western extremity of this Character Area, bounded on the south by the curving River Avon, by Green Park and Charles Street in the east, Monmouth Place, Charlotte Street and Crescent Gardens in the north as far as the junction with Marlborough Lane. The spare Neoclassical terrace of Green Park is only half of the original conception, its pair to the east having been bombed in 1942. They framed the triangular open space of the same name. Adjacent is Green Park Station, the Midland Railway terminus of c.1868, a fine demonstration of how Victorian Bath adapted to the Palladian spirit of the place, and now restored. Markets and other events now occupy the glass and iron station building. Through the centre of the area run the west end of James Street West, with some cottages, and former mews buildings now in business use. It is decidedly not grand, yet still in the spirit of Bath which can lurch from planned Georgian formality to humble back streets without a moment's notice. Parallel to the north is New King Street, plain Late Georgian with pleasing details, though disrupted by 1960s infill on a bomb gap. Lastly Great Stanhope Street leads west to the spare and elegant curve of Norfolk Crescent (c.1810-20), the most westerly major development of Georgian Bath, framing a broad triangular lawn. Charlotte Street, a connecting diagonal from Queen Square to Upper Bristol Road, was laid out c.1836, completing the street pattern in this area.



3. Historic development

Physical influences – geology, land form and drainage pattern

The largest part of the area south of Monmouth Place, Monmouth Street and Westgate Buildings is alluvial river deposits. The southern boundary of the old city was at the edge of this deposit and the lower gravel terrace, which is again a river deposition feature. The upper part of the city centre including the majority of the historic core is built upon Lower Lias Clays.



The city centre lies upon a broad but shallow ridge that runs approximately north west to south east. The slopes run down to the river on either side. There are no natural open water features in the area although the River Avon forms the southern and eastern boundary of the area.

Historical influences

Bath's history is among the best documented of any British city. This document attempts to give a summary history with references to relevant in-depth reading. A more detailed but very readable illustrated account of Bath's development and architecture is available in Michael Forsyth's *Bath* (Pevsner Guides, 2003), pp. 3-50.



Pre-Roman and Roman settlement

It is known that there was Iron Age settlement at Bathwick Street and doubtless elsewhere in the area. Some of these sites (as at Bathwick Street) were colonised and re-developed in early Roman times.

At the time of the Roman occupation of Britain under Aulus Plautius from AD 43, Aquae Sulis did not exist – it was established only c. AD 60 - 75. Before this a Roman road from London was made westward via Calleva (Silchester) towards a port at Abonae (Sea Mills, Bristol). The road entered the Bath valley along London Road, skirting north of the marshy ground and the hot springs via Guinea Lane and along Julian Road. Here there was a junction; the Fosse Way cut south through Royal Crescent and Marlborough Lane, forded the Avon east of Victoria Suspension Bridge and continued south. The road to Sea Mills cut west via Weston and Swineford towards Bristol. There was a fort in the valley, possibly at Bathwick. Settlements were scattered throughout the valley.

Twenty years or so after the occupation, the attraction of the hot springs at Bath led to the establishment of a small walled town called Aquae Sulis. From the London road to the north a secondary access street was laid out along the line of Walcot Street. Service settlements for trade, crafts and industry existed at Bathwick, Walcot, and seemingly on the allotments west of Marlborough Lane; there may have been others. There was no bridge at the present Churchill Bridge site; Southgate Street is post-Norman Conquest.

The Roman town and Baths

The Baths complex was functioning by about AD 75, with a temple on a podium nearby to the north. The temple was surrounded about 50 years later by a rectangular colonnaded precinct. Sulis Minerva, the presiding deity, was a conflation of Roman Minerva with the

Celtic Sulis previously associated with the springs; the spring was also the focus of votive offerings. The waters were covered by a brick vault and controlled by means of a large lead-lined reservoir. A great drain took surplus water eastward, where it probably poured across the marshy ground into the Avon. The Baths were simply built but of massive construction, providing a suite of heated steam rooms and the Great Bath which was probably covered. From the 2nd to the 4th century there were numerous extensions and refinements to the Baths. The curative power of the waters was as important in Roman times as it was later. Earth ramparts and a ditch were constructed on the lines of the mediaeval walls possibly in about AD 192-6 and later faced with masonry, though evidence for a full circuit of defensive gates and towers is lacking.



The town within the walls contained other public buildings but little housing. Its small size (24 acres) suggests it may not have had the administrative and judicial functions of other regional towns which ranged in size from 45 to 240 acres. There was seemingly a second circular temple and a theatre, the latter possibly under Westgate Street. The main residential area was probably at Walcot and a cemetery straddled the line of the London road. Early settlement around Bath consisted of farms and industrial sites. Villas seem rare until c. AD 270 after which there was a proliferation of great courtyard residences (Wellow, Keynsham, Box, Wraxall etc), possibly because of political turmoil and the sale of imperial lands to raise cash. Villas existed closer to the town at Marlborough Lane, Sion Hill, Wells Road, Norfolk Crescent and Bathwick.

The Roman withdrawal from Britain occurred in stages between 383 and c. 410, working roughly north-west to south-east. Many villas around Bath were ransacked and burned by Irish raiders between c. AD 350 and 370. Whether Bath was attacked is not known but by 400 the temple colonnade was demolished and the Baths were declining through flooding and lack of maintenance. When the complex fell into disuse is not known. Walcot survived as a residential and possibly trading area, with a high status burial of the 5th century known. This community finally fell to the Saxons in AD 577. An 8th century Saxon poem possibly referring to Bath describes ruinous baths over a hot spring with a circular pool, shattered buildings and foundations surrounded by a crust of mud. A convent existed in Bath at 675, and a monastery of St Peter (forerunner of Bath Abbey) by 757. Nothing is known of the Saxon fabric but it was seemingly on the same site as the present church. The significance of the priory church is evident in the fact that it was chosen for the Coronation of Edgar, first King of all England, in 973.



King Alfred probably rebuilt Bath in the late 9th century, aligning the walls and the south, west and north gates on their Roman foundations. He replanned the streets almost obliterating the Roman layout. The line of Westgate and Cheap Street dates from this time and the market place has become the High Street. North of Westgate Street regular blocks were developed with lanes running north-south. To the south, the Abbey precinct occupied much to the east of the line of Stall Street, while the ruins of the Baths and the two springs to the west modified the street plan. In 1091 the Abbey became the Cathedral until 1244, and in the 1090s Bishop John of Tours began reconstructing the Saxon church on a vast scale. He also extended the precinct northward and rebuilt what became the King's Bath. His Bishop's Palace was established on a site extending from Abbey Green west towards Stall Street which was probably laid out shortly after 1091.

A bridge on the site of Churchill Bridge existed by the early 13th century. Southgate Street was developed linking the bridge with the town via the south gate. The tangle of lanes around the Cross Bath and Hot Bath was known as Bimbery; it may have served the Abbey's lay community and became associated with medicine and almshouses. St John's Hospital survives, founded c.1180. The

mediaeval town was not densely built, especially south of the Abbey. Speed's map of c. 1575 and Gilmore's map of 1694 (with pictorial representations of key buildings) give a good idea of the layout and the appearance of the town. Of the gates, only the 14th century arch of the East Gate survives in an alley beside the Empire Hotel. At Broad Street, outside the North Gate, a mediaeval suburb grew up around the church of St Michael (twice rebuilt since); pre-Georgian structures survive behind many facades. The Roman settlement around Walcot Street became an extra-mural settlement, with some of the same character of artisan production and trade, and shops by the 14th century. Many buildings around Broad Street are refronted mediaeval structures, with occasional fragments such as a timber-framed gable wall visible at the backs.



Bath's late mediaeval wealth was based largely on the wool trade which flourished in the well-watered valleys of west Wiltshire and east Somerset. The Abbey was rebuilt from 1502 by Bishop Oliver King, and was largely complete when the Abbey was dissolved in 1539. The huge Norman east end was demolished; the present church occupies the site of the old nave. Timber-framing was the standard for housing until the early 17th century when stone buildings became more usual – Sally Lunn's house and its neighbour in North Parade Passage are rare survivors of c. 1622. The lure of the waters was not forgotten, for in the 17th century the practice of bathing in the waters as a cure flourished. Drinking from the springs was a Georgian innovation. The Baths were essentially mediaeval structures, much altered and somewhat untidy in appearance, and the bathing experience raucous, unstructured and sometimes bawdy. In 1688 Mary of Modena gave birth to a son after bathing in the Cross Bath (the waters were said to cure infertility) and the spa's popularity increased.



Georgian Bath, c. 1700 - 1830

Two more Royal visits by Queen Anne in 1702 and 1703 accelerated Bath's fashionability and social conventions began to develop around the Baths, with the first Pump Room (on the present site over the Roman temple precinct) built in 1705. Gabled houses of the early 18th century survive in Broad Street (Saracen's Head, altered 1713). Green Street was laid out on a bowling green in 1717, with some Baroque detailed houses surviving. Pressure of space and steadily increasing numbers of visitors pushed new development outside the old walls, and in 1727 Kingsmead Square was laid out beyond the west gate; Beauford Square followed in the 1730s. The need by this time was for lodging houses to accommodate spa visitors who arrived for the season.

It was due to three men that Bath was transformed from health resort to pleasure resort from the 1720s: Ralph Allen, Richard 'Beau' Nash and John Wood the Elder. Allen was Bath's postmaster and made a fortune improving the national postal service; he bought stone quarries at Combe Down and was looking for means to promote the business. Beau Nash became Master of Ceremonies at the Pump Room in 1704, and dictated a system of etiquette, timing, dress and behaviour that made the Spa the height of fashion, its Winter Season attended by the cream of British society. John Wood was a young architect who brought to Bath the Neo-Palladian style promoted by the 4th Lord Burlington in the 1720s, providing up-to-date and fashionable squares, terraces and public buildings in which visitors partook of the new social round. All were built of Ralph Allen's stone. His first major development was Queen Square (1728-36), with related development in Wood Street, Chapel Row and north in Gay Street.

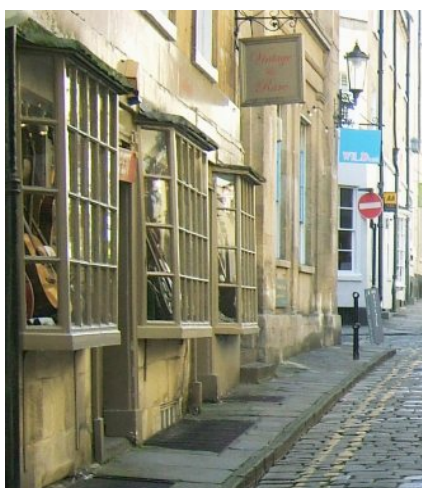
Wood's great innovation was to treat a terrace as a unified composition like a palace-front, giving the illusion that each residence was far

grander and larger than it could appear alone. He defined types of layout – in fact, early town planning – with squares for meeting and socialising in public, parades (broad paved walks fronting terraces) for the formal walks where visitors greeted and displayed their presence and circuses for the exhibition of sports (only one was ever built). North and South Parades, Duke Street and Pierrepont Street were built on fields called the Ham in 1740-3 as part of Wood's planned 'Royal Forum'. A square of 1,040 by 624 feet was to cover the whole of the Ham area and span the River Avon which was to be canalized as a formal water-garden bisecting the square. The two parades were designed for the weather – in the summer North Parade offered shade, in the winter South Parade caught any sunshine.

The Grand Forum was never completed and Wood's ambitions turned to the developments north-west of the old city, on higher slopes above the flood level and offering healthy breezes. Building expanded as far as Milsom Street, The Paragon, Rivers Street, Brock Street and Royal Crescent by the 1760s, and these areas offered the most desirable lodgings in Bath. The population increased from c. 2-3,000 in 1700 to 15,000 by 1770. By this point, the area covered by the City Centre Character Area was almost fully developed and later building took place further north (Lansdown, Camden etc) and east of the river to the Bathwick estate. Many Georgian developments were built on vaults to raise the street levels above the floods, to minimise the effect of slopes and to provide basement service rooms in the houses; this has a specific impact on new development as the integrity of historic vaults and services in them must be considered. The artificially raised street level over much of the Georgian city is characteristic of Bath.



Public building in the city centre was limited. The Pump Room of 1705 was enlarged in 1751, rebuilt 1790-5. The Lower Assembly Rooms (Terrace Walk) were built in 1709 (its successor demolished in 1933). Thomas Baldwin's Guildhall replaced a predecessor of 1626-7 that sat in the centre of High Street. Pulteney Bridge was planned in the 1760s. St Michael's church, Broad Street, was rebuilt in the 1730s and St James near the South Gate in 1768-9. Behind Milsom Street sits the beautiful Octagon Chapel (1766-7), and St Swithin, Walcot was built 1777-80.



