

Barbican

Listed Building Management Guidelines

City of London Corporation Supplementary Planning Document

Volume I – Introduction

Updated edition 2011

(Originally published 24 May 2005)

Introduction

These are the first two volumes of the Barbican Listed Building Management Guidelines. Volume I covers the Estate as a whole. Volume II relates to the Residential Buildings of the Estate. Originally adopted in 2005, they have now been comprehensively reviewed, updated in the light of five years of operation on the estate and published as a Supplementary Planning Document.

Part of the original project brief included the establishment of a Working Party to offer guidance and advice on behalf of key interested parties. The group met regularly and included five residents, four of whom were members of the Barbican Estate Residents Consultation Committee and one Chairman of the Barbican Association as well as representatives from English Heritage, the Twentieth Century Society, the Department of Community Services and the Department of Planning and Transportation. The Working Party, chaired by Alderman Hall, was vital to the development of the project, offering feedback on drafts of the Guidelines and discussing wider issues associated with the pressure for change on the estate.

The Working Party was re-constituted for the purposes of carrying out the 2012 review, and has included several of the original members.

Volume I was the work of the City of London Corporation's Department of Planning and Transportation. Volume II was produced by Avanti Architects Ltd, 361-373 City Road, London, EC1V 1AS. Avanti Architects have also been

engaged to assist in the production of the updated edition of 2012.

The first edition of the guidelines was approved by the Barbican Estate Residents Consultation Committee, Barbican Residential Committee and adopted by Planning and Transportation Committee as Supplementary Planning Guidance in May 2005. Further volumes for the Arts Centre, Schools and other buildings and Landscaping are proposed, subject to funding. It should be noted however that Volume I of this document applies to all parts of the estate and that any works being planned or undertaken on the Arts Centre, Schools and other buildings or Landscaping are subject to the provisions of these Guidelines.

CONTENTS

Plate 1 Map of the Barbican Estate and extent of listing	5
List description issued by the Department of Culture, Media and Sport	7
Registered Parks and Gardens Description issued by English Heritage	14
Appendix A: List of principal contacts	17
1. Listed Building Management Guidelines: background and policy	18
2. The Barbican Estate: best practice	21
3. Aims and objectives of the Barbican Listed Building Management Guidelines	22
4. History of the Barbican Estate	23
<i>Planning policy in the post-war era</i>	23
<i>Chamberlin, Powell and Bon</i>	24
<i>The Barbican Estate</i>	25
5. 'Special architectural and historic interest' of Barbican Estate as a whole	30
6. Legislation, 'listing' and listed building control	33
<i>Listed Building Consent</i>	34
<i>Listed building policy</i>	35
<i>Breaches of planning controls and enforcement</i>	36
7. The role of English Heritage	38
8. The role of the City of London Corporation as Local Planning Authority	39
9. The role of the City of London Corporation as freeholder	40
<i>Landlord's consent</i>	41
10. How to apply for Listed Building Consent	43
11. How to apply for planning permission	45
12. Procedure for review of the Management Guidelines	46

Barbican

Listed Building Management Guidelines

Volume I: Introduction

Plate 1

Map of the Barbican Estate, extent of listing
and other Heritage Assets

Barbican

Listed Building Management Guidelines

Volume I: Introduction

List description issued by the Department of Culture, Media and Sport
Registered Parks and Gardens Description

Barbican

Grade II

Listed – 5 Sep 2001

Estate of flats, maisonettes and terraced houses, hostel, girls' school, school of music and drama, and arts centre (with concert hall, theatre, studio theatre, cinemas, library, art gallery, conservatory, restaurants and offices), with underground car parking, pedestrian walks and canal. Designed 1955-59, arts centre element redesigned 1964-8; built with modifications in 1962-82 to the designs of Chamberlin, Powell and Bon (subsequently Chamberlin, Powell and Bon (Barbican)) for the Corporation of the City of London; engineers, Ove Arup and Partners.

Poured in situ reinforced concrete with exposed surfaces largely pick hammered and with smaller areas bush hammered, exposing Pen Lee granite aggregate, with glazed engineering brick cladding to City of London School for Girls, the Guildhall School of Music and Drama, Wallside, the Postern and plinths to lakeside blocks and water features. Flat asphalted roofs, paved with concrete tiles in keeping with the wall finishes. The main blocks are supported by concrete columns forming an extension to the bored piles sunk up to 60ft deep. The tower blocks' main structure is formed by a central lift shaft and stairwells with a peripheral framework of beams and split piers rising from exposed columns; the structure of the terrace blocks is based in concrete cross-walls supported on columns with floor slabs spanning between the cross-walls and the balcony edge beams. Podium and the tower blocks have thick upswept concrete balustrades developed by Ove Arup and Partners in consultation with the architects in 1961.

Housing built 1964-75. 35-acre rectangular site developed with seven-storey blocks set on raised pedestrian podium with mews housing, basement storage and car parking below, for 2,500 cars, and with three triangular towers of 44, 44 and 43 storeys rising above. Most flats are served directly from lifts, but some blocks comprise flats or maisonettes set on a scissor plan around spinal corridor. Generally, there are similarities between the long east-west running terraces, and between the shorter north-south terraces, and this is true to a lesser extent also in North Barbican (Blocks XIV-XVII). Blocks IX and XIII and the mews blocks are distinctive, and there are many variations to the layouts of the individual units. Blocks are described in terms of their number of storeys above podium level, which for North Barbican (blocks XIV and upwards) is a half-storey higher than that for the rest of the development. The different levels meet in the arts centre.

The terraces of flats are mainly set in pairs off top-lit stairwells and lift towers. All have a balcony, reached via sliding aluminium windows in thick varnished timber surrounds. These have concrete pavements, and some retain planting boxes. The interiors of the flats have cupboards by the front door containing letter boxes and metre boxes, and some retain kitchen cupboards, tiled bathrooms and a Garchey waste disposal system. The seventh-floor flats have high ceilings into distinctive round-arched roof spaces. Flats in the towers are larger, and with penthouse units that are larger still. The mews houses are designed to a simple yet high standard; these have not been inspected internally.

Blocks I, II and 111: Triangular plan with upswept balconies running round, jagged stepped tops containing penthouses, of up to three storeys with roof gardens. Below penthouse level there are three large flats per floor, the living rooms in the prows, served by a central triangular well with a lift on each side, which can be ordered from a common central control panel. Sliding timber windows, metal and glass balustrades, the steel

uprights painted. Double-height glazed entrances, Lauderdale House also incorporating two ground-floor shops.

Block IV: Nos. 1-178 Defoe House. Seven storeys above podium with two storeys under. Twelve broad bays between giant concrete columns supporting cross beams, the ends of the beams on other floors exposed to form large bays. Each of these are subdivided into three room spans, forming a pattern for the flats along the facades of two and one units width between glazed firescreens. The podium is open, but with glazed entrances to the flats in each of the twelve bays. Sliding varnished timber windows set behind paved balconies, with metal and glass balustrades and many with concrete window boxes, painted undersides of roof. 24 rooftop penthouses, with double height fully-glazed ends under rounded tops, given a distinctive white finish. The one-two pattern of the flats is explained by their being 'L'-shaped and having a double aspect, each pair wrapped around a central fully glazed lightwell containing staircase and lift.

Block IVB: Nos. 1-8 Lambert Jones Mews. Two storey houses of glazed engineering brick set forward of and below the level of the podium, reached via their own roadway, with granite setts continued as low walls to the fronts of the houses. Each house has a garage to the right of the front door. Doors and windows of timber under concrete lintels. First floor with corner windows and glazed doors under deep concrete lintels giving on to central stairs leading to roof. Paved near-flat roof, brick parapets with 1990s metal tops, behind which are slabbed roof gardens and projecting ventilated service or stores turrets. Interiors not inspected.

Block V: 101-114, 201-214, 301-314, 401-414, 501-514, 601-614, 701-704 Gilbert House, with attached public house. Seven wide bays, each three windows wide, with narrower bays at end, supported on twelve giant double pairs of concrete columns which descend into the lake. There is no podium, but a bridge (Gilbert Bridge) over the lake. Sliding varnished timber windows set behind paved balconies, with metal and glass balustrades and some with concrete window boxes (more removed here than elsewhere), painted undersides of roof. Rooftop penthouses, with double height fully-glazed ends under rounded tops, given a distinctive white finish. Each flat is a structural bay wide, reached via lifts and stairs at each end. Under the bridge at the southern end is a public house, Crowders. A plaque commemorates the foundation of the Lady Eleanor Holles School on this site in 1711 (installed 1984) and at the northern end is the foundation stone of the Arts Centre, unveiled by HRH Queen Elizabeth and the Duke of Edinburgh on 20 November 1972, on the occasion of their Silver Wedding Anniversary.

Block VI: 1-114 Speed House. Seven storeys above podium with two storeys under. Seven broad bays between concrete columns supporting cross beams, the ends of the beams on other floors exposed to form large bays. Each of these are subdivided into three room spans, forming a pattern for the flats along the facades of two and one units width between glazed firescreens. A narrower eighth bay set at right angles. The podium is open, but with glazed entrances to the flats in each of the eight bays. Sliding varnished timber windows set behind paved balconies, with metal and glass balustrades and many with concrete window boxes, painted undersides of roof. 24 rooftop penthouses, with double height fully-glazed ends under rounded tops, given a distinctive white finish. The one-two pattern of the flats is explained by their being 'L'-shaped and having a double aspect, each pair wrapped around a central fully glazed lightwell containing staircase and lift. Two-storey maisonettes set around similar staircases and lifts on the levels below the podium, with car ports and bedrooms on the lower level.

Block VII: 101-124, 201-204, 301-344, 401-404, 501-544, 601-604, 701-724 Willoughby House. Flats and two-storey maisonettes. Seven storeys. Seventeen main bays, with eight wide bays and shorter end units set symmetrically either side of a central lift and stairwell, with escape doors on to the west-facing balcony, and with further lifts and stairs at either end. Each bay is made up of two units, each three varnished timber windows wide, with the right-hand window sliding opening on to balcony. Metal and glass balustrades, many with concrete planting boxes, painted undersides of balcony roof. Rooftop penthouses, with double height fully-glazed ends under rounded tops, given a white finish.

