

scheme proposed by Prince Charles' advisors Dan Cruickshank and Leon Krier.

The Simpson scheme was also a competition winner. In this case the sponsor of the competition was a newspaper, *The Evening Standard*. Simpson tried to combine 'functional' requirements in a complex consisting of an underground shopping mall and office buildings with classical façades. It was part of the Classical tradition in English architecture. His design went through several changes. A joint John Simpson/Terry Farrell scheme proposed in conjunction with a number of renowned classical architects (e.g. Allan Greenberg, Hammond, Beeby and Babka, and Quinlan Terry) was submitted unsuccessfully for planning approval. The recession of 1993 appears to have killed the possibility of implementing it. While it initially received Prince Charles' approval, the scheme was widely dismissed by critics as a 'pastiche'. While the proposed implementation process is unclear, it was presented as a single comprehensive product (Figure 8.38).

In 1995, MEC bought out its partners and appointed William Whitfield as master planner for the site. His scheme was adopted in 1996; demolition of the Holford project proceeded over the next 3 years and the new project was completed in October 2003. The scheme is an all-of-a-piece urban design and Neo-Traditional in character. The master plan strove to achieve a visual integration with the architecture of St Paul's by picking up on the stone and brick of Christopher Wren's design for the Chapter House of the Cathedral that now forms part of the scheme. Today the precinct contains 1 million square feet (110,000 square metres) of offices and shops (but no housing) in a number of independent buildings.

The London Stock Exchange, Goldman Sachs International and CB Richard Ellis are major tenants. The site plan consists of a large central square and pedestrian ways that link it to St Paul's, to the underground station and to Newgate Street. In the centre of the square is a 23 metre-high column topped by a gold-leafed copper finial that is floodlit at night. A statue of a man driving sheep – the area was once a livestock market – stands at one entrance to the square (Figure 8.39).

Five different architects designed the buildings following specific guidelines that have ensured a unified yet diverse design. The firms involved were MacCormac, Jamieson Prichard (Warwick Court), Eric Parry Architects/Sheppard Robson (10 Paternoster Square), Allies & Morrison (St Martin's Court), and Whitfield Partners with Sidell Gibson and Sheppard Robson (the buildings along St Paul's Churchyard). The results have been both praised and criticized. The site design has been praised for its plaza and links to its surroundings but the architecture has been criticized as banal (Glancey, 2003). The fundamental controversy remains. Is it better for a new complex to reflect its surroundings or be in contrast with them when it is adjacent to a major, psychologically important building such as St Paul's? Many people now think that the position of contrast taken by Holford was the correct position. It is a pity that his design was so bleak and an eyesore to so many.

Major references

- Buchanan, Peter (1989). Paternoster pressure. *Architectural Review* 185 (1107): 76–80.
- Freiman, Ziva (1990). Controversy: Paternoster Square. *Progressive Architecture* 71 (3): 115–16.