It must be remembered that wealthy visitors required household servants, grooms, launderers, house furnishers, blacksmiths, tailors and jewellers: the providers of these and a thousand other services lived in poorer quarters of artisan housing or worse. Avon Street, Corn Street and Milk Street were built from c. 1735 on the flood plain north of the Avon, and other lanes, cottages and mews buildings wove through the smart terraces and squares. These developments were prompted by the Avon Navigation Scheme completed in the late 1720s. This led in turn to Bath's growth as an inland port trading mainly through Bristol and served by warehousing at Broad Quay. The area from Avon Street to Broad Quay remained a busy industrial area into the 20th century. Much here was demolished in the 20th century leaving the polite housing less intelligible historically. Walcot Street maintained its mixed character: shops, taverns, industrial workshops in rear yards, and some polite terraces (e.g. Chatham Row, c. 1767) rubbed along cheek-by-jowl. The relatively poor housing east of Southgate Street was subject to flooding and cleared after heavy bombing in 1942. Manvers Street was not laid out until the 19th century, and the land to its east remained as garden plots, the last vestige of Bath Abbey's orchards.

1800-1900

By 1800 or soon after, Bath's heyday as the nation's spa resort was fading. Bath attracted more middle-class visitors, and permanent residents' took over from seasonal lodgings. Taking the waters never

ceased but it waned significantly. These trends are reflected in its buildings, with fewer new public buildings in the city centre and the creation of genteel suburbs of Greek Revival, Gothic or Italianate villas, e.g. at Bathwick Hill, Lansdown, Lyncombe, Sion Hill etc. Picturesque ideals of Tuscan hillside landscapes and the idea of 'rus in urbe' suited Bath's topography and social climate well. The national pause in building caused by the French wars (1793 – 1815) and the consequent economic collapse affected Bath too. The collapse of the Bath Bank precipitated many bankruptcies, although building did not cease entirely and resumed shortly after 1800.

In the city centre 19th century building types are predominantly shops and arcades (e.g. The Corridor, 1825, among the earliest shopping arcades in the country outside London), banks, hotels and commercial buildings, schools, churches and chapels. Conversion and infill predominate over new layouts. Royal Victoria Park and Henrietta Park were laid out in the early 19th century, but there were no opportunities for such broad landscapes in the densely built centre. The Victorian Gothic Revival was muted in Bath by the strength of its classical tradition, but there are individual examples such as St Michael (rebuilt 1834-7) and St John's RC Church (from 1863). Tudor Gothic was used for Brunel's Great Western Railway station (opened 1840) and associated structures such as the viaduct. Occasionally Jacobean Revival is explored, e.g. the Blue Coat School, Sawclose (1859). In the same year the same architects extended the Rheumatic Diseases Hospital nearby in pure Palladian style: Bath architects responded strongly to the 'genius of the place'. In the later 19th century, the Corporation expanded dramatically as a mechanism to manage the city and its population's needs. Architecturally, Bath tended to build upon its Georgian heritage, and much that appears to be Georgian is in fact a century or more later. New Baths and a large hotel on Stall Street were provided in the 1860s; revival was accelerated by the rediscovery of the Roman Baths beneath later structures in the 1870s. This led to a long period of excavation and controversy about how best to conserve them, or not. Spa visiting increased dramatically to experience a final heyday c. 1890-1910. To this period belong J.M. Brydon's new Concert Room, his Guildhall extension and Victoria Art Gallery, and C.E. Davis's bombastic and high Empire Hotel (1899). Fine 19th century shopfronts are a special feature of this Character Area (e.g. Jolly's, Milsom Street, from 1879).



Bath since 1900

The period 1900-1940 saw infill development, often Neo-Georgian and of high quality, e.g. the old Post Office, New Bond Street (1923-7), the former Royal Mail Sorting Office (1935) off Manvers Street, and the Forum Cinema (1933-4), Neoclassical without, Art Deco within. Replanning included the clearance of the Literary and Scientific Institution for a new road layout at Terrace Walk (1933). Some clearance of substandard housing around Avon Street began in the 1930s with new flats provided at Kingsmead. The Second World War accelerated the process, with one weekend of intense bombing raids destroying much in the city centre. Losses or areas of severe damage include most of Kingsmead Street, James Street West, Avon Street, Corn Street and Milk Street, Kingston Road (Southgate Precinct site), St James's church, Abbey Church House, Green Park West, New King Street and one end of Norfolk Crescent. Thankfully the Abbey, Roman Baths and Pump Room, Broad Street, Walcot and the core of the centre from Stall Street north to Milsom Street all escaped remarkably lightly.

Post-war rebuilding took several decades. Patrick Abercrombie's Plan for Bath (1945) proposed functional 'zoning', ring roads and major new civic buildings, often sweeping away highly significant architecture and townscapes. Lesser Georgian buildings were entirely unconsidered, part of the prevalent attitude that only the

great 'set pieces' mattered. The plan was almost entirely unexecuted but the clearance of artisan quarters and of parts of the city centre continued (e.g. the Harvey building, west side of High Street, 1964-6). Southgate was rebuilt with an unattractive Bus Station and multi-storey car park; Bath Technical College site at James Street West and Avon Street replaced early 18th century artisan housing patched with bomb sites. Walcot was blighted by a road tunnel proposed in 1963 and not abandoned until the late 1970s. The significant losses and failure to protect Bath's heritage were distilled in Adam Fergusson's seminal book, *The Sack of Bath: A Record and an Indictment* (1973). By the 1960s the Bath Preservation Trust was pushing hard to prevent further destruction and slowly the tide began to turn. The retention of the south side of Kingsmead Square (1969) was symptomatic. From the mid-1950s soot-blackened Bath stone was systematically cleaned, beginning with The Circus.

Late 20th century developments in the city centre are varied. Walcot Street has been revived as an area of independent shops often with a quirky character. Owners report credibly that during the blight caused by the proposed road tunnel, the city council as owner of some shops inadvertently created a legal loophole allowing temporary tenants to become freeholders, contributing to the area's independent character today. Redevelopment elsewhere has adopted Modernist style (e.g. offices on the north side of Trim Street, shops west of Barton Street) or traditional (e.g. the Plummer Roddis block, south side of New Bond Street, 1980s). The degree of understanding of the classical language of Georgian Bath also varies: Seven Dials shopping centre at Sawclose (early 1990s) display an intelligent use of proportions, of the Tuscan order and details such as ramped cornices to step down the slope. By contrast Southgate (completed 2010) has awkwardly proportioned or out-of-scale details and mixes Palladian and Neoclassical motifs indiscriminately. A successful overtly Modernist design of harmonious materials is the New Royal Bath (Thermae Bath Spa, opened 2006).



Bomb damage map of city centre

4. Cultural influences

Bath's status in the national social culture of the 18th century means that it was visited by virtually everyone of high social standing, as well as by many who were not. Thus it figures large in paintings, letters, diaries, literature and artefacts from the 18th century and indeed from other times. Because of the concentration of important figures here, Bath was the coincidental setting for a disproportionate number of discoveries, 'firsts' and great events.

Bath has attracted travellers, writers, artists and musicians for centuries. They were drawn to Bath's distinctive character, and in turn, they contributed to the development of that character in a multitude of different ways through their work.

The cultural perception of Bath has been dominated by three principal components: Bath Abbey, the spa and its Hot Springs, and the Georgian city and its landscape setting.

Bath has an international reputation for the quality of its architecture, urban design, archaeology and landscape setting, recognised by the city's World Heritage Site status. The warm Bath stone of its classical buildings and their Pennant stone pavements are the very epitome of an English Georgian city.

Writers

A vast number of writers have contributed to the literature of and about Bath. The Wife of Bath is among the best known and loved characters of Chaucer's Canterbury Tales. The Romantic poets Wordsworth and Southey visited. Novelists who set their books in Bath include Daniel Defoe, Henry Fielding, Fanny Burney, Tobias Smollett, Charles Dickens and Jane Austen. About one third of Austen's 'Persuasion' and two-thirds of 'Northanger Abbey' are set in Bath. In 1816 Mary Shelley wrote much of 'Frankenstein' here. The eccentric collector and Gothic novelist William Beckford spent his last years in Bath; Beckford's Tower on Lansdown is now open to the public.

Artists

Bath has always attracted artists to record its buildings and landscapes. Over 160 artists worked in 18th century Bath. Of these, 49 were landscape or topographical painters. Printmakers documented over 1,100 views while cartoonists such as Thomas Rowlandson and James Gillray satirised the human foibles of Bath's visitors. Gainsborough and Sir Thomas Lawrence were perhaps the most famous portraitists to live and work in Bath. J.M.W. Turner, one of the most celebrated painters of the 19th century, painted Bath Abbey in 1793. The brothers Thomas and Benjamin Barker were long time residents and members of a family of artists known as 'the Barkers of Bath'. The landscape painter John Nash, (1893-1977) visited Bath in the 1920s, painting some urban scenes framed by landscapes such as 'Canal Bridge,' 'Sydney Gardens' and 'The Suspension Bridge, Bath'. The devastation wrought by the Second World War Baedeker blitz of April 25th – 27th 1942 was recorded in a series of evocative scenes by war artists including John Piper, Clifford Ellis, Leslie Atkinson and Norma Bull. Images of Bath have been used in advertising including railway posters from 1908 to the 1960s. A good example is C H Buckle's 1949 poster for British Rail entitled 'Pulteney Bridge.'

Photographers

In the 1850s the Reverend Francis Lockey (1796-1869) used the newly invented calotype photographic process to record the city, its river and canal. The Bath Photographic Society's fourth annual meeting in 1893 proposed a "photographic survey of the district... which would form a most valuable record for historians, antiquarians and archaeologists." (Bath Journal, 25 February 1893). The architectural photographer Frank Yerbury (1885-1970) made a major photographic record of Bath in the 1930s/1940s. W.H. Fox Talbot (1800-77), who made the world's first photographic negative in 1835, lived at The Circus in the 1870s.

Film and theatre

Sarah Siddons, David Garrick, Richard Brinsley Sheridan and his wife Elizabeth Anne Linley are perhaps the most famous Georgian actors and playwrights who came here. Bath Theatre Royal maintains its tradition of theatrical excellence begun in the 1760s. It often previews West End shows and attracts world-class names. Bath is frequently used as the setting for film. Recent productions include 'Vanity Fair' (2004), 'The Duchess' (2008) and the BBC adaptation of Jane Austen's 'Persuasion' (1995). William Friese-Greene, a pioneer of motion pictures, had a studio in The Corridor.

Musicians

Music has been at the centre of the city's life from the 1700s. Bath's Pump Room is home to the longest established band of musicians in England, now known as the Pump Room Trio. "The Pump-Room Band is one of the oldest and best establishments of this place; it draws the visitor and inhabitant from the most distant parts of the city to one general place of morning rendezvous; there long-parted friends indulge in unexpected meetings, whilst the inspiring melody of the Orchestra spreads a general glow of happiness around" (Bath Herald, February 2, 1799). Composers associated with Bath include William Herschel, composer and organist at the Octagon chapel, Georg Friedrich Handel and Joseph Haydn. Herschel's astronomical studies are believed to have influenced Haydn's Creation.

The Bath International Music Festival began in 1948 and established Bath as a premier festival city. Past directors include Yehudi Menuhin, Sir Michael Tippett and Joanna MacGregor. It has attracted world-class performers and conductors such as Sir Thomas Beecham, Rudolf Nureyev, Dame Margot Fonteyn, Vera Lynn, Jessye Norman and Elisabeth Schwarzkopf. The Festival now extends to literary, film children's and fringe events, generating a huge influx of summer visitors and a buzz of excitement about the city.

In his song 'Solsbury Hill' (1982) composer and performer Peter Gabriel drew inspiration from the mystical landscape of a nearby Iron Age hill fort and its view towards the city of Bath at night;

"Climbing up on Solsbury Hill

I could see the city light

Wind was blowing, time stood still..."

Sporting excellence

The University of Bath has nurtured athletic prowess for decades and trained many of Britain's Olympic teams and individual competitors in recent years. Bath Rugby club, founded in 1865, built a reputation since the 1940s as a team of national stature and in 1998 became the first British club to win the European cup.