Block VII B: 1-26 Brandon Mews, including water chute into the lake. Low mews block clad in glazed engineering brick set forward of Willoughby House by the east end of the lake. Two-storey mews houses, with internal bathrooms and staircases served by angled rooflights, covered over in the 1980s by round-arched brown perspex glazing. Houses accessed in groups of four or five via walkways off the public podium; a further walkway extends out into the lake, via staircase to a podium in the lake containing planting and a water chute which recycles and aerates the water in the lake.

Block VIII: 1-192 Andrewes House. Seven storeys above podium with two storeys under. Eleven broad bays between giant concrete columns supporting cross beams, the ends of the beams on other floors exposed to form a rhythm of large bays. Each of these are subdivided into three room spans, forming a pattern for the flats along the facades of two and one units width between glazed firescreens. The podium is open, but with glazed entrances to the flats in each of the eleven bays. Sliding varnished timber windows set behind paved balconies (renewed 1999-2000), with metal and glass balustrades and many with concrete window boxes; painted undersides of roof. 22 rooftop penthouses, with double height fully-glazed ends under rounded tops, given a distinctive white finish. The one-two pattern of the flats is explained by their being 'L'-shaped and having a double aspect, each pair wrapped around a central glazed lightwell (glazing renewed with thicker sections and roof partly infilled in 1999- 2000) containing staircase and lift. Two-storey mews houses clad in glazed engineering brick set under podium, with south-facing patios incorporating ventilation holes to car park below.

Block IX: 1-10 The Postern. Four-storey houses over basement, all clad in glazed engineering brick, and with flat two-step roofs with higher service duct. The houses can be entered at third storey and from street level two storeys below, where there are garages also. Lowest openings with inverted round-arched form. Long, narrow plans to living and bedrooms on lower floors, kitchen and dining rooms at podium level, with bedroom and roof garden over, all linked via internal dog-leg stairs with open treads. The podium is finished with round-arcaded pattern to mullions supporting balustrade on the open east side.

Block XIII: 1-16 Wallside. Houses, including two units for doctor, dentist, or similar professional chambers. Glazed engineering brick cladding, with two-step flat roofs incorporating roof garden, and higher ventilation flue. Four storeys, set on, above and below the podium. Houses set in pairs save at either end, and entered at podium level, with square brick clad piers supporting floor above the podium. Bedrooms mainly on lower floors, reached via open tread dog-leg stair, but with some variations in the internal planning that makes it distinctive from the more regular adjoining Postern.

Block X: 101-114, 201-214, 301-314, 401-414, 501-514, 601-614, 701-704 Mountjoy House. Seven storeys. Five wide bays, each three windows wide, with narrower bays at end, supported on giant double pairs of concrete columns which descend to the level of the lake. There is a series of narrow walkways. The block is entered via lifts and stairs at either end, with flats set either east or west of these internal stairwell lobbies. Each flat is a structural bay wide, save for the penthouse flats. Sliding varnished timber windows set behind paved balconies, with metal and glass balustrades and some with concrete window boxes, painted undersides of roof. Rooftop penthouses, with double height rooms lit by fully-glazed ends under rounded tops, given a white finish.

Block XI: 1-155 Thomas More House. Seven storeys above podium with two storeys under. Eleven and a half bays between concrete columns supporting cross beams, the ends of the beams on other floors exposed to form a rhythm of large bays. Each of these are subdivided into three room spans, forming a pattern for the flats along the facades of two and one units width between glazed firescreens. The podium is open, but with

glazed entrances to the flats in nine bays. Sliding varnished timber windows set behind paved balconies, with metal and glass balustrades and many with concrete window boxes. Painted undersides of roof. 24 rooftop penthouses, with double height fully-glazed ends under rounded tops, given a white finish. The one-two pattern of the flats is explained by their being 'L'-shaped and having a double aspect, each pair wrapped around a central fully glazed lightwell containing staircase and lift. At the eastern end Thomas More House abuts Mountjoy House, and has underneath it the sports hall range of the City of London School for Girls.

Block XII: 101-112, 201-212, 301-312, 401-412, 501-512, 601-612, 701-703 Seddon House. Seven storeys. Six wide bays, each three windows wide, with narrower bays at end, supported on giant double pairs of concrete columns which descend to the level of the lake below the podium. The block is entered via lifts and stairs at either end, with flats set either east or west of these internal stairwell lobbies save for the penthouse. Each flat is a structural bay wide, save for the penthouse flats which are two. Sliding varnished timber windows set behind paved balconies, with metal and glass balustrades and most with concrete window boxes. Painted undersides of roof. Rooftop penthouses, with double height rooms lit by fully-glazed ends under rounded tops, given a white finish.

Block XIII: See The Postern above.

Block XIV: 1-133 John Trundle House: Twelve bays, with four entrances, stairs and lifts, and central corridor serving single-aspect flats. Seven storeys plus mezzanine entrance, set above podium level of North Barbican above Beech Street (Beech Gardens). The block is supported on paired columns which support the cross walls, with cross beams expressed externally and with white-painted soffits. Rooftop flats have higher, full-glazed round-arched form, eight to the block, set in pairs save at the ends, set behind balconies, forming a distinctive white roof-line. The lower floors have three windows per bay, each with central varnished wood door opening on to balcony, all with planting boxes behind metal and glass balustrades. The steps up the mezzanine entrances are tiled, and each has a glass door. Deep curved balustrade to podium on both sides, under which is White Lyon Court, giving on to a ramp which leads from Goswell Road to Beech Gardens. This elevation is entirely glazed, with steel windows and doors.

Block XV: 201-223, 301-323, 501-523 Bunyan House: seventeen-bay block, mainly of maisonettes arranged in scissor plan around central corridors. Six storeys set over open ground floor, supported on two rows each of ten paired giant columns, which extend down to frame brick paved ramp leading from Goswell Road to Beech Gardens. Entrance, lift and stair tower at north-east end. Underneath the podium is a fitness centre, entirely glazed with metal framed windows. Maisonettes have varnished timber windows set behind balconies, with metal and glass balustrades and planting boxes. Complex north elevation with paired balconies on levels 2, 3 and 5, with continuous glazing to levels 1 and 4. On the south elevation levels 1 and 4 are set behind the others. White-painted soffits. Roof level with high round-arched motif to principal rooms, entirely glazed between exposed concrete frames. These higher rooms are set in pairs with balconies between. Bunyan House is set behind a landscaped forecourt on the podium, with planting boxes formed of red pavements, and a circular fountain pool.

Block XVI: 101-108, 201-208, 301-308, 401-408, 501-508, 601-608, 701-708 Bryer Court. Eight bay block of seven storeys set over open podium floor with large pool on podium, supported on paired giant columns. Rear access gallery reached from entrance lobby, stairs and lifts at southern end of block. The single aspect design is dictated by the presence of Murray House (1956) behind, which intrudes into the Barbican site. The lower floors with varnished wooden windows, those in the centre opening on to balconies with metal and glass balustrades and planting boxes; white-painted soffits; the top floor with higher, round-arched rooms entirely glazed between concrete frame and with white tops.

Block XVII: 201-268, 301-368, 501-568 Ben Jonson House. 52-bay block set over open podium floor and supported on two rows each of giant paired columns. Seven storeys. Complex north elevation with paired balconies on levels 2, 3 and 5, with continuous glazing to levels 1 and 4. On the south elevation levels 1 and 4 are set behind the others. White painted soffits. Roof level with high round-arched motif to principal rooms, entirely glazed between exposed concrete frames and forming roof-line. These higher rooms are set in pairs, save around lifts at either end and in centre, with balconies between. Podium with planting boxes and fountain in paved surrounds, the same red tiles facing round capsules set under the block and serving as exits, mainly for the conference centre underneath. To side of podium balustrade are large concrete raised planting boxes. Links to Breton House.

Block XVIII: 1-111 Breton House. Seven storeys and rooftop, entered from three entrances at mezzanine level above podium, with spinal corridor and rooms at podium level on north-east elevation. The block is supported on paired columns which support the cross walls, with cross beams expressed externally. White painted soffits. Roof-top flats have higher, full-glazed round-arched form, eight to the block, set in pairs save at the ends, set behind balconies, forming a white roof-line. The lower floors have three windows per bay, each with central varnished wood door opening on to balcony, with planting boxes behind metal and glass balustrades. The steps up the mezzanine entrances are tiled, and each has a glass door. YMCA (1965-71): 16-storey tower set off ramp at northern entrance to site from Goswell Road. The lower three floors fully glazed communal areas, with external escape stairs, the upper floors with smaller rooms set off staircases to north and south and with set-back bathrooms in the centre of the long ranges. Floor of staff flats and penthouse flat for warden. South side with projecting concrete fire escape, with glass screens flanking the exit from each floor. All windows of black painted steel, those to the rooms slightly inset with central pivots. Continuous set-back vertical glazing band to north stair. The height and position of the YMCA was designed to unite Barbican with Chamberlin, Powell and Bon's earlier Golden Lane Estate, which features a tower of the same height.

The Podium has upswept concrete balustrades and brick/tile pavements. There are some large concrete planters at the northern and southern edges. To the south west of the site, Seddon Highwalk and John Wesley Highwalk are covered ways under white round-arched roofs. John Wesley Highwalk terminates in a glazed brick service tower containing stairs to Aldersgate Street and up to roof, with rounded walls and pyramidal roof.

Lake with brick paved surrounds, follows the remodelled line of the Underground railway between Barbican and Moorgate stations, and serves the filtration system for the Barbican Arts Centre. Geometrically placed fountains. Raised circular brick beds with fountains and planting front the broad terrace serving the Arts Centre, reached via steps down from the podium and from within the Arts Centre itself. Eight similar round brick gardens set at the level of the lake, and slightly sunken within it, accessed via spur in front of Andrewes House. The lake steps down a level, with fountain and waterfall, under Gilbert House.

City of London School for Girls. 1963-9, with infilling of 1990-1 by Dannatt, Johnson and Partners. Red semi-engineering brick on reinforced concrete frame, with exposed concrete in piers and beams. Main block of four storeys and semi-basement, with two-storey wing to side, which incorporates gymnasium and swimming pool. Flat roof on top serves as entrance and playground, and is paved in red brick pavements. A strong grid of timber and aluminium windows recessed behind projecting brick piers with concrete tops. Dannatt's infill, in grey brick, is treated as a simple pavilion. Timber and glass entrance doors give on to entrance hall overlooking main assembly hall, whose main floor is at basement level. Stairs rise through the centre of the school, with classrooms on either side and second-floor dining hall. Hard finishes of tiled floors and timber screens (overlooking hall and light wells) a particular feature of the interior, unusually finely detailed. Art and crafts rooms concentrated on the third floor. Lower wing retains brick arcade within Dannatt's extension, and built-in seating and concrete table in open section retained at southern end. Beyond this is the gymnasium, with swimming pool below; this extends to top-lit double-height section at deep end beyond.

The school is of special interest for the quality of its materials, the strongly architectural quality of its double-height spaces, staircase hall and infilled arcade, and for the way its complex plan fits logically into an awkward site. It has been extended by Dannatt. It was the first part of the Barbican complex to be completed.

The Guildhall School of Music and Drama (designed 1959, revised 1968, built 1971-7; partners in charge Peter Chamberlin and Christoph Bon, John Honer executive architect) is like the School for Girls clad in brick on a concrete frame, with bush hammering to exposed frame, which is expressed as a series of paired columns forming a ground-floor loggia overlooking the lake to the south. Exposed concrete lift tower at eastern corner of School. The Music School consists of practice studios on three levels spaced around two sides of the Music Hall, which is about 75ft by 45ft, with recording studios underneath. The practice studios are seen externally as a line of octagonal boxes, stacked two and three storeys high, with lines of six facing the lake and of four to the east. Windows in thick timber surrounds, which with the spandrel panels below them are painted red. In the larger windows abstract stained glass frieze by Celia Frank. Roof-top garden above the music hall. An expansion joint separates the Music School at the front from the Drama School facing north, which has a theatre and movement studio, with library in between extending into barrel-vaulted roofs and bar below. The conservatory which surrounds the Arts Centre Theatre is extended eastwards to link with the small conservatory over the GSMD flytower. Hard red tiled floors to the small internal spaces, with wood block floors to larger rooms and halls, and carpet to music practice studios.

The Arts Centre was largely designed in its present form in 1968, and was built 1971-82. Peter Chamberlin and Christoph Bon were architects in charge, with John Honer and Gordon Ruwald as project architects. Reinforced concrete, with innovative diaphragm walling, largely set below podium level. The principal spaces comprise a theatre designed for the Royal Shakespeare Company; a studio theatre -The Pit -added as the plans were evolved; a concert hall designed in conjunction with the London Symphony Orchestra; a public lending library; an art gallery for temporary exhibitions; three cinemas; a conservatory; offices; restaurants; shops and foyers. Principal entrance from Whitecross Street under canopy added to the designs of Diane Radford and Lindsey Bell in 1993-5, with glazed doors and security entrance to side; driveway over timber setts to left, with stage door for theatre beyond that. Above is the podium, and glazed conservatory wrapped around the theatre flytower (and that of the Guildhall School of Music and Drama) with aluminium glazing and doors. Beyond, on the higher podium of North Barbican, entrance to Barbican Exhibition Halls via glazed single-storey building, highly glazed under deep frieze. The halls are set below the podium. To the lake, bank of cafes and restaurants to right, clad in vertical white tiles. Stepped profile, with first-floor balcony over projecting ground-floor 'waterside' cafe, and landscaped roof terrace to upper level. Four storeys (three with restaurants), four main bays wide. To left, rounded staircase tower, and main arts centre of six and seven bays stepped behind Defoe House. Four bays facing lake expressed in square areas of vertical white towers over roof-garden, with fascia and metal glazed foyer areas below.

Foyers on three main levels including balcony, with theatre foyers on mezzanine level, now with wheelchair access bridge across. Woodblock floor at stalls (service road) level. Regularly spaced stairs either side of central lifts, and forming open wells through the three levels. Suspended iridescent perspex sculpture by Michel Santry, and busts of Shakespeare by Roubiliac (1760) and of Vaughan Williams by Jacob Epstein. Alterations and additional sculpture by Pentagram 1993-5.

To west of foyer, separated from it by internal glazed partitions, the library is set on two main levels, including areas for children's library and music library. There are internal staircases (one of which is now blocked) and natural timber fittings. Broad external staircase from North Barbican has entrance to side. Art Gallery on two floors over library and foyer. The main, upper level has small galleries opening off a central core around

central staircase, which overlooks the foyers below. Separate lower gallery curved round the Barbican Hall, marks the form of Frobisher Crescent above. There is a sculpture Court over the Barbican Hall, with doors (not used) into art gallery, and which is backed by Frobisher Crescent. Frobisher Crescent houses offices for the Barbican Arts Centre's administration.

Theatre: first designed 1959 as an adjunct to the Guildhall School of Music and Drama, with theatre consultant Richard Southern. The scheme was expanded in 1964 with the involvement of the Royal Shakespeare Theatre, and the final designs date from April 1968. Built 1970-82, Peter Chamberlin architect in charge succeeded by Christoph Bon. Fan-shaped continental seating, with steeply raked stalls and balconies, and steep side slips. Seating devised by Robin Day. The theatre is lined in Peruvian walnut, lightly stained, which contrasts with the bush-hammered balcony fronts. Louvred ceiling unites the auditorium and fixed forestage areas. The front rows of seats can be lowered to make an orchestra pit if required, although there is more room for musicians above the wings to either side. Stage with 100ft fly tower to grid, with storage area for flats, and stairs to traps below.

The theatre is entered from stairs on two side, which have doors opening on to the separate rows, and controlled by magnets. The dog-leg stairs on either side form high spaces, and give on to foyers set between the theatre and the main Barbican space.

Concert hall, designed in consultation with Hugh Creighton, acoustic consultant. Spans are bridged by post-tensioned reinforced concrete double cruciform beams, with timber canopy, reflective decoration in aspen pine to side walls and (a remodelling of 1994) balcony fronts. Stepped timber section over stage and along rear stage wall profiled to reflect the sound forward into the auditorium, and conceals film screens, house curtains, lighting and loudspeakers, as well as a maintenance gantry. The rear of the stage can be raised, and the front brought forward by removing seats and raising a 5' section of the auditorium. Stalls with two balconies, designed with a fan-shaped plan so as to minimise the distance between the stage and the rear seats. Seating by Robin Day incorporated into the stepping of the levels, with timber floors (the steps form the back of each row).

Cinema and studio theatre (the Pit) set in basement, simply finished, The Pit designed for maximum flexibility, with tiered seats around a central space that can be adapted for end-stage, three-sided or in-the-round productions. Two further cinemas at conservatory level.

Registered Park and Garden - THE BARBICAN

Grade: II*

Date first registered: 20 Feb 2003

Details - A group of public, communal, and domestic gardens, courtyards, and squares of 1962-82 forming an integral part of a housing estate designed by Chamberlin Powell and Bon with Ove Arup and Partners for the Corporation of London.

HISTORIC DEVELOPMENT

The Barbican encloses the medieval and later St Giles' church and the site of its former churchyard, and mainly covers the site of late C19 industrial warehouses which were bombed during the Second World War. After the bombing, the Corporation of London, who owned the area, identified it for commercial use (Forshaw and Abercrombie, 1943). In 1951 however part of the site was earmarked for residential development. Subsequently a competition was held which was won by the architect Geoffrey Powell, who had formed a partnership with the architects Chamberlin and Bon (CPB). The work of CPB was strongly influenced by the architecture of Le Corbusier (Building 1978). CPB produced their first detailed plans for The Barbican in 1956, which were revised in early 1959 and approved in December that year. In 1960, Ove Arup and Partners were appointed as structural engineers. Work on The Barbican did not start until 1963, and the estate was not completed until 1973.

The series of public, communal, and domestic gardens, courtyards, and squares forms an integral part of the architecture of The Barbican, focused on the public open space occupied by the main canal in front of the Arts Centre. Built-in plant boxes were specifically designed for the balconies of the residential blocks, as were large concrete planters to line the raised walks. Series of small private gardens were also designed, such as, for example, for the lower-level apartments in Andrewes House and the various mews houses.

The site remains (2002) in the ownership of the Corporation of London with properties being sold leasehold to individuals.

DESCRIPTION

LOCATION, AREA, BOUNDARIES, LANDFORM, SETTING The Barbican, which covers an area of c 15ha, is situated in a densely built up area in the City of London. Immediately to its north lies the YMCA building and Golden Lane Housing Estate (1950s). To the east the site is bounded by Silk Street and Moor Lane, with Moorgate Tube Station beyond. The southern boundary is formed by London Wall, Wood Street, and Fore Street, and the western boundary by Aldersgate Street and Barbican Tube Station. The site rises above street level, with car parking below it, and comprises terraces and buildings built on various levels linked by a network of steps, raised walks, and pedestrian bridges.

ENTRANCES AND APPROACHES Surrounding roads, and in particular Barbican Tube Station situated to the west, or Moorgate Tube Station to the east of the estate, allow pedestrian access to The Barbican. The estate can also be approached by car from Aldersgate Street to the west or London Wall, Wood Street, and Fore Street to the south, where various entrances give access to the car parks situated below The Barbican.

PRINCIPAL BUILDINGS The Barbican is a largely residential estate set on a raised pedestrian podium above ground-level car parking, built 1962-82 by the architects Chamberlin, Powell and Bon. It comprises 2113 flats, maisonettes, and terraced houses and a number of communal and public buildings including the Arts Centre, the Guildhall School of Music and Drama, the City of London School for Girls (all listed grade II), and St Giles' church (listed grade I). From within the various buildings of the estate are extensive and fine views of the gardens.