Public life

Numerous public and political figures have stayed in Bath including William Pitt the Elder, Edmund Burke, William Wilberforce, Admiral Arthur Phillip (first governor of New South Wales), Field Marshal Earl Roberts and Emperor Haile Selassie, who lived at Fairfield House during his exile from Ethiopia (1936-41).

Discovery and innovation

Adelard (c. 1080-1160), known as the 'first English scientist', was born in Bath. He studied in Europe and the Near East, bringing important ideas on mathematics and astronomy back to mediaeval Europe. William Herschel, also a talented composer, discovered the planet Uranus at his home in Bath in 1781 and identified infra-red radiation in 1800. Isaac Pitman (1813-97) devised his phonetic shorthand system here in 1837 with symbols denoting sounds. The Pitman Press operated in Bath until 2007. William Smith (1769-1839), an engineer for the Somerset Coal Canal, established the theory of geological strata. By 1815 he had produced a large scale geological map of the whole of England, and became known as the Father of English geology. In 1887 Adela Breton (1849-1923) left Bath to explore cultures including Pre-Columbian civilisations, acquiring a high reputation as an archaeological researcher and recorder. James Dyson's revolutionary bagless vacuum cleaner was developed in Bath from 1978 and his hugely successful company maintains close links with the city from its base in Malmesbury.

Leisure and tourism

Since the first Roman legionaries enjoyed the natural hot waters, Bath has been associated with leisure and visiting. Its Georgian heyday as a spa was defined by the curative spa and also by the social conventions of fashionable life here. Victorians and Edwardians came (in smaller numbers) after the Roman spa was rediscovered and new buildings were created around the original baths. With the expansion of worldwide tourism and leisure since the 1970s and the growth of the 'heritage industry', Bath has become a major tourist destination, attracting 6.7 million day visitors annually. In 2011 Bath ranked 16th in the list of UK cities most visited by overseas tourists.

Culturally Bath has flourished since the Second World War: the growth in heritage tourism and the 'Jane Austen industry', the popularity of Bath Festival since 1948, the conservation and repair of large areas of Georgian townscapes and the revival of the spa since 2000 might all be cited. The designation in 1987 of the entire city as a World Heritage Site is rightly seen as the jewel in Bath's crown, making the understanding, protection and enhancement of its built environment vitally important.

5. Archaeology

There has been continuous urban occupation since at least the 1st century AD. The archaeological structures and deposits in the area vary considerably from location to location and their survival appears to be dependent on the lateral and vertical extent of earlier cellars and vaults. Bath's urban renaissance of the 18th century has, in some places caused significant damage to archaeological deposits, particularly of the mediaeval period. The Roman Baths Museum displays some of the best preserved archaeological structures of the Roman period to be found anywhere in Britain. Recent rescue excavations in the vaults of Bellots Hospital on Bath Street and Clarke's shoe shop in Union Street have demonstrated that this excellent preservation can also be found elsewhere. However, investigations of the Hot Bath prior to construction of new Spa facility indicated that more recent developments have in part seriously truncated archaeological deposits.

The mediaeval period is particularly under-represented in the archaeological record being at shallower depths and more likely to have been destroyed by vaults and cellars. Archaeology of the Roman period is clearly monumental in character with substantive public and private buildings associated with baths and temples, an in situ mosaic floor of a probable private building can be seen in the basement of the Royal United Hospital on Upper Borough Walls. The discovery of a blacksmiths shop in the vaults of Bellots hospital indicates that secular industrial activity also existed, particularly in the later Roman period. Archaeological evidence of the early mediaeval, Saxon and post-Roman periods is one of the most difficult to identify and understand. We know from contemporary documents that Bath was a place of significance at this time and it had a priory and church within which the first King of all England, Edgar was formally crowned in 973 AD. Apart from a few burials from the Abbey site, discoveries of ubiquitous 'black earth' (possibly a cultivation and occupation deposit of post-Roman date) there is little evidence of this important episode in the history of Bath. Mediaeval Bath was dominated by the Abbey which encompassed a large percentage of the city. The city wall which can be seen best in the vaults off Parade Gardens is also largely mediaeval in date. The character of the mediaeval city outside the Abbey gates is not well understood and the only surviving buildings are much altered and hidden behind 18th and 19th century facades. A recent discovery of mediaeval fabric and timber work at 21 High Street demonstrated that there may be more surviving than has been thought. Clearly much of the character of the archaeology owes much to the presence of the hot springs which continued to figure throughout this period. The early mediaeval street pattern also survives largely intact with Parsonage Lane, Union Passage and Westgate Street being the more obvious examples. High Street in front of the Abbey Church still retains the form of the main mediaeval market and other open spaces such as Saw Close were associated with trade activities. A major mediaeval charity, St John's Hospital, founded in 12th still survives as both a major City property owner and charity with its centre still largely on its original site near the Cross Bath.

Within the Historic Core the street plan still follows the mediaeval arrangement around the gates; however the adjacent areas were extensively redeveloped in the 18th century to John Wood's master plan. Evidence survives of prior occupation below ground, particularly in the mediaeval suburbs around Southgate and following the Roman roads North and East of the City.

Scheduled Ancient Monuments

A total of 1.4 hectares or 13% of the area enclosed by the old city walls (Archaeological Character Zone 1, of the Archaeology in the City of Bath SPG) are protected as Scheduled Ancient Monuments (SAM's) under the 'Ancient Monuments and Archaeological Areas Act 1979'. There are 13 separate scheduled elements within Zone 1, which are all part of the Roman Baths and site of Roman town.

6. Landmarks and views

Landmarks

The main landmarks in this area are

- Bath Abbey
- The Roman Baths and Pump Room
- The Guildhall
- Empire Hotel
- Bath Spa Railway Station
- Green Park Station
- Churchill Bridge
- Pulteney Bridge
- St John's R.C. Church
- St Michael's Church, Northgate Street
- St Swithin's Church, Walcot

The city centre is sited on a South-facing promontory rising from a meander in the River Avon to a plateau at Lansdown. This promontory is bounded by a part-circle of high wooded ridges to the south, east and north, with breaks where the River Avon runs in from the north-east and westward where it flows eventually to meet the Bristol Channel.

The views out from the city show the importance

of the green upper slopes and skyline all the way around the built city and also illustrate the contained nature of the city within its landscape hollow and the importance of trees on the skyline. The majority of the skyline is well treed and there are no views which show a consistently urban skyline. The combination of a consistent built fabric of c. 3-5 storeys in the city centre and the views it allows out to the tree-clad hills is a major contributor to the homogeneity and human scale of Bath city centre and is a key contributor to the green setting attribute of the World Heritage Site.

Views outwards from the city centre Character Area are often channelled and aligned along narrow built-up streets, allowing 'slices' of the views towards the surrounding treed skyline. Occasionally broader open spaces allow the luxury of wider views, as at Orange Grove and Grand Parade, which provide a particularly wide range of views north, east and south.

Significant views are grouped here by the area viewed. (Glimpses of treed skyline are not included, e.g. Beechen Cliff and Prior Park skyline glimpsed from Orange Grove.)



Views outward include:

- Lansdown from: Westgate Buildings; Grand Parade; North Parade Bridge, North Parade.
- Bathwick Hill and Claverton Down from: North Parade; Parade Gardens; Terrace Walk; Orange Grove; Grand Parade; Westgate Street; Cheap Street; South Parade; Manvers Street.
- Sham Castle was built in 1762 on the hilltop of Claverton Down as an eye-catcher from Ralph Allen's town house. Terrace Walk has since been built up, obscuring the views from the house, but the view to Sham Castle from Terrace Walk survives.
- Widcombe from: South Parade; Pierrepont Street; Railway Station (rear car parks); Green Park Road.
- Beechen Cliff from: Union Street; Stall Street; Southgate Street; Southgate Place; Dorchester Street; Railway Station platforms; Churchill Bridge; Green Park Road and river towpath; James Street West/ Westgate Buildings junction; Sawclose; Grand Parade; Walcot Street (north end); Milsom Street (north end); Barton Street.
- Camden/Perfect View from: Dorchester Street/Manvers Street junction; Manvers Street; Pierrepont Street; Grand Parade; High Street; Northgate Street/Walcot Street;
- Bathampton Down from: Walcot Gate
- Views from Churchill Bridge, Broad Quay and Green Park along the river corridor and towards the industrialised South Quays emphasise the importance of this area as a former inland port.

More distant views into the Character Area are obtainable from the surrounding slopes at almost all points of the compass. This is a significant contributor to the 'green setting' attribute of Bath's Outstanding Universal Value and a reason for its World Heritage Site status. Examples include:

- Views from the north (Lansdown) and the east (Bathwick Hill and Bathampton Down).
- Some of the best-known views of the Abbey are obtained from Bathwick Hill and from the Pulteney Road Character Area, with the playing fields of Bath Rec as a green foreground. Other fine views to the Abbey and city centre are obtained from Lansdown Road and the heights to the north. The Abbey tower features, surprisingly, in views from the Upper Bristol Road around the junction with Marlborough Lane junction.
- The spectacular panorama of the entire city centre from the steep wooded escarpment of Beechen Cliff forms an iconic view into the city centre. This panorama (and Beechen Cliff's prominence as a backdrop) was mentioned by Jane Austen and others, and features in many paintings, prints and photographs.

7. Land uses and their influence

There is naturally a broad range of land uses in the area due to the complexity of socio-economic and historical factors. They include commercial, residential, business, administrative, civic, transport, religious, leisure and recreational.

Religious

Bath Abbey has been a presence at the centre of Bath since the 700s, on a site of possibly pre-Roman religious and ritual significance connected with the spiritual power of the adjacent hot springs. The Abbey precinct and presence of the mediaeval Bishop's palace shaped the topography between Orange Grove, Stall Street and the southern boundary of the mediaeval walls. Other historic and new places of worship are scattered throughout the centre, some on mediaeval sites. Bath also has a small Jewish population; the first known synagogue was at James Street West. Since the 1950s the increasingly diversified cultural and religious make-up of the British population has of course been reflected in Bath.

Leisure

Based around the natural features of the river and hot springs, Bath city centre has a broad range of leisure and relaxation uses including taking the waters at the spa, boating and other river-based activities, walking, cycling and sports. Tourism, both day visits and longer stays, is a major element of Bath's land use and economy. Restaurants, pubs, bars and cafes have proliferated in the consumer boom of the late 20th century, but have always been present to serve Bath's mixed economy of locals, working travellers and spa visitors.

Health

The curative power of Bath's hot springs has long been known, and the desire to 'take a cure' at Bath was the major factor in its growth as a spa. Since Mediaeval times the area around the Hetling Spring and Cross Spring was associated with healing. St John's Hospital was founded nearby c. 1180 as a hospice for those visiting the hot springs. In the 1730s the Mineral Water Hospital was established in Upper Borough Walls and continues on the same site. The Gainsborough Building (Beau Street), now a hotel, began in the 1820s and was the forerunner of the Royal United Hospital.

Transport

The confluence of river, canals, roads and main railway lines from London to Bristol means Bath functions as a transport hub for the area. The southern end of the town is dominated by the railway station, bus station, coach parks, road systems and the junction of the Kennet & Avon canal with the River Avon at Widcombe.

Shopping and commerce

The entire city centre is connected in diverse ways with these activities. Shops range from the smart Victorian department stores of Milsom Street to major international chains at Southgate and the distinctively local independent shopping in Walcot Street and Broad Street and in the side streets and alleys of the central area. Banks,

insurance and other financial institutions traditionally clustered around Milsom Street although this is no longer true and Bath has no distinct 'commercial quarter'.

Civic administration

Bath has, since mediaeval times, functioned as a civic and administrative hub for the region, and since Victorian times the city council's functions and offices have become a significant presence. Since 1996 it has been the administrative headquarters for the unitary authority of Bath & North East Somerset. Civic buildings include the Guildhall, its site adjacent to a mediaeval guild and market hall on High Street, dictating the broad form of the street's southern end. The civic art gallery and library are nearby, the latter on a 1980s site at the Podium. Post-war central government offices were sited at Trim Street and James Street West.

Residence

Residential accommodation is woven through the city centre in a way now rare in British cities. The growth of Bath since 1700 was based on the need not for more trade but on visitors who rented lodgings for seasonal spa visits. This large spacious housing abounds in the centre, often now converted to flats above shops or commercial premises. Bath's prosperity and property prices since c.1970 have created a market in luxury accommodation and retirement apartments, often in converted buildings such as the Empire Hotel. Holiday lets form a significant subset of residential use, and there is still social rented housing in major Georgian set-piece housing.