GARDENS AND PLEASURE GROUNDS The main layout consists of two large lawns planted with trees, one in the east part of the site, surrounded by Speed House, Willoughby House, Andrewes House, and Gilbert House, and the other to the west surrounded by Defoe House, Seddon House, Thomas More House, and Mountjoy House. A formal canal running west to east through the centre of the site links the lawns, and at its east end, in front of Willoughby House, flows over a large cascade. From here the canal runs westwards underneath Gilbert House and is set with a series of fountains in a grid pattern. Along the north side of the canal, to the south of, and overlooked by, the Arts Centre, is Lakeside Terrace, incorporating a series of eight further fountains. Five are circular and recessed into the terrace with linked steps down to the canal. A further three, two semicircular, are set on the edge of the terrace. Along the south side of the canal, just east of Gilbert House, is a series of small circular islands constructed of red brick with seating areas and flower beds, which can be accessed from a spur on the north front of Andrewes House. Further westwards, west of Gilbert House, along the north side of the canal, are three semicircular fountains with a terrace beyond. A further L-shaped canal runs south from the City of London School for Girls, then to Mountjoy House; the eastern arm connects Mountjoy House and the terraced housing called Wallside and The Postern. The two canals surround a brick-paved square on three sides, known as St Giles Terrace, which covers the former churchyard of St Giles' church, the latter standing just off-centre in the square. Part of the building of The City of London School for Girls stands within the north-west corner of the square. In the square north of St Giles' church are a series of rectangular and semicircular raised beds in which C18 and C19 gravestones of the former churchyard are set. The beds are lined with Victorian-style lamp posts and bollards introduced in the late 1980s. On the south side of the square, small steps lead down through the retaining wall, in which old gravestones have been re-set, to the level of the canal from where a small bridge leads into a secluded communal garden which incorporates the excavated footings of the city's Roman wall (scheduled ancient monument). The remains of the Roman wall lead southwards, bounding the east side of a lawn to the east of the Museum of London, beyond which wall and lawn lies the garden of the Barber Surgeon's Hall (outside the area here registered).

In the northern part of The Barbican lies the Arts Centre with, adjacent to its east, the Guildhall School of Music and Drama. Attached to the south-east of the Arts Centre, several storeys above ground level, is a large conservatory housing a collection of tropical trees and plants, an aviary, and a small lake. Several doorways lead from the Conservatory south and south-east onto the roof of the Arts Centre, to an alpine garden with a pond, various sculptures, and a pergola walk. North-west of the Arts Centre lies Frobisher Crescent, which design is based on Jewin Crescent that formerly stood here and was damaged during the Second World War. The public sculpture display area planned by Chamberlin, Powell and Bon for Frobisher Crescent was never used as such. In the far northern part of the site stand three 125m high, triangular residential tower blocks: Lauderdale Tower, Shakespeare Tower, and Cromwell Tower, following the line of Beech Street, with John Trundle Court, Bryer Court, Ben Johnson House, and Breton House beyond the road. These residential blocks and the Towers are set in extensive terrace gardens paved in red brick and adorned with ponds, fountains, sculptures, flower beds, and borders. In particular Beech Gardens lies to the north of the estate, surrounded by Bunyan Court, Bryer Court, and John Trundle House, laid out to incorporate a small water feature with a fountain and various raised beds. The terrace gardens originate from the 1970s, and were refurbished in 1983 by Building Design Partnership for the Corporation of London.

The Barbican includes various small private gardens, including roof gardens, attached to individual apartments or mews houses, and the balconies on the exterior of the residential buildings contain built-in concrete plant boxes creating an effect of hanging gardens. The design and structural planting of these gardens and balconies is uniform, and closely follows the lines and rhythm of the architecture.

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1. Listed Building Management Guidelines: background and policy

1.1 Listed Building Management Guidelines are intended to be a tool for the positive, pro-active management of historic buildings and to guide future change. They provide a structured framework from which informed decisions can be made. Listed Building Management Guidelines aim to set out the agreements made between all parties including owners, residents, the Local Planning Authority, English Heritage and amenity societies about the degree of change which may be acceptable to and within the building or heritage asset, although the extent to which this can be definitive is constrained by current legislation (see paragraph 1.4)

1.2 There are a number of different conservation policy instruments that may be employed to assist in the management of change in listed buildings:

- Conservation Plans aim to assess how the significance of a building should be protected in any future use, alteration or development, and identify areas of vulnerability that may need particular vigilance. These are usually produced by specialist consultants who identify the key heritage values of the building/s and recommend appropriate measures for good stewardship. Conservation Plans are sometimes used to help justify or steer planning and/or grant applications for significant changes.

- Management Agreements set out the concordat that has been agreed between individual owners and occupiers, the Local Planning Authority, English Heritage and other relevant parties about the degree of acceptable change within a listed building, although the extent to which this can be conclusive is constrained by the current legislation (see paragraph 1.4). These are usually employed in cases of buildings where there is a single owner of a building, such as a public or corporate owner.
- Management Guidelines offer guidance on the special architectural or historic interest of a building or group of buildings, the types of changes that may or may not require Listed Building Consent, and the conditions in which these may be acceptable. They may also contain advice on good practice in repair and maintenance. The extent to which such documents are able to offer definitive guidance on change is limited by current legislation (see paragraph 1.4). They are prepared by the Local Planning Authority in conjunction with owners, residents/occupiers, English Heritage and amenity societies and are subject to consultation. They are more suited to circumstances where there are a substantial number of individual stakeholders, such as large housing estates, where it would be impractical to obtain the individual agreement of each owner or occupier/ householder and where it may be unrealistic to rely on enforcement as the primary means of control. They may then be adopted as

supplementary planning documents by the Local Planning Authority and considered as a 'material consideration' in the processing of individual cases.

- 1.3 The first Listed Building Management Guidelines were produced for the Willis Corroon Building in Ipswich in 1992. Guidelines produced since then have been predominantly for post-war listed buildings or estates where there is ongoing pressure for change and where building owners have sought greater clarity on the extent of their freedom to make alterations without the need for formal consent. In 1995, English Heritage published a guidance note entitled, 'Developing guidelines for the management of listed buildings'. More recently in June 2003, in collaboration with the Office of the Deputy Prime Minister (ODPM), the findings of the jointly commissioned study titled 'Streamlining Listed Building Consent: Lessons from the use of Management Agreements' were published. In July 2003, the Department for Culture, Media and Sport (DCMS) published a consultation paper 'Protecting our historic environment: making the system work better', which suggests that greater opportunity should be given to owners of listed buildings to enter into Management Agreements. The use of such documents has a clear and increasing role to play in the listed building control system and in promoting constructive, continued dialogue and mutual trust and understanding between building owners and the statutory authorities.
- 1.4 One of the key functions of Listed Building Management Guidelines is to provide clarification as to what types of

change may or may not require Listed Building Consent. Essentially, Section 7 of the Planning (Listed Buildings and Conservation Areas) Act 1990 means that Listed Building Management Guidelines cannot remove the need to obtain Listed Building Consent for works of alteration which affect the character of a building of special architectural and historic interest (see paragraphs 6.6 and 6.9). The guidelines provide an assessment of the balance to be sought in preserving the character and special interest of listed buildings against the pressure for change and offer advice on the responsible stewardship of heritage assets.

- 1.5 Listed Building Management Guidelines provide an opportunity to explore and articulate the special architectural and historic interest of the building/s and their setting; something that the description in the list entry is not intended to provide (see paragraph 6.4). The result should be an informed understanding of the building and the aspects which contribute to its special architectural or historic interest and which should be safeguarded during the management of change.
- 1.6 Listed Building Management Guidelines can only be an **informal consensus** between stakeholders on the acceptability of change within the building. Section 7 of the 1990 Act provides that Listed Building Consent will be required where works will affect the character of a listed building, irrespective of any agreements between parties regarding the acceptability of the proposals.

- 1.7 Given that guidelines are an informal consensus between stakeholders but can have weight when adopted as a planning policy document (see section 1.8), appropriate consultation is key to their success. The views expressed should represent a consensus reached by all those involved in the production of the document including consultees. The document should also be reviewed on a regular basis.
- 1.8 It is intended that the updated Guidelines will have the status of a Supplementary Planning Document within the Local Development Framework. They have been prepared in conformity with Core Strategy policy CS12 'Historic Environment'. The purpose of these Guidelines is to provide further detailed guidance on how the City's development plan policies concerning the Barbican are to be implemented.
- 1.9 In conclusion, the key aims of Listed Building Management Guidelines are:
- To record and analyse the character and special interest of the buildings and their setting both as a whole and as individual parts
 - To provide clear guidance on the implementation and management of change and the protection of character and special interest
 - To set standards of best practice for the maintenance of the estate by the City of London Corporation (Hereafter called the City Corporation)

- To recommend other conservation strategies for the benefit of the estate
- To provide an opportunity for all interested parties to contribute to the document
- To provide an opportunity for regular review

2. The Barbican Estate: best practice

2.1 This document has been prepared in line with best practice, guidance notes, and advice issued by English Heritage and CLG. English Heritage has been actively involved in the production of this document and has contributed towards the overall costs of production.

2.2 The Department of the Built Environment at the City Corporation - which has project managed the production and review of these Guidelines - seeks to achieve best practice in all its work. The City Corporation has managed the review of the Guidelines in line with the statutory framework for the preparation of SPD and taken into account policy guidance issued by English Heritage (the research report titled 'Streamlining listed building consent: Lessons from the use of Management Agreements' in particular) in the following ways:

- By actively involving all key interests in a project Working Party
- By consulting with all owners and occupiers of the residential Barbican buildings on the principles of the Listed Building Management Guidelines and taking views and ideas into account in the final draft of the document
- By appointing independent consultants experienced in such work

- By recognising that there are different types of buildings and uses within the Barbican Estate and that each of these should be appraised separately rather than applying broad-brush policies across all buildings
- By adopting a systematic approach to change across the whole Estate so that a consistency of approach is maintained throughout
- By exploring diverse possible conservation solutions for the Barbican Estate including assessing the potential for establishing Heritage Flats, salvage of fixtures and fittings, and other measures
- By including a review programme for the Listed Building Management Guidelines within the document to ensure that it remains relevant and sustainable
- By arranging a comprehensive review of the Guidelines after 5 years in operation to assess their effectiveness in action, and invite and incorporate as appropriate further consultation responses and revisions.

2.3 Volumes I and II are the first stage of a three stage plan for the development of Listed Building Management Guidelines for the Barbican Estate. The further planned stages comprise Volume III: Arts Centre, Schools and Other Buildings and Volume IV: Landscaping to be undertaken when funding permits.

3. Aims and objectives of the Barbican Listed Building Management Guidelines

- To identify the nature and extent of the special architectural and historic interest of the Barbican Estate.
- To provide succinct information about the implications of 'listing' to occupiers, managers, their agents and decision makers regarding all the buildings on the Barbican Estate.
- To provide a degree of certainty to help the occupiers, managers, their agents and decision makers understand how proposals for alterations to the buildings on the Barbican Estate will be considered and to outline the process to be followed if consent is required.
- To provide a working manual for cultivating best practice in the general maintenance and care of the Barbican Estate.
- To enable the City Corporation and English Heritage to manage changes which could affect the special architectural and historic interest of the Barbican Estate, and to provide information and advice regarding these changes, effectively.

4. History of the Barbican Estate

Planning policy in the post-war era

- 4.1 In the middle of the 19th century over 130,000 people were resident in the City of London but by 1952 the number of people living within the Square Mile had dropped to just 5,000. Business and commerce had become the main uses of land in the City. Residents who had lost their homes during the bombing of the 2nd World War were re-housed in areas outside the centre. However, the City Corporation was concerned about the depopulation of the City and turned its attention to this issue when planning the rebuilding of the City in the post-war era.
- 4.2 Plans and reports at this time were concerned with land use zones such as the grouping of shopping and other community facilities. Mixed developments of houses and flats with public open spaces and some private gardens were popular with planners and were based on the community principle of the neighbourhood unit developed in the USA during the 1920's. There was also a shift away from the ideal of the garden suburb, which had been popular in the early 20th century, towards that of the garden city. The innovation of 'highwalks' as a means of separating road traffic from pedestrian movement and facilities was also an increasingly popular planning strategy in developing self-contained communities.
- 4.3 In 1947, the Holden-Holford Plan was published under the title of 'Reconstruction in The City of London'. The basic premise, was to create a ring road around the city, part of which would be raised up on stilts to enable the centre to become traffic free and developed with courts and gardens as a response to the increasing dominance of the motor vehicle. The only parts of the plan to be implemented were the east-west routes on Upper and Lower Thames Streets and the extension to Victoria Embankment.
- 4.4 The subsequent Martin-Mealand Scheme concentrated on the area to the north of St Pauls, a part of the City that had been totally devastated by bombing raids during WWII. The Scheme was the result of a partnership between London County Council and the City Corporation. The detailed work was undertaken by H.A. Mealand (City Planning Officer, City Corporation) and Sir Leslie Martin (London County Council). Announced in September 1955, the Scheme was based around the concept of an integrated series of office towers along both sides of Route XI (London Wall) on a north-south axis to minimise overshadowing of the high-density residential development behind it around St Giles Church. The concept of Route XI had formed part of the earlier Holden-Holford Plan but on a different alignment. Further towers were also proposed in the north-east and north-west of the area.
- 4.5 The Scheme, while never fully implemented, provided the seed for the proposals for the Barbican Estate. The

Committee Report of May 1956 to the Court of Common Council on the proposals states;

“In any event, any scheme propounded by the Architects is to be fully integrated with the proposals contained in the Martin-Mealand Scheme for commercial development on the Eastern and Southern boundaries of the above defined area”.

Chamberlin, Powell and Bon

- 4.6 Following the end of WWII, there was a national expectation that standards of living should improve and that the provision of new housing should be the latest in architectural design. Bomb damage combined with concerns about urban sprawl and loss of the countryside led planners and architects to re-examine the potential of living in urban areas. Modernist architectural imagery also had a significant impact on planners and architects in Britain and the work of Le Corbusier - particularly at Unité d’Habitation at Marseilles (1947-52) - had a significant influence upon Chamberlin, Powell and Bon.
- 4.7 Architectural competitions were launched by a number of local authorities across the country to design and construct high density, low-cost modern housing. In 1951, the City Corporation compulsorily purchased land around Goswell Road and Golden Lane and announced a competition to design such a housing estate mainly for single people and couples who had key jobs in the city such as caretakers, nurses and policemen. This was won by Geoffrey Powell, a lecturer in architecture at the

Kingston School of Art College, in 1952. He invited his colleagues Christoph Bon and Joseph Chamberlin to join him in developing a detailed design for the Golden Lane Estate.

- 4.8 Chamberlin, Powell and Bon embraced Modernism as exemplified in schemes by architects such as Le Corbusier whose vision of a rational, functional approach to design rejected some of the conventional forms of urban design, such as streets lined with houses. They sought to create an urban enclave with high density housing and a clear definition of planned spaces: private and public, segregated vehicular and pedestrian movement systems, and fully integrated retail and community facilities.
- 4.9 The original design for Golden Lane Estate, the Barbican’s immediate antecedent (and also now listed) was dominated by a block eleven storeys high with twelve low blocks and a community centre arranged around a series of courts. The design continued to be modified during the nine years it took to construct the Estate. Crescent House, the final building to be constructed, marks a departure from the earlier curtain wall blocks of the 1950’s. It is a more robust, expressed structure and its shape responds to the gently curving line of the street, hence the name Crescent House. The ideas explored in the design of this building had a significant impact on the subsequent character of the Barbican Estate and to reflect its importance in the development of design concepts in the later project it is listed grade II*.

- 4.10 The texture and colour of the facing materials were key aspects of the design of Golden Lane. Pick-hammered concrete and expressed loadbearing brick crosswalls gave depth to the elevations while the use of opaque glass cladding created interest through colour. As the architects' ideas developed, the design of the blocks became more robust and textured with bush-hammered concrete that was later used on the Barbican Estate. Great Arthur House was the focal element in the design, as emphasised by its rooftop canopy and other features. It was the first tower to exceed the contemporary 100ft height restriction and was for a time, the tallest residential building in London, later exceeded by the Barbican towers. The architects were as concerned about the urban character of the spaces between the buildings as they were about the buildings themselves and the landscaping at Golden Lane was radical - creating hard landscaped areas on different levels.
- 4.11 The dominance and scale of towers set within groups of lower scale residential blocks, the use of textured concrete, terraces, balconies and planned landscaping intended to be viewed from above are all common features of Golden Lane and Barbican Estates. Both also sought to employ a mix of commercial, residential and community uses in an effort to make the Estates self-contained and sustainable. Thus although the design vocabulary can be seen to develop over the two projects, they are both pre-eminent in presenting the first substantial built visions of what the central fabric of a post-war city might be like.

The Barbican Estate

- 4.12 In 1955, the City Corporation commissioned Chamberlin, Powell and Bon to prepare a scheme for redevelopment (with estimated costs) which was to be integrated with the proposed commercial development along London Wall as part of the Martin-Mealand Plan. This scheme was submitted to the Corporation of London in May 1956.
- 4.13 At the same time, a voluntary group called the New Barbican Committee prepared a scheme for the redevelopment of the area. The scheme was refused by the City Corporation and dismissed on appeal as it was considered that the vast commercial premises it proposed would greatly increase congestion in Central London. The Minister of Housing indicated in his decision that there would be advantages in creating a genuine residential neighbourhood in the city, which incorporated schools, shops, open spaces and other amenities even if this meant foregoing profitable returns on the land.
- 4.14 The City Corporation resolved to accept the Minister's recommendations and invited Chamberlin, Powell and Bon to prepare a revised scheme which was presented in November 1959. This scheme included flats and maisonettes, new buildings for the City of London School for Girls and the Guildhall School of Music and Drama, a theatre, concert hall, art gallery, lending

library, hostel for students and young people, shops, restaurants, public houses, car parking space as well as reserving sites for a swimming pool and a gym. The scheme was accepted in principle and the City Corporation undertook to construct the Scheme itself. The elevated walkway system on the podium, designed to separate pedestrians from vehicles, was carried forward from the Martin-Mealand Scheme and was important in the Corporation's assessment of Chamberlin, Powell and Bon's proposals.

- 4.15 The City Corporation was also keen that the historical associations of the area be preserved in the new development. Barbican - which means fortified outpost or gateway - refers to the entrance to the walled medieval city through Cripplegate, which stood just north of the earlier Roman fort. The names of famous historical figures associated with the area were chosen for the residential blocks and include Oliver Cromwell, Sir Thomas More, John Milton, Daniel Defoe and William Shakespeare.
- 4.16 The Estate combined a sense of spaciousness with a high density of residential units by concentrating flats into three high towers of 43 storeys and a series of 7 storey terrace blocks in u and z shapes as well as the YMCA hostel and now the converted Frobisher Crescent. There are 2,070 flats and houses in 21 buildings and housing for some 4,000 people. At the time of construction the towers were the tallest residential buildings in Europe, and remain unique as a group composition in central London in contrast to the

many other high rise buildings conceived as individual unrelated statements.

- 4.17 The architectural vocabulary employed in the Barbican has been associated with the 'Brutalist' style with which the architects had experimented in the later phases at Golden Lane. The Brutalism movement was concerned to strike out in an alternative direction to what was then perceived as the increasing blandness and conformity of much post-war modernism. Instead it made a virtue of exploiting the expressive qualities of common materials, mainly exposed concrete (*'beton brut'*), and the explicit (and often exaggerated) representation of the 'facts' of building construction. Thus structural members such as columns and beams are typically revealed unclad as if to demonstrate their weight bearing tasks, with services elements conspicuously expressed as if to declare the reality of the building's operational anatomy. Bush-hammering, where the surface of the cast concrete is 'distressed' using a power hammer with a special head to expose the constituent aggregate, is widely used across the Barbican Estate. It gives the buildings distinctive 'elemental' texture and is an important characteristic of the Estate. Bush-hammering is time-consuming and expensive; an indicator of both the architects' and the Corporation's commitment to creating a high quality finish at the Barbican. Other distinctive and characteristic materials include the metal framed glazed panelling and the extensive use of engineering brick both in building elements and landscape works.