Industry and manufacture

Bath is not usually thought of as a place of manufacture but industry shaped the city from its mediaeval prosperity as a centre of the woollen cloth trade, with fulling mills on the river. 19th century industries included beer, flour, iron, engineering and even corset-making. These were served by quays west of the Old Bridge and by railway lines, notably the Midland Railway at Green Park and its branch connection to the Somerset & Dorset line. The international decline of industrial production in developed countries from c. 1950 led to the closure of virtually all these industries and thus partly explains the rather barren present-day form of North Quays and the areas near the river west of the City Centre.



8. Buildings, architectural quality and townscape

Building age

There is a wide range of building ages within the central area. The oldest are the remains of the Roman Baths themselves though these are largely invisible from the street. They date from the 1st to 4th centuries.

More prominent is the late mediaeval Abbey Church, overlaying small remnants of a much larger Norman church. There is also a stretch of surviving mediaeval city wall at Upper Borough Walls and the East Gate at the back of the Guildhall. Small remnants survive of early buildings, such as the north wall and gable of a mediaeval timber framed house at No. 21 High Street. The stone undercroft of Abbey Church House predates 1400, although much of the superstructure is later. A few 17th century houses survive, e.g. Sally Lunn's house, North Parade Passage, and No. 3 Abbey Green.



It is, however, the Georgian buildings for which Bath is most famous – the familiar refined Classical buildings of Bath stone and slate roofs. These are found around the historic core and form the main shopping area. Georgian buildings may be subdivided into early (c.1700-1730), Mid-Georgian (1730- 70) and Late Georgian (c. 1770-1830):

Early Georgian (1700-30): examples are the Saracen Inn Broad Street, houses in Green Street, Kingsmead Square and Beauford Square, the Theatre Royal, General Wade's House in Abbey Churchyard and General Wolfe's House in Trim Street. They tend to be at the margins of the walled city, and are relatively unusual, frequently having been demolished or altered as the style was eclipsed by later fashions.



Mid-Georgian (c. 1730-70): the first flowering of Bath's Georgian development, entirely in the Palladian style promoted by John Wood the Elder and his son. Large areas of buildings of this age survive, often altered later. Examples include the Mineral Water Hospital, buildings in Westgate Street, High Street, Milsom Street, Broad Street, Walcot, Terrace Walk, and Wood's development around North and South Parades and Duke Street. The best known set-piece developments of this age were developed on previously open ground outside this Character Area (e.g. Queen Square, The Circus, Royal Crescent etc.)



Late Georgian (c. 1770-1830): Late Georgian buildings are more prolific on the edges of the city centre, there being fewer opportunities for new building in the dense older heart. Examples of Neoclassical buildings in the City Centre Character Area are Pulteney Bridge and Baldwin's Guildhall. Late Georgian terraces include the fine planned streetscape of Bath Street, Union Street, New Bond Street, York Street, Northumberland Passage, Quiet Street, Pierrepoint Street etc. York Street contains an unusual example of a Greek Revival terrace and a Masonic Hall. West of the centre may be found big Late Georgian terraces such as Green Park, New King Street, Great Stanhope Street and Norfolk Crescent.

Victorian and Edwardian (c. 1830-1914): by this date the city centre Character Area was densely built up, so examples occur randomly throughout the area where earlier sites were redeveloped. They are still common although much of this age was destroyed by bombing



and by post-war planning decisions at a time when Victorian architecture was deeply unfashionable and rarely given heritage protection. Styles include Gothic, Tudor and Jacobean Revival, Italianate, Old English Revival and Art Nouveau. Examples include the Victoria Art Gallery and Guildhall extensions, St Michael's Church, St John's RC Church, Brunel's Bath Spa Railway Station, Green Park Station, the Blue Coat School (Sawclose), the Empire Hotel, corner shops at Cheap Street and High Street, No. 21 Cheap Street, Bayntun's bookshop (Manvers Street), a fine shopping parade at Quiet Street and turning the corner to John Street, and banks flanking the top corners of Milsom Street. Much of the Gothic detail that establishes the character of Bath Abbey is due to successive Victorian restorations.



Post-1914: 20th and 21st century infill and redevelopment has been intense and contested in this Character Area. Their locations correspond strongly with Second World War bomb sites, ie. largely south and west of the historic walled city. Prominent examples include Southgate Precinct and the former Bus Station, the Police Station (Manvers Street), Bath College, Seven Dials and the Podium Shopping Centres, Rosewell Court and the Hilton Hotel, Walcot Street.

Many earlier buildings in the City Centre have been re-fronted: e.g. a house attached to the former Gala Bingo Club, Sawclose: its south front has a 17th century cross-window although the rest appears plain mid-Georgian.

Building form

The central shopping area is largely intact from Upper Borough Walls to Lower Borough Walls, with a mix of historic and more recent buildings. The built form is a fairly consistent height of three to four storeys; however there are some buildings of five storeys or more. Taller 20th century buildings in the city centre have caused harm to the skyline and roovescape of the city.



The building form also varies somewhat across the area due to historical factors, not least the extensive bombing in the Second World War. This created a patchwork of bomb sites, some of which were repaired or restored but many changed to completely new uses. Excepting these areas, mainly in the south and west of the Character Area, there is a remarkable degree of uniformity in style, materials and overall form across the Georgian and Victorian city centre.

Generally the more modern buildings are larger in plan and height and tend to be on larger plots with more space. These contrast strongly with the historic fabric.



There can be considerable variation in height between buildings of the same number of storeys, due to variations of floor to ceiling heights. Because of the topography, buildings of similar heights and storeys appear to vary in height. In Georgian developments there was a hierarchy of scale between the grand frontage blocks and the smaller scale service blocks to the rear. Many 18th and early 19th century buildings are raised over vaults approximately four to five metres above ground level, making them much taller than their number of storeys would suggest.



Buildings of 22m+:

- Bath Abbey
- Empire Hotel
- St John's RC Church
- St Michael's Church, Broad Street
- Rosewell Court
- Former Telephone Exchange
- Bath City College

It is notable that one of the tallest structures, Bath Abbey, is mediaeval in origin and the Empire Hotel Victorian.

Larger Georgian terraces such as Green Park and Norfolk Crescent are in the range 16 – 19m. Many Georgian and Victorian commercial buildings in the city centre tend to be of three to four storeys and in the height range 10 – 16 m. This is a major contributor to the homogeneity and human scale of Bath city centre and allows frequent glimpses of the wooded skylines which are vital to the green setting of the World Heritage Site.



Many buildings sit on their property boundaries fronting the streets and without walls, fences or vegetation as boundaries. Where hard boundaries exist they tend to be formed by low walls, sometimes topped by railings, and are frequently only a metre so from the front wall of the building. As expected in a city, boundaries are usually hard landscaped. Green space and gardens between buildings and streets are rare; examples are given below (see Open spaces, parks, gardens, trees). Walls between building frontages and the public realm are unusual; where they exist they are usually of Bath stone and may denote a building of higher status or special function (e.g. King Edward's School, Broad Street). Curtilage walls delineating rear service courts and similar spaces are more common, especially behind shops (e.g. Marks & Spencer, courts facing New Orchard Street).



In historic streets a characteristic of building frontages facing the footway is a basement area or light-well lined by wrought-iron railings between building and street. The areas may be quite broad in the larger Georgian houses (e.g. North and South Parades etc.) with access to front doors via a series of stone-paved 'bridges'. Broad areas usually have a gate and stone steps, originally providing servants' access to kitchens etc. Buildings in commercial use sometimes have these basements adapted as restaurants, bars etc, with public access via the steps. In buildings on narrower streets and lanes, the basement area may be as shallow as half a metre wide, protected by iron grilles (e.g. Lloyds Bank, 47 Milsom Street; No. 2 Abbey Street).



Buildings of merit

All buildings and features cited here are examples only, not a definitive list of all buildings of merit. They are cited to give guidance as to the sort of features significant to the Character Area. Almost every street may have isolated buildings of merit, whether listed or not, and many streets are listed in their entirety.

Anchor buildings (with listed building status)

- Bath Abbey (grade I)
- The Roman Baths and Pump Room (grade I)
- The Guildhall (grade I)
- Victoria Art Gallery (grade II*)



- Empire Hotel (grade II)
- Bath Spa Railway Station (grade II*)
- Green Park Station (grade II)
- Pulteney Bridge (grade I)
- St John's RC Church (grade II*)
- St Michael's Church, Northgate Street (grade II*)
- St Swithin's church, Walcot (grade II*)

Other listed buildings of historical/townscape significance

(Streets with a high proportion of listed buildings are cited by street name for brevity)



- North side of Abbey Church Yard
- Mediaeval East Gate, adjacent to Empire Hotel
- High Street, west side
- Old Police Station, Orange Grove
- North Parade, South Parade, Pierrepont Street and Duke Street
- The Huntsman, Terrace Walk
- York Street
- Friend's Meeting House, York Street
- Bath City Laundry, Swallow Street
- Abbey Green
- Kingston Buildings
- North Parade Passage
- North Parade Buildings
- Ralph Allen's town house, Terrace Walk.
- Swedenborgian church and adjacent house, Henry Street
- Bayntun's Bookshop, Manvers Street
- Royal Mail Sorting Office, Manvers Street
- Dorchester Hotel
- Argyle Hotel
- Forum Cinema, Southgate
- Abbey Church House
- St James's Parade
- People's Mission Hall, Corn Street
- Former Labour Exchange, James Street West (exhibits bomb damage)
- Gainsborough Hotel, Beau Street
- Cross Bath
- Old Royal Baths, Hot Bath Street
- Bath Street
- St John's Hospital, Hetling Court and Chapel of St Michael Within
- St Catherine's Hospital, Bilbury Lane
- The Grapes, Westgate Street
- Former Beau Nash cinema, Westgate Street
- Former County Wine Vaults, Westgate Street
- Kingsmead Square (south side)
- Rosewell House, Kingsmead Square
- Beauford Square
- Green Park
- New King Street, Great Stanhope Street, Norfolk Crescent (terraced townscape)
- Theatre Royal, Sawclose
- Beau Nash's House, Sawclose
- Green Street





- Trim Street: south side and General Wolfe's House
- Mediaeval city wall, Upper Borough Walls
- Mineral Water Hospital, Upper Borough Walls
- Quiet Street
- New Bond Street including the Old Post Office
- Old Bond Street
- The Corridor
- Barton Buildings
- Milsom Street
- Somersetshire Buildings (Nos. 37-42 Milsom Street)
- Broad Street
- King Edward's School, Broad Street
- Walcot Street, especially St Michael's Church House; Red House Bakery, No 92; No. 108, Hayward & Wooster's shop; Nos 94-106; shopfronts to Nos.114-116; Ladymead House; Chatham Row; Walcot Mortuary Chapel; Walcot Methodist Chapel
- Blue Coat School, Sawclose
- Trim Street Unitarian Chapel
- Octagon Chapel, Milsom Street
- Charlotte Street; houses c. 1840 (north), c. 1850s (south)
- Former Bath Savings Bank, Charlotte Street
- Elim Pentecostal Chapel, Charlotte Street (Romanesque, 1854)
- Former Moravian Chapel, Charlotte Street (c. 1845)

Unlisted buildings of merit

- New Royal Bath, Beau Street (Thermae Bath Spa)
- Seven Dials, Sawclose
- Plummer Roddis block, New Bond Street/Upper Borough Walls
- Contextual early 20th century infill: e.g. The Bath Brew House, James Street West; former Co-op, 6-10 Westgate Buildings, The Lamb and Lion, Lower Borough Walls
- St Swithin's Schools, off Walcot Street
- 18th/19th century mews buildings, west side Walcot Street
- Crescent Gardens, c. 1890s (by C.E. Davis, City Architect)
- Nos. 5-12 Manvers Street by Hickes & Isaac 1869; three-storey houses with ground floor canted bays, but still exhibiting a general sense of Georgian proportions above
- Southgate Street, South end, west side; good contextual 20th century terrace in Georgian style

Townscape features of merit

- Pulteney Weir, part of the 1970s flood management scheme makes a very strong positive contribution to views of the river here
- Grand Parade
- River Avon towpath west of Churchill Bridge
- Riverside colonnade below Grand Parade
- Fountain at Terrace Walk
- Rebecca's Fountain, north of Bath Abbey
- Statue of Queen Victoria, Victoria Art Gallery
- Bath Street (colonnaded walks)
- New Bond Street Place, Union Passage, Northumberland Place (partly on lines of mediaeval lanes)
- Chimney to Bath City Laundry, Swallow Street
- Mediaeval lanes north of Westgate Street (Bridewell Lane,



Parsonage Lane)

- Kingsmead Square
- 'Side street' townscapes: e.g. Trim Street, Trim Bridge and Queen Street; North Parade Passage; Abbey Green; Beauford Square; Bilbury Lane and Beau Street; Old Bond Street and Burton Street; Beehive Yard, Walcot;
- Walcot Street as a whole: a townscape of mixed Georgian and later buildings against the cliff-like backdrop of the Paragon, with mews buildings west of the street
- Ladymead Fountain and steps to the Paragon, Walcot Street

Buildings at risk

- King Edward's School, Broad Street (on the Heritage at Risk register)
- Former Gala Bingo (Music Hall), Sawclose
- St Michael, Broad Street - steeple (repairs started 2015)
- Corn Market, Walcot Street



Negative buildings and townscape features

- YMCA, Walcot Street
- Hilton Hotel, Walcot Street
- South end of Walcot Street and Saracen Street
- Cambridge House, New Orchard Street
- Lewis House, Manvers Street
- Police Station, Manvers Street
- Four storey office block on Manvers Street, directly south of Manvers Street Baptist Church
- Carpenter House, Broad Quay
- Multi-storey car park, Avon Street/Corn Street and surrounding streetscape
- Bath College buildings, Avon Street/Milk Street
- Rosewell Court, James Street West/Monmouth Street
- Former Telephone Exchange, Charles Street
- Barton Street (shops on west side)
- Harvey Building, High Street
- Westpoint (Avon Street/James Street West)
- Street clutter: ill-positioned bins, signs and other street furniture (e.g. Terrace Walk); bottom of Milsom Street



9. Materials and detailing

The predominant building materials are Bath stone and Welsh slate. This is surprisingly consistent despite the great range in size and age of the buildings. Buildings before 1830 are usually faced with Bath stone ashlar, intended to have near-invisible mortar joints so as to appear like solid stone.