- 4.18 The residential buildings were never conceived as 'social housing'. Instead, the City Corporation instructed that the flats be designed for young professionals who would work in the City. The influences of continental travel and food and the popularity of contemporary Scandinavian design were all considered in the planning of the interior of the residential units. The internal spaces were generous and light, with flexibility for use of space. The kitchens and bathrooms were designed to be compact and functional. Balconies are an important feature of Barbican flats and can be found off most rooms with windows, such as living rooms, bedrooms and studies.
- 4.19 The theatre, concert hall, cinemas, art gallery, lending library, restaurants and shops were integrated into an Arts Centre with access from the elevated walkways. The Arts Centre was the last building to be constructed on the Estate. One of the greatest challenges for the architects was to fit so many facilities into such a defined space. The building was designed to accommodate as many uses as possible below ground level, linking various performance buildings by multi-level walkways. Hence the visual impact of the building within the Estate is minimised even though it is the largest multiple arts venue in Europe.
- 4.20 There are two schools in the Barbican: the Guildhall School of Music and Drama and the City of London School for Girls. Both schools were established prior to the development of the Barbican Estate and relocated there partly as it offered the opportunity to provide purpose built facilities. The City of London School for Girls was the first part of the Barbican complex to be completed.
- 4.21 The spaces between, and formed by, the buildings were as important to the design as the buildings themselves. The use of brick to surface the walkways, edge the planter beds and minor structures ensures that the elemental palette of materials used at the Barbican is further extended and emphasised. Other important features of the landscaping include the lakes, public terraces and gardens - designed to give aspect to every flat on the estate. The Barbican Estate landscaping is a designated heritage asset by virtue of its Listed status and its inclusion on the English Heritage Register of Parks and Gardens at grade II*. Registration is a material consideration' in the planning process, meaning that planning authorities must consider the impact of any proposed development on the landscapes special character
- 4.22 St Giles Church (St Giles-without-Cripplegate) was one of the few buildings in the area that survived the bombing raids of 1940. Constructed in the 16th century and incorporating an earlier tower, the church was refaced in the 19th century and substantially repaired after WWII. While the building does not form part of the Barbican Estate listing, it is a significant heritage asset in its own right, listed Grade I and an important part of the setting of the Barbican Estate and vice versa. Other earlier surviving elements, including the gravestones around the church and fragments of Roman and

medieval walling (designated as Scheduled Ancient Monuments) also contribute to the sense of continuity between the Barbican and London's rich history.

Phases of development

4.23 The Barbican was constructed in 5 phases as follows:

Phase I: 1963-1966

Public Services Buildings (Milton Court)

It should be noted that this building (demolished in 2008) did not form part of the listing.

Phase II 1963-1974

City of London Girls School 1963-1969

The Postern completed March 1971

Wallside completed March 1971

Mountjoy House completed April 1971

Thomas More House completed September 1973

Defoe House completed December 1973

Lambert Jones Mews completed February 1974

Seddon House completed May 1974

Lauderdale Tower completed October 1974

Phase III 1969-1973

Speed House completed July 1969

Gilbert House completed August 1969

Andrews House completed November 1969

Brandon Mews completed November 1969

Willoughby House completed April 1971

Cromwell Tower completed January 1973

Phase IV

John Trundle Court

Breton House

Bunyan Court

Bryer Court

Ben Jonson House

Commercial areas

YMCA Hostel Block

1972-1973

completed October 1972

completed November 1972

completed December 1972

completed February 1973

completed March 1973

Phase V:

1971-1982

Arts Centre

Frobisher Crescent

Guildhall School of Music and Drama

Phase VA

1976

Shakespeare Tower

completed February 1976

5. 'Special architectural and historic interest' of Barbican Estate as a whole

- 5.1 Listed building legislation requires that buildings have to be identified as being not just of some interest but of 'special architectural or historic interest' in order to be listed (Mynors:1995). 'Special interest' can include those elements of a building's architectural quality, structure, form and fittings which are part of its character, appearance and/or interest as well as its relationship with other buildings and the spaces that they create. There may also be circumstances relating to a building's history that may lead to it being listed. What makes a building of special interest, and therefore eligible to be listed, will vary in each case.
- 5.2 Section 7 of the 1990 Act, in discussing the control mechanism for a listed building refers to the requirement for consent for any works which would "affect its character as a building of its special architectural or historic interest". The character of a listed building may be defined by the architectural strategies exemplified in its organisation as well as its features: height, scale, mass, form, materials and detail – both interior and exterior – its plan form, structural technique or other attributes, including its contribution to an architectural ensemble, or 'group value'. This means that character can be identified by the urban composition to which it contributes in addition to such features as roof profiles, construction materials and the scale and design of its windows as well as more intrinsic elements such as the relationship between different rooms in a building or later

changes to the building that may contribute to its cumulative interest.

The publication *Conservation Principles* produced in 2008 by English Heritage, defines a series of values – evidential, historical, aesthetic and communal – the sum of which would constitute the overall value, or special interest, of a heritage asset (whether or not it may be formally designated). It should be noted however that this document does not form part of the statutory criteria used to assess a building for designation.

- 5.3 The Barbican Estate is of special architectural and historic interest for a variety of reasons which are explored in detail in Volume II of these Guidelines.
- 5.4 Section 4 of this volume outlines the social and historical interest of the Estate, how the Corporation's aspirations for the site evolved from commercial to mixed-use development dominated by residential buildings, and the concepts which influenced the design of the Estate. Each of the subsequent volumes of these Guidelines will focus on the special architectural interest of their subject buildings/areas (see 2.3).
- 5.5 In general terms, the Barbican Estate is considered to be of special interest because of the design concepts employed by the architects. In successfully combining such a wide variety of uses across a large estate of dense, high quality housing, the Barbican Estate is a unique example of coherent inner city planning in the early post-war era. It also combined the key planning

themes of highwalks and mega structure, both favoured planning strategies of their time.

- 5.6 The planning of the Estate as a complete composition, the placing of the towers with their distinctive silhouettes, the form of, and relationship between, the lower scale housing blocks and the spaces and other uses all contribute to the Estate's special architectural interest. While the residential towers of Lauderdale, Shakespeare and Cromwell with their saw-tooth balconies, proclaim the Estate far beyond its immediate boundary, it is the smaller scale buildings set around landscaped courts that create the ambiance of the Estate itself. The geometric order of the buildings and spaces is a strong feature of the Estate when read in the context of the city plan and the discipline of its planning in contrast to its surroundings is equally legible in three dimensions. The formal composition of buildings around a series of spatial 'reservoirs' balances a sense of segregation from the city with its actual proximity, enhanced by the high walk connections. Despite the high density of the scheme the civic scale and grandeur of the main spaces with their interpenetrating views prevent the development from feeling oppressive. It is important that the external spaces in the Barbican are not diminished or compromised by infill development or extensions. Routes traversing the Estate are provided between, through and under buildings and across spaces – continuing into the adjoining parts of the City - and this permeability is a significant part of the Estate's coherence and connectivity.

- 5.7 The architectural vocabulary of the residential buildings, incorporating such features as planted balconies and white barrel vaulted roofs, distinguishes these buildings from the others on the Estate. However, the overall plan form of the Barbican, and the integrated relationship between buildings, spaces, lakes, podium walkways all contribute to the special value of the composition as a totality. The structural expression of the individual buildings on the Estate, the scale and rhythm of columns, edge beams and the consistent use of a limited palette of selected materials - bush-hammered concrete, brindled brickwork, metal and timber framed glazed panels and screens are all particularly characteristic.

- 5.8 The Estate stands distinct from its surrounding area, both in terms of its overall scale and in the differentiation of its architectural language. The analogy of the Estate as a fortress, particularly from street level on Aldersgate Street, is another defining characteristic and reflects the name 'Barbican'. There are no roads across the Estate, all vehicle movement taking place below the podium while pedestrian traffic takes place at podium level and via the highwalk. This too contributes to the experience of the Barbican as a discrete urban ensemble – 'a city within a city' – notwithstanding its actual linkages and bridge connections.

- 5.9 The Museum of London (adjacent to the Barbican Estate on the highwalk) was designed by Powell and Moya (1968-76). It is not listed and is not included as part of these Guidelines.

- 5.10 The former Public Services Building, Milton Court, situated at the junction of Silk Street and Moor Lane, was constructed in the first phase of the development of the Barbican Estate. It was designed to house a fire station, coroners' court and the City Weights and Measures Office. It was a free standing structure and its design and construction were different to the subsequent buildings on the Estate. It was not part of the 'listing' and has subsequently been demolished and replaced with a new residential tower incorporating new performance and rehearsal space for the Guildhall School of Music and Drama.
- 5.11 The Church of St Giles, Cripplegate is listed grade I. It is a much earlier building (mid 16th century), and though carefully integrated into the Estate was not part of the work constructed by Chamberlin, Powell and Bon. It is therefore not included in these Guidelines.
- 5.12 There are sections of the medieval London Wall, scheduled as an Ancient Monument, within the curtilage of the Barbican. These are also not covered by the Listed Building Management Guidelines (see paragraphs 8.5-8.6). However, the landscaping around these structures and St Giles Church is considered part of the Barbican Estate and will be considered as part of further volumes.

6. Legislation, 'listing' and listed building control

6.1 Listed building controls are defined in primary legislation, government guidance and local policy. These Guidelines do not set out in full all the relevant legislation and guidance. Instead, this section aims to draw attention to the key sections of the most relevant documents as they apply to the management of change to listed buildings. The main documents to which it will refer are:

- Planning (Listed Buildings and Conservation Areas) Act 1990 as amended
- Planning (Listed Buildings and Conservation Areas) Regulations 1990 as amended
- Arrangement for Handling Heritage Applications- Notification and Directions by Secretary of State, DETR Circular 01/2001
- Planning Policy Statement 5 (PPS5): Planning for the Historic Environment March 2010 and Planning Practice Guide
- London Plan 2011
- City of London Local Development Framework Core Strategy 2011

Listing: methodology and criteria

6.2 The Barbican Estate was listed at Grade II on 5th September 2001 by the Department of Culture, Media and Sport (DCMS).

6.3 Under Section I of the 1990 Act there is a requirement that the Secretary of State keeps a statutory list of buildings of 'special architectural or historic interest'. Buildings can be given one of three grades: I, II* and II which reflect their relative importance with Grade I being the highest, recognising buildings of exceptional interest. The Barbican is listed at grade II, and it should be noted that post-war buildings, particularly those less than 30 years old, have to be of outstanding quality to be eligible for listing.