In the mid-19th century, Bath stone of irregular block sizes with black mortar joints became more common, to emphasise the idea of truth to materials by showing and making a virtue of the individual blocks of stone; for example, St Michael's Church House, Walcot Street (1904) and the upper walls of the Empire Hotel.

Backs of buildings - a mix of rubble stone and ashlar, a reminder of the informal and unplanned aspect typical of the backs of Georgian housing. Mews buildings may have a mix of ashlar and rubble stone. In many cases lime render would have covered the rough rubble rear facades in imitation of ashlar, though this rarely survives. Render and lime wash were frequently used too on rubble-fronted buildings and on raised details such as quoins and lintels.

18th and 19th century roofs tend to be of blue Welsh slate, except for utilitarian or industrial buildings which may have clay tiles. It is likely that stone-tiled roofs were more common in the early 18th century, although few examples survive within the city. Late 19th and 20th century buildings are more likely to have clay tiles. Concrete tiles are sometimes used on buildings after 1950 or where roofs have been replaced recently. A standard roof form in Bath is the mansard or double mansard with attic dormers on the steeper front and rear slopes. This continues to be seen in later housing. The double mansard has a central valley and allows for buildings of considerable depth without unduly high roof profiles, e.g. the larger terraced Bath houses.

Plaster pargetting, popular elsewhere in late Victorian buildings, is rare in Bath, in deference to the dominant Bath Stone; an example is the upper gables of The Empire Hotel.

Boundary walls are almost invariably of stone or reconstituted stone, and may be of simple ashlar or rubble stone for subsidiary boundaries, or elaborately patterned and pierced for formal architectural compositions. Classical urn shaped balusters in Bath stone form typical and highly decorative boundaries e.g. at Grand Parade, Parade Gardens and around Kingston Parade south of the Abbey.

Georgian wrought-iron railings are seen throughout Bath; usually with simple square-sectioned uprights. Decorative finials are of various forms – obelisk, spade, spear or urn are perhaps the most common. At intervals are heavier supporting uprights, sometimes decorated with scrolls etc, and often braced at the back by curving and sometimes decorative scrolling stays. Similar braces may be seen where the railings meet the building wall beside entrances or at the end of a run of railings. In the 19th century, cast-iron railings became more common, sometimes with Greek Revival, Gothic or Renaissance decorative details (e.g. anthemion devices in semi-circular frames west of St John's Church, South Parade).

Architectural details vary considerably according to the style and age of the buildings.

Gothic/mediaeval: Characterised by pointed arches, traceried and cusped window lights, elaborately decorated pinnacles and spires, tall slender columns and attached shafts, foliate or figural capitals, bands of quatrefoils and trefoils, and buttresses which may be stepped or flying. Bath Abbey is the chief example of Gothic architecture (built in its present form c. 1500-40, much restored).

Early modern (16th and 17th century):

Characterised by stone gabled fronts, often tall and narrow because of mediaeval plot sizes. Windows may be casements set in mullions of stone or timber. Timber-framed buildings were common in mediaeval and early modern Bath but few survive.

Early Georgian (c. 1700-30) The English Baroque style was exploited locally by mason-architects such as Thomas Greenway and Nathaniel Ireson. Baroque buildings are often bombastic and highly decorated with attached pilasters, deep bolection moulded frames to openings, curved (or ramped) parapets, exaggerated keystones, and panelled aprons under windows. Sash windows are ubiquitous: glazing bars are heavy and of broad flattish section, with many small panes in each sash leaf. Doors are heavily detailed with moulded panels, and sometimes set in highly decorative doorcases e.g. Beau Nash's House, Sawclose. Less refined or expensive buildings may exhibit some Baroque details cheerfully mixed with vernacular features such as gables and mullions, e.g. the Saracen's Head, Broad Street and some houses in Green Street.

Mid-Georgian (c. 1730-70): This is the age of John Wood the Elder and Younger. Design was sophisticated and based on the Golden Mean, a carefully calculated system of mathematical proportional relationships originating in Classical Antiquity and the Italian Renaissance. Mid-Georgian buildings in Bath were almost universally in the Palladian style, with a solid and well-proportioned appearance and some richly carved details (lion masks, swags, modillion cornices etc.). These may be modified by plain expanses of wall surfaces and sometimes unadorned window openings. Higher status buildings may have windows ornamented with pediments (triangular, segmental or alternating). Architectural emphasis is centralised and symmetrical. Attic dormers are generally hidden behind flat parapets. Doorcases may have a simple moulded hood or an attached pediment on half-columns. The six panel door becomes the standard for exterior and interior doors. Public buildings may have rusticated stonework to the ground floor, and attached columns or pilasters.

Late Georgian (c. 1770-1830): This is the age of Thomas Baldwin, John Palmer, John Pinch and other Neoclassical Bath architects. Late Georgian buildings tend to appear refined and delicate, with shallow relief, elegantly tall window openings and full attics above the cornices. Sash frames become more and more delicate with very large panes, usually arranged six-over-six. In the best houses, bronze or brass may replace timber as a means to achieve the required thinness of glazing bars. The six panel doors remains the standard, with the mouldings becoming flatter and the lower panels sometimes reduced to a series of incised lines. For stonework carved details include husk garlands and paterae, scrolled corbels to window mouldings, arched openings sometimes with cobweb fanlights. Bath Street is perhaps the finest Neoclassical townscape within the City Centre Character Area, with colonnaded walks and apsidal ends embracing the Roman Baths and Cross Bath. Greek Revival architecture is rarer in Bath but some examples exist e.g. The Bazaar (Quiet Street), Kingston Buildings and a Masonic Hall (now the Friends' Meeting House) and terrace in York Street. It tends to be sparer and relies on a refined use of the Orders, sometimes in

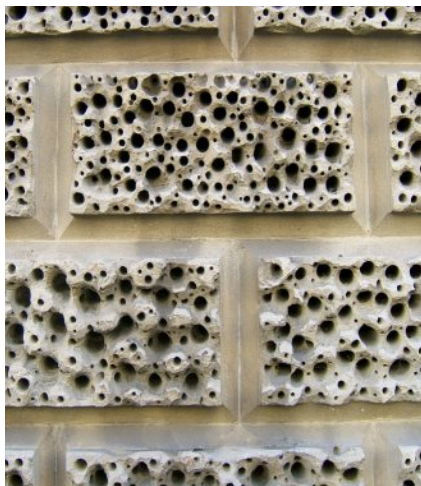
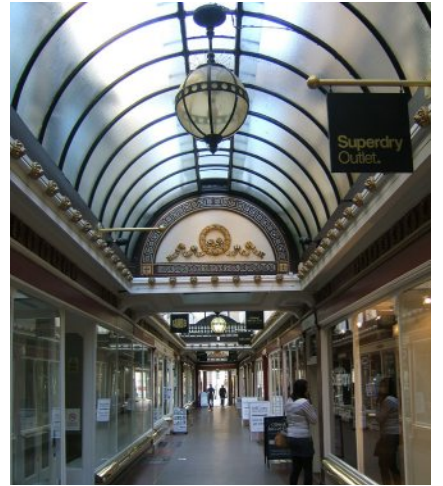
a Greek temple style with full portico and pediment. Gothic Revival architecture made its appearance from the mid-18th century with a few examples in chapels, and some Gothic interlaced glazing bars in Venetian windows (e.g. Nos. 111-113 Walcot Street).

Victorian and Edwardian (c. 1830-1914): Characterised by a proliferation of styles and revivals of previous styles, often conflicting. In Bath, architects such as G.P. Manners (later Manners & Gill), James Wilson and the City Surveyor C.E. Davis dominated. Ornament became more profuse and surfaces decorated or articulated with panels and projections. Buildings tend to exaggerated proportions or height, sometimes with steep roofs and sharply pointed gables. They may have ornate cast-iron balconettes or ridge cresting. These features are often modified in this Character Area by the weight of Bath's building tradition: Victorian buildings in the city centre are often in a heavy Classical version of the Italian palazzo style. 19th century Gothic Revival churches include St Michael, Broad Street and St John's RC Church, South Parade, both with fine spires. A few good Arts & Crafts influenced buildings may be noted, including Bayntun's, Manvers Street, the former Hayward & Wooster shop, and St Michael's Church House, the latter two in Walcot Street. All maintain the tradition of Bath stone. Glazing bars are often reduced (four panes of plate glass with glazing bars of cross-form, or each sash leaf as a single sheet of plate glass). By the later 19th century more complex patterns are used, sometimes with small panes in the upper sash leaf and plate glass below. Doors become heavier, with elaborate panelling, sculptural bronze or brass door furniture and perhaps wrought-iron grilles over glass.

Shopfronts are a significant feature of this Character Area. There is an excellent range of historic and modern shop fronts which contribute to the interest and character of the city centre. Significant historic examples include:

- Georgian: 1 Terrace Walk (c. 1750); several square-bayed shops in Queen Street (c. 1750s); 114-116 Walcot Street (a curved Neoclassical pair c. 1800); The Corridor (1825); 14 Abbey Churchyard (c. 1830).
- Victorian/ Edwardian: Jolly's, Milsom Street (1879 and later); No 12 New Bond Street (1906); No. 11 George Street (1909, a spectacular Art Nouveau design).
- Good Revivalist examples of almost all styles exist in Bath, of 1920 onwards.

More extensive stylistic descriptions and examples are found in M. Forsyth, Bath (Pevsner Guides), p. 156; and Bath City Council's Bath Shopfronts: Guidelines for Design and Conservation (1993).



10. Streets and movement

Density and degree of enclosure

Generally the density of building in the central parts of the Character Area is high, as would be expected. There is a high degree of enclosure as the buildings of the historic core are close together and three to four storeys high. In spite of the strong sense of enclosure by buildings, rural hills or the wooded slopes of Beechen Cliff are frequently a focal point of views along streets. These are created by the straight nature of the streets and the gently sloping topography.



Density appears to decrease around the river corridor, i.e. in Walcot, east of Manvers Street, around Norfolk Crescent/New King Street, and between Green Park Road and James Street West. However, in the latter area south-west of the city centre, the enclosure is also high as, despite the buildings being further apart, they are correspondingly higher.



The degree of enclosure in the historic core is established by continuous building lines of three to four storeys rising direct from the line of the footways. Some blocks are completely enclosed in this way, making the rear gardens or courts invisible from the street.

There are places of an open nature, mainly parks or urban squares (see elsewhere in this document, Open Spaces and Parks, for lists of the parks and squares/public spaces). In general these are few and the overall character is quite enclosed.

Street pattern

A deformed grid pattern is most common but there are a few long, straight streets. The walled city is discernible as a polygonal shape, very roughly circular. It is fairly intact on the north west and south (Upper Borough Walls, Sawclose, Westgate Buildings, Lower Borough Walls, New Orchard Street). From that point the eastern boundary is less clear, but the diagonal line may be traced between Old Orchard Street, North Parade Buildings and Terrace Walk. Slippery Lane off Northgate Street is a mediaeval extra-mural alley defining the line of the wall from North Gate to the river. It gave access to a ferry crossing on the Avon.



Within the walls Roman and Mediaeval gates (North, West and South) remain as street spaces and some principal Mediaeval streets remain on the same or similar alignments, including High Street, Cheap Street, Stall Street, Beau Street and Hot Bath Street. Bridewell Lane and Parsonage Lane are minor Mediaeval lanes running north from Westgate Street. An intramural fringe open space remains at Saw Close, shown as Timber Green on a map of 1715.

Broad Street and Walcot Street extend north on a Y-plan, representing Roman and Mediaeval extra-mural suburbs. Walcot Street's line is defined by the geography of the river and the rising terraced ground to its west.

North of the walled city, Milsom Street was laid out in the 1760s as a connection to the newly built residential districts to the north-west. Union Street (part of the street 1790s improvements) completes the north-south axis from the mediaeval Old Bridge to Milsom Street.



The street pattern to the south-east and south-west of the walled city is generally of long straight streets to a grid (e.g. Manvers Street), with diagonals dictated by natural boundaries such as the river (e.g. James Street West, New King Street). These were largely established in the 18th and 19th centuries. James Street West was linked to St James Parade by cutting through housing around the north end of Avon Street in the 1930s.

Public realm

Public spaces are defined as hard landscaped spaces in the public realm with organised spaces for people to gather or sit. They do not include on-street seating in the private curtilage of bars, cafes etc. Green open spaces, parks and gardens are described elsewhere in this document.

- Abbey Churchyard
- Kingston Parade
- Abbey Green
- Southgate Place
- Kingsmead Square
- Brunel Square, Dorchester Street
- Old Bond Street/Upper Borough Walls
- Terrace Walk
- Sawclose

Tarmac or concrete slab footways are found throughout the area and have a mixture of pennant, granite and concrete kerbs. Footways may be paved with stone flags, often of Pennant, though many are marred by concrete or tarmac repairs. Good quality new paving and surfacing in the public realm has been undertaken at Lower Borough Walls and the junction with Southgate Street and at the Westgate Street/Saw Close junction.

Of particular importance in Bath are the surviving historic streetscapes of natural stone setts, raised stone kerbs and flagged pavements, sometimes with stone coal-hole covers set flush with the street surface giving access to vaults below. Set in these streets may be seen stone or metal coal-hole covers with iron lifting rings, reminders of the frequent Georgian vaults beneath the streets. Examples include parts of Trim Street and Queen Street. In other areas such as Abbey Green old setts have been exposed after being covered by tarmac, or new setts laid to enhance the historic townscape.

Historic street furniture is surprisingly unusual in this Character Area. Examples of listed K6 telephone kiosks survive outside the Old Police Station at Orange Grove; at Pierrepont House in Henry Street; and a group of five outside Bath Spa Railway Station.

No listed examples of lamp standards or letter boxes have been identified in this Character Area.

At Parade Gardens, the entrance kiosk and stone balustrade with vases on the piers are of 1895, by the City Architect C.E.Davis. Iron lamp standards topping the balustrade at intervals continue southward and then east to North Parade Bridge; these were added c.1933 following the demolition of the Bath Literary and Scientific Institution in 1932.

Vitality and tranquility

The City Centre Character Area is and always has been defined largely by vitality, busy streets and bustle. The busiest part is around

the Abbey, Abbey Churchyard, Kingston Parade (to its south) and the entrances to the Pump Room and Roman Baths. Tour groups dominate, while more leisured visitors stop to take in the atmosphere. Coaches and tour buses stop at Terrace Walk; tourists crowd the route via York Street (also narrow and busy with delivery vehicles) to the Abbey/Baths complex.

Southgate Street, Stall Street and Union Street are mostly pedestrianised and are the busiest streets for shoppers, often very crowded during business hours.

Buskers, acrobats and street performers cluster here and may be seen elsewhere throughout the city centre, often performing to a very high standard and drawing large crowds which adds to the sense of vitality and cultural interest. Street stalls add to the vitality of the central area, e.g. in Union Street, Southgate Place and Kingsmead Square.

Bath's quiet ambience is nevertheless one of its attractions, and may still be experienced in the side streets e.g. Trim Street, Queen Street, Abbey Green and around the river banks. Parade Gardens and Green Park provide the largest areas of open green space in the centre, with places to sit and take in a calmer atmosphere. Green Park is used by significant numbers of city-centre workers taking a break; Parade Gardens less so because of the entry charge. Early and late in the day, and in the short winter tourist off-season the city seems to take a breath and live at a slower pace reminiscent of its past.



11. Trees, open space, parks and gardens

Trees and vegetation

Individual mature trees of note include

- Two plane trees, Kingsmead Square
- Birch trees, Orange Grove
- Plane tree, Abbey Green
- Weeping willow, forecourt of Bath College, James Street West
- Plane tree, corner of James Street West and Green Park Road
- Oak tree on private land at rear of Bladud Buildings, south end of Walcot Street
- Copper beech, Green Park/ Green Park Road
- Horse chestnuts and lime trees lining Green Park
- Lime tree east of St John's RC Church, South Parade
- Conifers in 'Pigeon Park' (St James Parade/Lower Borough Walls)



The single largest group of trees in this Character Area is at Parade Gardens; a mix of ornamental varieties such as cherries, and larger yews, limes and tall conifers. Their impact in terms of visual height is decreased by the low ground level of the park compared to the surrounding streets.

Fringes and small groups of trees exist in many places, mainly on the edges of the central district:



James Street West (around Rosewell Court flats); James Street West/New Street junction; Sainsbury's car park, Green Park Station; Midland Bridge Road; Green Park Road/river bank; Kingsmead West/ Kingsmead North; Green Park Road/Avon Street coach park; south of Avon Street car park; car park south of Bath Spa station; river bank east of Manvers Street; south side of South Parade; river bank from Pulteney Bridge north to Cleveland Bridge; Walcot Street (boundary of car park south of Corn Market); Broad Street Place (courtyard outside YMCA); outside Macaulay Building, Bath College/James Street West; outside Abbey Church House/Westgate Buildings. Southgate Street, Southgate Place and New Orchard Street have trees planted centrally in pedestrianised streets as part of the Southgate redevelopment.

Otherwise significant trees and vegetation are unusual in the central Character Area except in private gardens. It should be noted that trees were not a common feature of Bath's Georgian townscape, except in isolated cases such as the rows of trees planted at Orange Grove in the early 18th century. For example, the trees in Queen Square and The Circus were not part of the original concept.

Open space and parks



Public parks and gardens are a significant element of Bath's character and in the 18th century were an important setting for the formalised round of social activities defined by Beau Nash. Key parks and gardens today are largely of post-Georgian origin:

- Parade Gardens
- Orange Grove
- Lower Borough Walls (unofficially called Pigeon Park)
- Green Park
- Norfolk Crescent lawn
- Walcot Gate

Semi-public green spaces:

Walcot Cemetery, Walcot Gate; St Swithin's Churchyard, Walcot Street/Roman Road; lawn north of Theatre Royal, Beauford Square.

Private gardens

Private gardens in the Character Area provide a welcome splash of colour and green margin e.g. between the Hilton Hotel and Walcot Street; Chandos House (Hetling Court); St John's Hospital, Westgate Buildings; Crescent Gardens. There are relatively few private gardens in the Character Area visible from the street.

Rear gardens provide occasional areas of greenery visible from the public realm e.g. Orange Grove/Terrace Walk visible from Kingston Buildings; New King Street (south side) from James Street West; rear of the Rheumatic Diseases Hospital from Parsonage Lane; rear of Pierrepont Street from Henry Street.

Over-development of private gardens can detract from the setting of the Character Area and of listed and unlisted buildings. They provide important points of green undeveloped space in the urban landscape and need to be preserved.



12. Night time character

The night-time character in the city centre varies widely. Cafés and restaurants are heavily concentrated across the whole city centre Character Area and it is not possible to identify a focal point for eateries, due to the number of visitors needing food and drinks. There are relatively few late-night restaurants or cafés. Pavement cafés also contribute a buzz of life during the evening.

Bars, pubs, clubs and drinking behaviour:

There is no single focus or 'strip' of drinking establishments in Bath as there is in some other cities. Clusters of bars, pubs and clubs can be identified as follows. This grouping has been done using online map references. Other groupings may be appropriate.

a. George Street to Upper Borough Walls: George Street, Milsom Street, Green Street, John Street, Queen Street, Barton Street, Upper Borough Walls

b. Walcot: Walcot Street, Beehive Yard, Broad Street

c. High Street: Grand Parade, Orange Grove, High Street, Northumberland Place

d. Terrace Walk: Terrace Walk, North Parade, Pierrepoint Street, North Parade Passage, Abbey Green

e. James Street West: St James Parade, Lower Borough Walls, Westgate Buildings, Westgate Street, Sawclose, Kingsmead Square, James Street West, Green Park Station, Monmouth Place

f. Railway Station: Manvers Street, Dorchester Street/Brunel Square, Southgate Precinct.

The Theatre Royal and Komedia create an extra focus of activity around Sawclose.

As a result, all the areas mentioned above will have some late-night life, but the general character is of dispersed activity and enjoyment. A contributing factor may be that Bath's large student population is at out-of-town campuses (the University of Bath and Bath Spa University). Although many students enjoy Bath's night life, there is no single student focus in the central area.

There are few bars, pubs and clubs around the central axis of Union Street/Stall Street/Southgate Street, nor in the area around Avon Street, Corn Street and Green Park Road. Apart from one or two pubs around Monmouth Place, the area west of Green Park Road is quiet and residential. Once the shops are shut and working traffic disperses, these areas often appear devoid of life with locked but lit shops and shuttered office premises. There are few pedestrians until the brief flurry of people seeking public transport or leaving the city centre on foot after a night out.

Vehicular traffic at night is significantly less than during the day. Buses and taxis continue to use the central streets, with extra activity around the bus and train station on Dorchester Street, and at stopping points such as Westgate Buildings. Through-traffic remains

significant on roads forming part of the circuit around the city centre, e.g. Upper Bristol Road, Charlotte Street, George Street, Manvers Street, Dorchester Street and Green Park Road.

Levels of night-time lighting are of course higher in this Character Area than elsewhere in the city. This derives not only from street lights but from traffic, brightly-lit shop windows, advertising signs and from commercial and office buildings which remain illuminated at night.

Maintaining a level of illumination that is lower than the general standard of other cities may be a desirable factor in retaining Bath's historic environment. The exception to this may be buildings of special interest or significance where spotlights or floodlights are used.

13. Issues affecting the Character Area

What are the assets of the Character Area?

- Bath is a World Heritage Site: the combination of fine Georgian architecture, a homogenous planned 18th century townscape with its attendant cultural history as Britain's pre-eminent and most fashionable spa, the hot springs and one of the best preserved Roman Baths in Europe make Bath an attraction of world-wide significance.
- The special architectural and cultural significance of the Roman and Georgian city is enhanced by the existence alongside of survivals from other important periods in the city's history. Examples include a few structures from the 16th and 17th centuries, and a great many from the Victorian and Edwardian eras when Bath enjoyed significant industrial and commercial growth.
- The geology of the area which is responsible for the fine honey-coloured oolitic limestone of which Bath is built, and for the hot springs so intimately associated with its history.
- The River Avon is a major asset to Bath. It is responsible for the landform of the city centre amid its containment in a deep curving bow with water on three sides of the city. It has been a major transport route for people and industrial products, a source of power, and is now a significant resource for leisure and tourism.
- The setting of the city in a curve of the River Avon and surrounded by hills on three sides is a major factor in its beauty and was cited as an attribute of Outstanding Universal Value to the World Heritage Site.
- The constant presence of Bath's green setting and its surrounding hilly landscape are established even in the city centre by the views outwards. These views may be channelled along narrow streets and alleys, and occasionally broader views are revealed. The changing ground-levels of the city centre add to the dynamism of these views which are constantly revealed in new ways from various points.
- Bath is a city to be experienced on foot. The sequences of spaces range from enclosed alleys and lanes to quiet side streets, informal and grand formally planned open spaces. All are enhanced by occasional green spaces, ranging from formally planned parks and public gardens to private gardens and isolated trees glimpsed between buildings.
- The survival of Bath Abbey as a fine late Perpendicular church which was at times the seat of the Bishops of Bath and Wells and continues to provide a striking architectural focal point. The Abbey continues to take an active religious and social role in the life of the city.
- Bath remains a living city with a strong local identity and resident population.
- Bath has a wide variety of land uses resulting in a flexible and diversified economy and built environment.
- The building stock of historic houses offers versatility and adaptability to a broad range of uses.