6.4 When a building is listed, a description of the building is issued by English Heritage. This description is principally to aid identification. While list descriptions will include mention of those features which contribute to its special architectural and historic interest, they are not intended to provide a comprehensive or exclusive record of all the features of importance. Absence from the list description of any reference to a feature (whether internal or external) does not, therefore indicate that it is not of interest or that it can be removed or altered without consent.

This applies to all list descriptions. Therefore the list description for the Barbican, which is set out in plate 2, should not be interpreted as being the extent of the special architectural and historic interest of the Estate.

- 6.5 Users of this document are reminded that the Barbican Estate is listed in its entirety, both internally and externally. The Department of the Built Environment is happy to clarify any queries about the extent of the listing and recommend that they be contacted if there is any uncertainty in this respect prior to the execution of any works. Contact details are set out in Appendix A.
- 6.6 The Listed Building Management Guidelines aim to set out what is considered to be the extent of the special interest of the building, which cannot be circumscribed within the list description itself. The requirement of Section 7 of the 1990 Act is that Listed Building Consent must be obtained for all works which would affect the character of the listed building even if those works are agreed by all relevant parties. It also means that this document can only offer guidance rather than provide a definitive list of works covering all eventualities.
- 6.7 It should be noted that the effects of 'listing' only came into force when the building was 'listed' in September 2001. Any changes to the Estate prior to this date did not need Listed Building Consent and do not require it retrospectively. Similarly, there is no provision within the Act that requires a listed building to be brought back to its original state provided that the changes were undertaken prior to the date it was listed. For example,

the polycarbonate roofs at Brandon Mews, which were erected prior to the listing of the Estate, form part of the listed building. Any proposals that affect these later works would need to be carefully assessed.

Listed Building Consent

- 6.8 The Planning (Listed Building and Conservation Areas) Act 1990 sets out the legislation as it relates to listed buildings. Chapter II of Part I of the Act sets out the process for the authorisation of works affecting listed buildings. Section 7 of the Act states;
- '... no person shall execute or cause to be executed any works for the demolition of a listed building or for its alteration or extension in any manner which would affect its character as a building of special architectural or historic interest, unless the works are authorised.'*
- 6.9 This means that Listed Building Consent is required for any alteration to the building that affects its character, derived from its special interest. These Guidelines cannot override this or remove the requirement for Listed Building Consent where alterations are to be undertaken even if all parties agree, through this document, that such alterations would be acceptable in principle. In other words, Listed Building Management Guidelines cannot have a higher status than the Act itself.
- 6.10 Listing is not intended to fossilise a building. Its aim is to ensure that the architectural and historic interest of the

building is carefully considered before any decisions are made about the future of the building and before any alterations - internal or external - are undertaken.

- 6.11 Listed Building Consent is required before any works of demolition or alteration or extension to any part of a listed building that is part of its special interest are undertaken. This includes both the interior and the exterior of the building. Repairs which match exactly the existing materials and profiles may not need consent but it is strongly recommended that even such works are only undertaken with the prior agreement of the Department of the Built Environment as the effect of repairs are not always straightforward.

- 6.12 Section 10 of this Volume contains guidance on how to apply for Listed Building Consent.

Listed building policy

- 6.13 When considering matters that affect a listed building, each Local Planning Authority will be guided by the relevant planning policies, both national and local.
- 6.14 National Policy for Listed Buildings is currently set out in Planning Policy Statement 5, 'Planning for the Historic Environment' (March 2010) issued by the Department of Communities & Local Government.
- 6.15 Sections 8 and 9 of the 1990 Act confirms the importance of discharging any conditions that may be set and that the works be executed as agreed under the terms of the consent. The importance of compliance with

conditions, including conditions to be discharged prior to the commencement of works on site will be emphasised throughout this document.

- 6.16 Works can be undertaken as urgent works providing they comply with Section 9 of the 1990 Act. This is reserved for works that are urgently necessary for health or safety reasons or for the preservation of the building and providing the works carried out are the minimum required. Urgent works could include stabilisation of a building after a fire or temporary repairs to openings damaged in a burglary until full and proper repairs can be completed. Such circumstances are extremely rare. The Department of the Built Environment and where appropriate, the Barbican Estate Office, should be contacted immediately.

- 6.17 The development plan for the City comprises the Mayor's London Plan, the Core Strategy adopted in September 2011 and 55 saved policies in the City of London UDP 2002. The London Plan (2011) includes policy 7.8 'Heritage Assets and Archaeology.

The Core Strategy (2011), which sets out the spatial framework for the development of the City to 2026 and beyond,) includes **Policy CS12: 'Historic Environment'** which seeks 'To conserve or enhance the significance of the City's heritage assets and their settings, and provide an attractive environment for the City's communities and visitors,' Further policies may be included in the future Development Management DPD (Development Plan Document).

Status of the Guidelines within local planning policy

- 6.18 The Barbican Listed Building Management Guidelines will have the status of a Supplementary Planning Document (SPD). While they will not have development plan status the Guidelines will be a material consideration in determining for alongside other local and national planning policy.
- 6.20 The Guidelines have been subject to a detailed review approximately 5 years after their adoption, as set out in section 12 of this Volume. This revised edition of the Guidelines constitutes the outcome of that 5 year review project.

Breaches of planning controls and enforcement

- 6.21 Planning enforcement action is taken when works have been undertaken without the appropriate planning consent and the City Corporation is satisfied that it is 'expedient' to do so (Section 172, Town and Country Planning Act (as amended) 1990). [NB: Listed building enforcement notices may be issued under s.38 of P(LB&CA)Act 1990 where works executed to a listed building contravene s.9 and the lpa consider it expedient to do so having regard to the effects of the works on the character of the building as one of special architectural or historic interest.]
- 6.22 To undertake works to a listed building without first obtaining Listed Building Consent can carry the risk of

enforcement action. Under Section 9 of the 1990 Act, it is a criminal offence to execute, or cause to be executed, without first obtaining Listed Building Consent any works for the demolition of a listed building or any works of alteration or extension which would affect its character as a building of special architectural or historic interest.

- 6.23 The Department of the Built Environment will investigate all alleged breaches of planning control of which it is aware and aims to resolve the matter by negotiation wherever possible to achieve a satisfactory result. A full investigation of an alleged breach will be carried out before a decision is made as to what action should be taken. Once a breach has been established, an Enforcement Officer will contact the occupier and the freeholder to advise them of this and offer to meet those responsible for the works to discuss the issues and how they may be resolved.
- 6.24 If negotiations with those parties responsible for the works fails to resolve the breach to the satisfaction of the Enforcement Officer, the Department of the Built Environment may take enforcement action. It will normally seek to deal with such matters as described above but in cases of serious breaches of the legislation, it reserves its right to prosecute. The current penalty for conviction in a magistrates' court is a fine of up to £20,000 or imprisonment for up to six months (or both), whereas upon conviction in the Crown Court an unlimited fine or a prison sentence of up to two years (or both) may be imposed.

6.25 Where there is a breach of planning control, the Department of the Built Environment aims to deal with everyone, particularly small businesses and/or private householders in an open and fair manner. The Department will also deal with breaches of planning control by the freeholder (i.e. the City Corporation). In all cases, the decision to take action is made in accordance with government guidance.

6.26 The Department of the Built Environment has an Enforcement Charter that sets out in detail its enforcement procedures and is available from the Department of the Built Environment upon request or on the City Corporation website:
www.cityoflondon.gov.uk/planning.

Sustainability and Climate Change

6.27 The introduction of 'environmental' initiatives, on historic buildings must be carefully considered to be sensitive to the historic environment, and only carried out where the significance of the historic asset is not compromised. However, the City Corporation is committed to being at the forefront of action in response to climate change and other sustainability challenges that face high density urban environments. The policies in the Core Strategy are identified below:

Policy CS5: The North of the City, number 8 – Requiring developers to make use of innovative design solutions to mitigate and adapt to the impacts of climate change.

Particularly addressing the challenges posed by listed buildings whilst respecting their architectural and historic importance.

Policy CS15: Sustainable Development and Climate Change

6.28 Some of the key sustainability issues that may relate to Barbican Estate include; energy efficiency; carbon emission reduction; climate change adaptation; and waste management

6.29 English Heritage has produced a series of guidance documents on the subject of climate change and the historic environment, available at www.helm.gov.uk/climatechange. In addition, they have created a specific website to advise property owners www.climatechangeandyourhome.org.uk

6.30 The piecemeal introduction of such initiatives across the Barbican Estate is to be resisted, due to the damaging effect that minor incremental change could have on the character of the estate. Proposals should be carefully considered on an Estate-wide coherent basis.

7. The role of English Heritage

- 7.1 English Heritage (also known as the Historic Buildings and Monuments Commission for England) is the Government's statutory adviser on the historic built environment. It is a non-departmental public body, sponsored by the DCMS and was established in 1983.
- 7.2 English Heritage advises the Secretary of State (DCMS) on requests made to list buildings.
- 7.3 In relation to works which require Listed Building Consent at the Barbican, English Heritage will:
- Advise the First Secretary of State (CLG) on applications for Listed Building Consent where the applicant is the City Corporation. The legislation prevents a Local Planning Authority from determining LBC applications on its own buildings.
 - Authorise the City Corporation's Department of the Built Environment (under delegated powers of by Committee) to determine as it sees fit, or direct a decision as to the granting of Listed Building Consent when the application:
 - Includes land owned by the City Corporation **and/or**

- Is for works of alteration which comprise or include the demolition of a principal external wall or a substantial part of the interior or public and communal areas.

- 7.4 English Heritage may offer advice to the City Corporation on applications for planning permission which may affect the fabric of the Barbican and/or its setting. In practice, this is usually reserved for large applications or where the proposed alterations will have a significant impact on the character of the listed building. English Heritage does not normally advise on individual household applications.
- 7.5 These arrangements are set out in the Act and Regulations as described in Section 6 of this document.