- Partial survival of the historic mediaeval street layout (based partly on Roman lines) and narrow burgage plots, which remain evident in the modern city.
- Bath has a clearly legible hierarchy of streets and urban spaces centred upon the Abbey and Pump Room/ Roman Baths complex on the north-south axis running from Milsom Street to Southgate.
- Bath has one of the highest concentrations in the UK of buildings listed at Grade I and Grade II*. These heritage assets are enhanced by large numbers of associated unlisted buildings of merit.
- The built environment exhibits a high degree of harmony achieved through the planned and consistent use of materials and architectural detailing. Bath's harmony is established particularly through the use of natural materials, chiefly Bath stone, Welsh slate, clay tiles, timber and lead work, and flagged or setted streets of Pennant Sandstone. These materials are enhanced by traditional finishes such as painted joinery and ironwork. Architectural details include timber panelled doors, sash windows and wrought-iron railings. The characteristic Bath house frontage is of three or four storeys with regular window openings, door openings with classical architectural frames, an open light-well to a basement accessed by steps and with vaults beneath the street. The traditional roofscape of mansards, attic dormers and broad chimney stacks and pots form an additional element of Bath's uniformity.
- The former Great Western railway line (by Isambard Kingdom Brunel, completed 1840-1) and its associated structures are of outstanding significance as a group. Bath Spa Station, the nearby Brunel vaults, the Skew Bridge and St James's Bridge and the viaduct to the west of the station are key monuments in the south of the Character Area. They add greatly to the attractiveness and historic significance of a gateway to the World Heritage Site.
- Bath is fortunate to have many high-quality historic shop fronts of the 18th, 19th and early 20th century, as well as some fine modern additions which maintain and enhance this tradition. They underscore the city's history as a centre of Georgian and later conspicuous consumption, with smart shops serving aristocratic and wealthy visitors to the spa from the early 18th century or before.
- The strength of Bath's Georgian identity led to an unusually thorough programme of rebuilding in replica and repair of damaged buildings during the 1950s and later.
- Concerted planning policy since the 1980s has resulted in improvements in the public realm and in the cleaning, repair and conservation programme of Bath's historic fabric.

What are the weaknesses of the Character Area?

- Flood risk: the dominant sources of flood risk in Bath are rivers and sewers, although there is some risk from surface water, artificial sources and groundwater. In this Character Area, the flood risk area includes the river corridor south of Pulteney Bridge, and Parade Gardens.
- The density of historic fabric creates issues for traffic management, with very limited opportunities for changes to traffic flow without disrupting elements of the historic core of the city. These issues are exacerbated by the river which surrounds the city centre on three sides and focuses traffic into bottlenecks at the bridges. Hence Bath's traffic system is notoriously con-

gested and slow at peak times.

- Traffic levels already have significant impact on the built environment and enjoyment of parts of the Character Area, through airborne pollution, noise and vibration.
- Building heights have in places exceeded traditional limits of Bath's historic core. This disrupts the hierarchy of public and private buildings that is so important to Bath's status. The Hilton Hotel, Walcot Street rises above the roofline of Pulteney Bridge viewed from the south. Otherwise the most significant tall buildings are clustered around James Street West: Rosewell Court, the former Telephone Exchange, Monmouth Street and Bath College.
- In some areas there is a notable concentration of poor quality building changes, extensions, replacement materials and detailing in historic buildings, particularly to unlisted buildings of townscape value. The cumulative effect is a significant loss of architectural features and fabric, eroding the area's visual character.
- The history of heavy wartime bombing and post-war development policies has stripped Bath of almost all its historic fabric eventually in the Southgate area and south of Kingsmead to the river. This has led in turn to unattractive and inappropriate post-war redevelopment which erodes the city's special character and significance.
- Poor quality, inappropriate and intrusive advertising signs in some places detract from the quality of the Character Area.
- There is a lack of co-ordination of the design of street furniture and its placement within the public realm, that results in a cluttered appearance in some parts of the Character Area.
- Poor quality paving detracts from the character of some parts of the area.
- There are some poor shop fronts which detract from the historic buildings in which they are located and from the harmony of the Character Area. Large areas of brightly lit plate glass, poorly positioned or over-large plastic fascia signs, stick-on window advertising are characteristic of this trend. There is a particular concentration of these in Westgate Street although other areas have similar shopfronts.
- Shop windows in empty premises are frequently dressed with all-over advertising images attached inside the glass. These images tend to be brightly coloured and lit and are often very large, negatively affecting the historic streetscape.

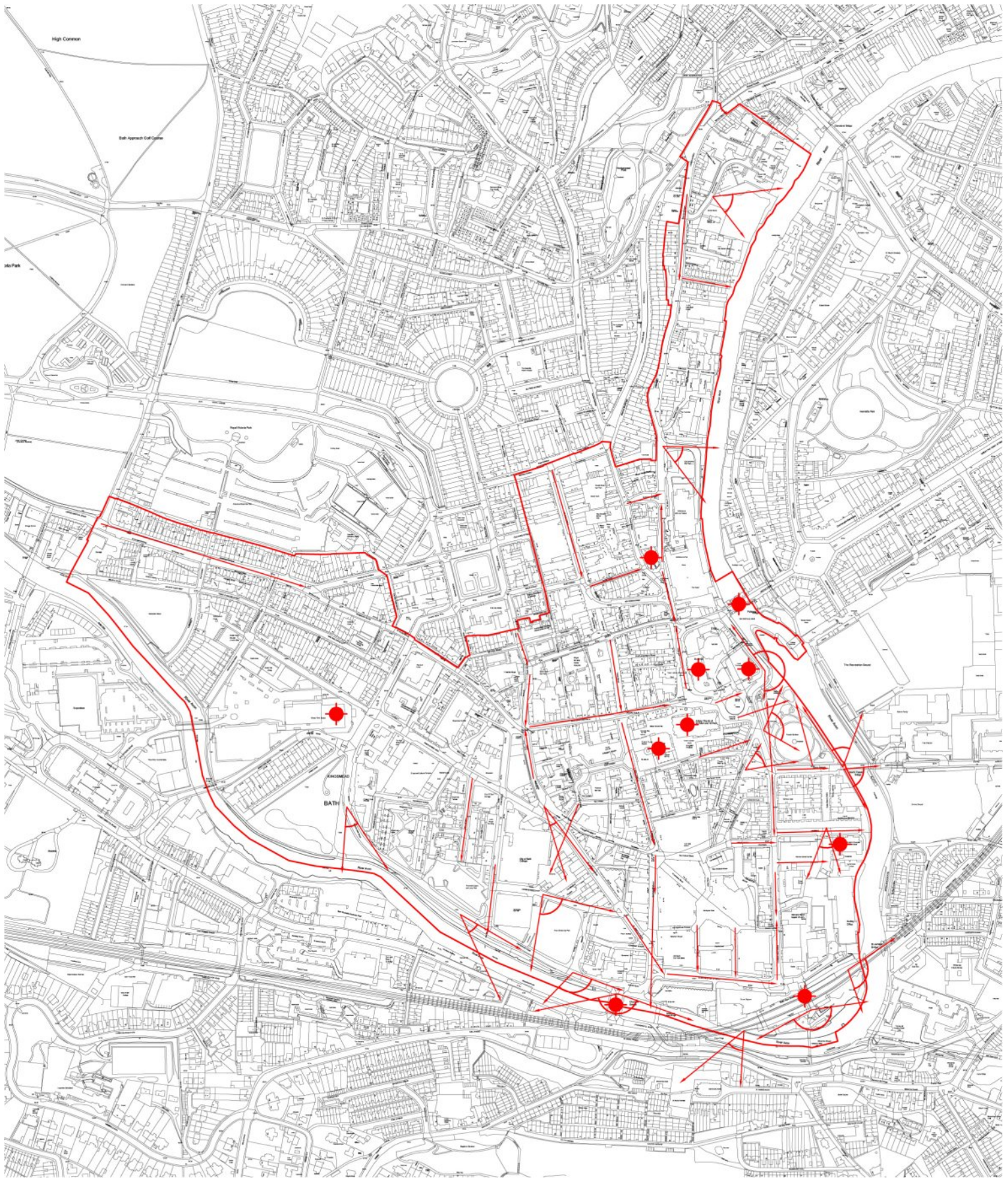
What opportunities exist to improve the area?


- Better management of visitors in the busiest areas around the Abbey, Roman Bath and York Street where tour buses stop. Improvements to traffic and pedestrian management in York Street would significantly improve public safety and the visitor's experience of approaching the important Abbey/ Pump Room complex.
- Traffic management to reduce congestion and other adverse impacts of traffic in the Dorchester Street area.
- Improvement and rationalising of signage and street furniture. Could lead to a less cluttered appearance, improved settings for important heritage assets and fewer physical barriers to pedestrian movement.

- Impact assessments of proposed developments should include consideration of views into the Character Area from the sensitive Bath skyline and on views outward from the Character Area.
- Identification and recognition of undesignated heritage assets of architectural and historic interest.

What factors might be seen as threats?

- The indiscriminate use of poor quality Neo-Georgian pastiche as a 'safe option' for developers working in Bath does not enhance the nearby historic fabric. The application of paste-on Georgian 'features' without understanding Georgian compositional rules and the application of the proportional system known as the golden mean creates a sense of visual illiteracy and incoherence.
- Traffic levels in this area may lead to erosion of the historic fabric with pollutants likely to cause surface damage particularly to Bath stone.
- Unsympathetic alterations to unlisted buildings and inappropriate advertisements are a threat to the character of the Conservation Area as a whole and specifically to the City Centre Character Area.
- Building height of new development exceeding the traditional limits of Bath's historic core and disrupting the hierarchy of public and private buildings.
- Gentrification may encourage a tendency to add formal Georgian architectural treatments and features to conversions of mews buildings or other relatively low-status buildings; such features are historically inappropriate to such building types and erode their specific meanings and visual qualities.
- The increasing prevalence of uPVC glazing and doors erodes the character of pre-1950 unlisted buildings. The visually heavy white plastic frames are inappropriate against the local palette of Bath stone, Pennant rubble and brick walls.
- The impact of the Great Western Railway line electrification on the appearance of the line and its historic structures.
- In general the unchecked increase of any of the weaknesses listed above may be seen as a future threat. The tension between the need to conserve a historic built environment of world importance and the commercial pressures of such high visitor numbers engenders a tendency for property owners to push the boundaries in terms both of permanent structural changes and the more ephemeral issues of how business premises are presented, advertised and lit etc.
- Historic vaults exist beneath many buildings, and the streets are often raised on similar vaults which provided storage for the adjacent houses. Utilities often run in ducts through vaults, or between the vault and street surface. New building development and works to the streets (e.g new street furniture and lighting) must consider the integrity of these historic vaults to avoid loss or harm. Any reused must consider and seek to retain their special character.

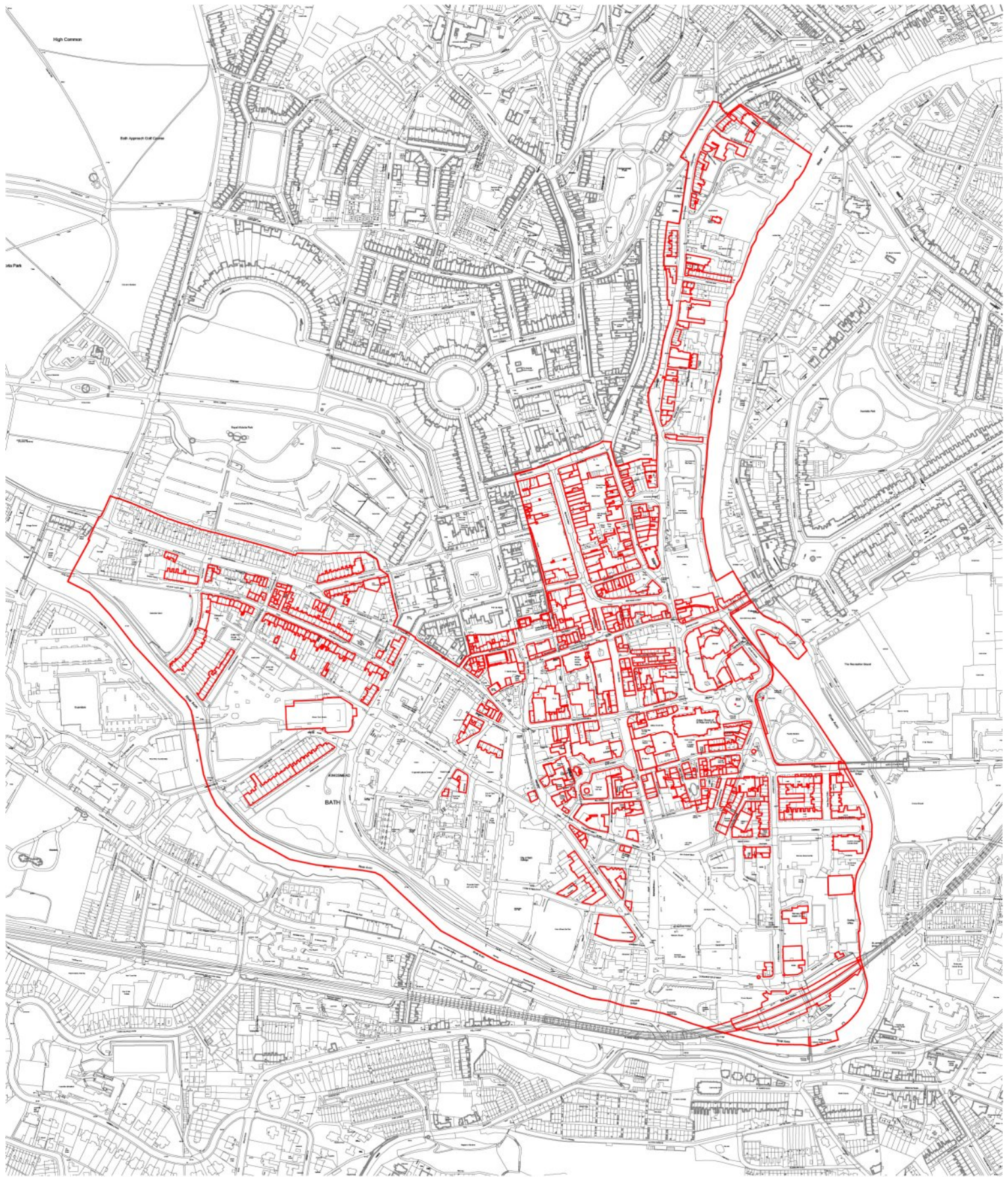


Key:  : Landmarks

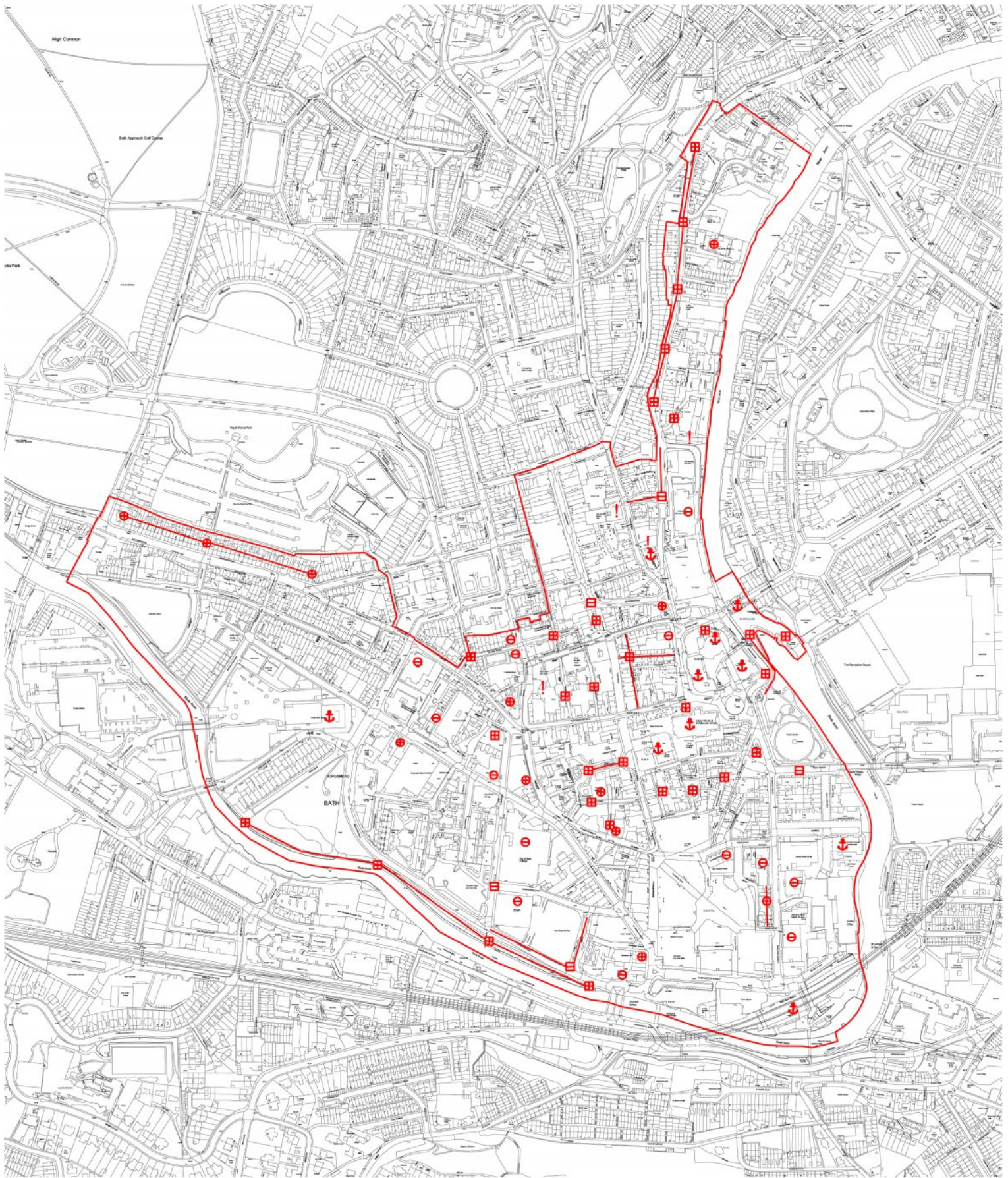
 : View

 : Panoramic view








Landmarks and views



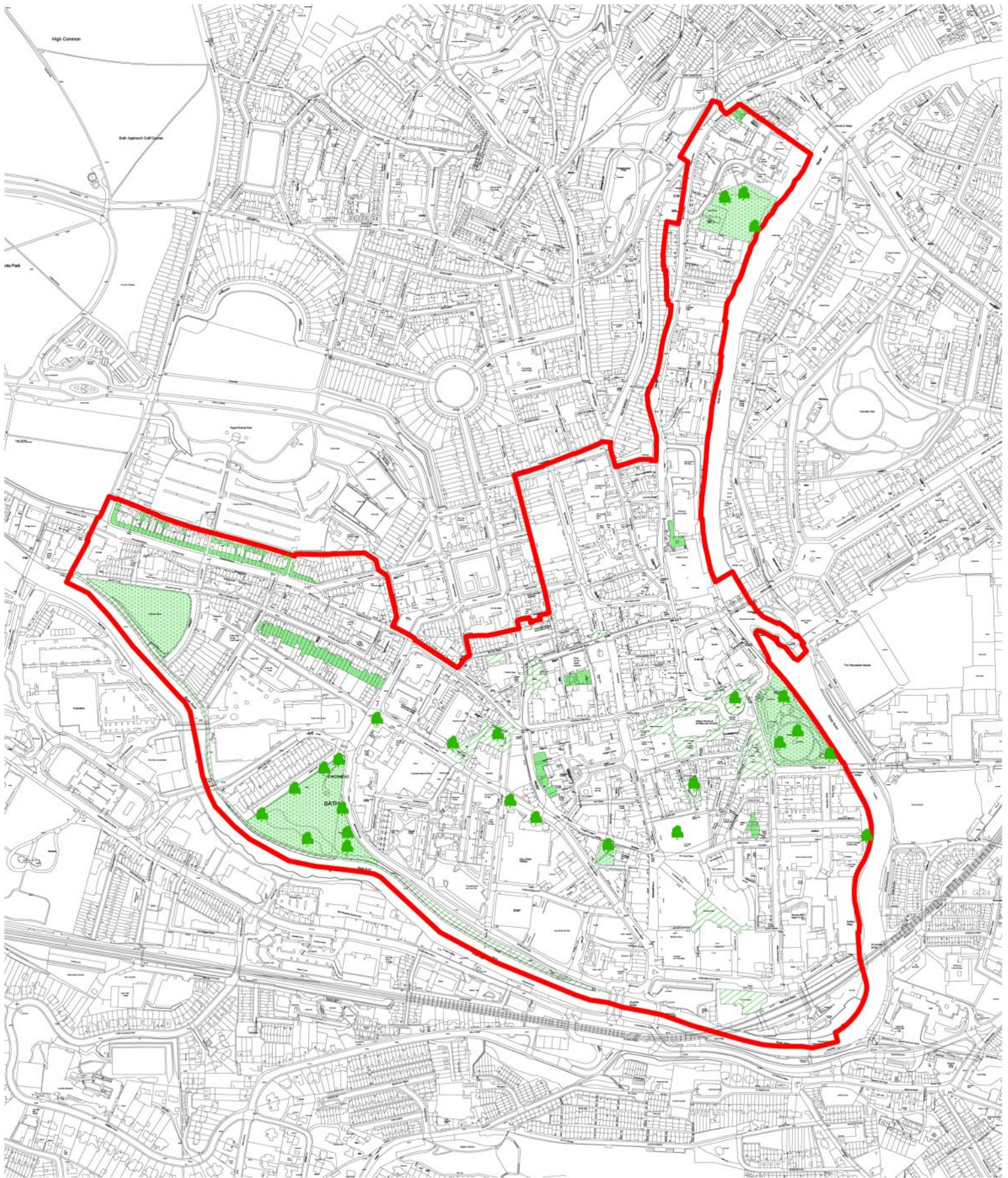
Listed buildings






Key:

- | | | | |
|---|------------------------------|---|--------------------|
|  | : Unlisted building of merit |  | : Building at risk |
|  | : Negative building |  | : Anchor building |
|  | : Positive townscape feature |  | : group/included |
|  | : Negative townscape feature | | |

Townscape features



Key:

-  : Open space
-  : Parks
-  : Private/Semi-private gardens (where significant)

Trees, open space,
parks and gardens

Annexe 2 - Context

A conservation area is designated under the provisions of Section 69 of the Planning (Listed Buildings and conservation areas) Act 1990 and is defined as 'an area of special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance'. The quality and interest of the area as a whole, rather than individual buildings, is the main consideration when designating such areas.

Section 71 of the Act requires the local planning authority to periodically formulate and publish proposals for the preservation and enhancement of conservation areas within the district. Section 72 requires that in considering applications for development in a conservation area, attention shall be paid to the desirability of conserving or enhancing the character of that area.

Conservation area appraisals are considered by Historic England to be vital to the conservation of these special areas.

More detailed policies are to be found in the Bath and North East Somerset Core Strategy and draft Placemaking Plan.

Annexe 3 - References

P. Davenport, The Fosse Way and Other Roman Roads around Bath: Excavation and Interpretation since 1997, Somerset Archaeology and Natural History Society Journal, 2007, 127-138.

See Bath City Council, Bath Shopfronts; Guidelines for Design and Conservation, 1993.

For a good detailed account of the raids see Niall Rothnie, The Bombing of Bath, 1983.

From B&NES, Archaeology in the City of Bath: Supplementary Planning Guidance; http://www.bathnes.gov.uk/sites/default/files/website_spg_bath.pdf

See B&NES, Building Heights Strategy, Part 2: The Bath Context. <http://www.bathnes.gov.uk/sites/default/files/sitedocuments/Planning-and-Building-Control/Planning-Policy/Evidence-Base/Urban-Design-Landscape-and-Heritage/Bath-BuildingHeightsStrategyPart2TheBathContext-lowres.pdf>

RMG Clarity (2012) Voicebox 21 Main Results Weighted by Gender, Employment, Tenure and Excluding Non-Responses, Bath and North East Somerset Council. Note that this survey covered the whole of B&NES, not just Bath.

<http://www.bathnes.gov.uk/sites/default/files/sitedocuments/Planning-and-Building-Control/Planning-Policy/Evidence-Base/Urban-Design-Landscape-and-Heritage/BathBuildingHeightsStrategyPart2TheBathContext-lowres.pdf>