8. The role of the City of London Corporation as Local Planning Authority

- 8.1 The Department of the Built Environment is responsible for handling planning applications made in relation to the Barbican.
- 8.2 The Department's service objectives for processing planning applications are set out the 'Development Management Charter' dated December 2008. The Department all applications for Planning and Listed Building Consent and seeks to do so in accordance with policy and legislation (see Section 6). The Department will consult interested parties on applications including residents, English Heritage and amenity societies as set out in Circular 01/2001.
- 8.3 Officers can give pre-application advice to any occupier, prospective purchaser or building manager and/or their professional advisors. Information on the process for obtaining such advice is set out on the City Corporation's website. In cases where it is considered that consent is not required, this may be recorded by an exchange of letters.
- 8.4 The Department of the Built Environment holds records relating to the planning history of the Barbican which can be inspected without appointment Mondays to Fridays (excluding Bank Holidays) between 9.30am and 4.30pm at the Department's Enquiry Desk. Files can also be requested although 48 hours' notice is necessary.

- 8.5 Where the applicant is the City Corporation as the freeholder of the Barbican Estate, the City Corporation as Local Planning Authority is not permitted to determine the application. In such cases, the application is referred to the CLG's National Planning Casework Unit.

Scheduled Monuments

- 8.6 There is one Scheduled Ancient Monument within the Barbican Estate. These are surviving standing and buried remains of the Roman and medieval city wall and defences, the Roman fort wall, and part of the former graveyard of St. Giles' s Church. It is protected under the Ancient Monuments and Archaeological Areas Act 1979. Any works which may affect the monument or its setting may require scheduled monument consent (SMC).
- 8.7 Scheduled monument consent is obtained from the DCMS on advice from English Heritage. Application forms and guidance are available from the Inspector of Ancient Monuments at English Heritage, London Region, who should be consulted prior to making an application. The management of the Scheduled Monument does not form part of these Guidelines.
- 8.8 Advice on archaeological remains on the Barbican Estate should be sought from the Assistant Director, Historic Environment, Department of the Built Environment (contact details in Appendix A).

9. The role of the City of London Corporation as freeholder and manager

- 9.1 The City Corporation is the freeholder and landlord of the Barbican Estate. This summary is intended as a general guide on the role and responsibility of the City in this capacity.
- 9.2 The Barbican Estate Office is responsible for matters relating to the residential buildings on the Estate such as roofing works, rainwater goods and drainage, external redecoration and redecoration of common parts. Guidance on how such works should be undertaken is contained within Volume II, Section 4: Best Practice. Costs of certain works undertaken can be recovered from long leaseholders. Further details of the responsibilities of the Estate Office and tenants are set out in the Tenants Handbook (available from the Barbican Estate Office) and in their document titled 'Barbican: Experience the Lifestyle' and in Volume II of these Listed Building Management Guidelines. Contact details for the Barbican Estate Office are given in Appendix A.
- 9.3 The Arts Centre, including the cinemas, gallery, conservatory and restaurants, are all managed by the Services Division of the Barbican Centre Department. The theatre is also managed by the Services Division with the exception of minor repairs which are undertaken by theatre staff.

- 9.4 Soft landscaping in public and semi-public spaces on the Barbican Estate is managed by the Department of Open Spaces within the City Corporation, on behalf of the Barbican Estate Office (Appendix A).
- 9.5 Each of the schools on the Estate has its own Board of Governors that include elected members of the City Corporation. The Board of Governors works in collaboration with the City's Department of the Built Environment, which is responsible for works to these buildings. Contact details are given in Appendix A.
- 9.6 The Youth Hostel is leased to and managed by the YMCA. It is responsible, through their building manager, for the internal and external repair of the building under the terms of the lease.
- 9.7 The walkways within the Estate have the status of City Walkway as opposed to public highway. The City Corporation is responsible for their repair and maintenance and this is undertaken by the Department of the Built Environment (contact details in Appendix A).
- 9.8 In the past, management of the Barbican Estate has, in general been split between several departments and third parties with unclear responsibilities. This has resulted in some 'grey areas'. Level by level plans of the entire Barbican development have now been prepared, showing where the responsibility for each element lies. These plans are available to view at the Barbican Estate office. All areas of the Barbican have been allocated to

the relevant stakeholders, and this data will inform the future comprehensive management of the Barbican.

- 9.9 It is proposed that each stakeholder accepts full responsibility for those areas designated to them on the approved plans. The Director of Community and Children's Services takes the overall lead role in co-ordinating and supervising the management responsibilities to the common parts of the Barbican, in consultation with other stakeholders as appropriate, including Budget management and allocation.
- 9.10 The benefit of this approach to the City will be a coordinated response to the management and maintenance of the overall Barbican Estate. This will result in more efficient, effective approach to repairs and planned maintenance, especially in areas where co-operation between stakeholders is required to achieve a solution.

Landlord's consent

- 9.11 Landlord's consent is mandatory prior to any works being undertaken by any leaseholder. Short-term leaseholders are not permitted to make alterations to their flat. It should be noted that obtaining Listed Building Consent does not mean that Landlord Consent will also be granted.
- 9.12 Before carrying out any alterations to a property in the Barbican, consent must be obtained from the freeholder, which is normally the City Corporation. Initial contact

should be made with the Barbican Estate Office (contact details in Appendix A). The procedure for this consent is outlined in the document "Standard Conditions Relating to Proposed Works and Alterations on the Barbican Estate". This is available from the Barbican Estate Office. Details must include the following information:

- The full name(s) of the person(s) proposing the works
- The full address of the flat where the proposed work will be undertaken
- A location plan showing the position of the flat within the block
- A plan showing the location of the proposed works within the flat
- Existing and proposed drawings showing details of the main changes and other relevant information to ensure the standard conditions are complied with
- Photographs of the relevant areas where work is proposed, before commencement
- Any available details of proposed installation or equipment, such as manufacturers literature
- Information about the building works such as anticipated start date, duration of works and

completion date, as an inspection of works may be necessary

- A schedule of works if available

Further information may be required, depending on the nature of the works that are being proposed.

9.13 It is essential that landlord's consent be obtained prior to commencing works.

10. How to apply for Listed Building Consent

- 10.1 It is advisable to contact Planning Officers at the Department of the Built Environment before submitting an application for Listed Building Consent. Applications are normally submitted by the owner of a property whether they are a leaseholder or freeholder. However, other persons, such as a prospective purchaser, can also apply for Listed Building Consent prior to the purchase of a property. It may be advisable to employ an architect who is used to working with listed buildings, particularly for larger schemes. City Corporation Planning Officers will be able to advise as to whether proposals are likely to be acceptable. The procedure for obtaining pre-application advice is set out on the City Corporation's website.
- 10.2 Listed building consent application forms are available online at www.cityoflondon.gov.uk/planning or www.planningportal.gov.uk/ Advice on completing the forms is also available online or from officers in the Department of the Built Environment (see Appendix A for contact details).

Submitting an application

- 10.3 When submitting an application for Listed Building Consent certain standard information is required to enable officers and others to understand the proposals and determine whether they are acceptable. These

requirements are set out on the websites identified in 10.2 above.

- 10.4 It will usually take eight weeks after an application has been lodged for the Department of the Built Environment to make a decision, whether by delegated powers or by Committee. In some cases, it will be necessary for the decision to be referred to the National Planning Casework Unit of CLG. This will be for applications which are submitted by the City Corporation itself which, as a Local Planning Authority, cannot determine its own applications (see Section 8).
- 10.5 Conditions are normally attached to any decision notice granting Listed Building Consent. These conditions must be discharged in writing by the Department of the Built Environment before any works can begin. In cases where the applicant is the City Corporation, any submitted details must also be approved by CLG's National Planning Casework Unit. Failure to do so could result in enforcement action (see section 6.21-6.26)
- 10.6 When writing to discharge a condition, you should include the following information:
- Full site address
 - Application reference number
 - Date of approval
 - Condition number

- Appropriate details as required by the condition
- 10.7 In the rare circumstances that an application is refused, applicants have the right of appeal. Applicants can also appeal against conditions if they consider them to be unreasonable although this is also extremely rare. Details of the appeal procedure are sent with all decisions issued by the Department of the Built Environment. It is important that all copies of consent documents are safely retained by applicants as they will be needed as evidence of proper authorisation for alterations when properties are sold.

VAT regulations

- 10.8 In certain circumstances, VAT is zero rated for 'approved alterations' to listed buildings. This means that this can only be applied to works of alterations which both require and obtain Listed Building Consent. It is also restricted to residential buildings or those which are in a non-business use, such as a charity. It does not apply to repairs and ordinary maintenance.
- 10.9 Qualification for VAT relief will depend on using a VAT registered builder. A refund is not available on materials purchased for DIY work, for labour only sub-contractors or for professional fees, such as architects, surveyors or structural engineers.

- 10.10 For more details see section 9 of HM Revenue & Customs' VAT notice 708: Building and Construction available from VAT offices or on their website (www.hmrc.gov.uk). Please note that this is written to guide VAT registered builders rather than owners of listed buildings. VAT regulations are subject to change. It is therefore advised to refer to HM Revenue & Customs to establish the current position and clarify any related matters.

11. How to apply for planning permission

- 11.1 Sometimes planning permission is needed for building works in addition to Listed Building Consent. Pre-application advice is available from the Department of the Built Environment prior to making a planning application and all potential applicants should speak to a Planning Officer before submitting an application. A site visit at this stage may be necessary to help determine if the proposals are acceptable in principle.
- 11.2 Planning Permission application forms are available online at www.cityoflondon.gov.uk/planning or www.planningportal.gov.uk/ Advice on completing the forms is also available online or from officers in the Department of the Built Environment (see Appendix A for contact details).
- Requirements for drawings are similar to those for Listed Building Consent and are identified online (see 10.2 for web addresses).
- 11.3 Planning application forms and accompanying drawings can be submitted online via the planning portal, through the city of London website, or in a hard copy format. If planning permission is granted, it will contain certain conditions that must be discharged, sometimes prior to the start of the building works.
- 11.4 It will usually take eight weeks after an application has been lodged for the Department of the Built Environment to process the application and for a decision to be made.

The procedure to discharge a condition attached to any permission granted is the same as that for Listed Building Consent (see section 10.6)

- 11.5 Building Regulations Approval is required if any alterations to structure, fire safety or drainage are made.

12. Procedure for review of the Management Guidelines

- 12.1 In order that this document remains relevant and effective, regular review is important. The monitoring and review of the document will be carried out by the Department of the Built Environment. The aims and objectives of the review process are to ensure that the document is offering effective guidance on matters relating to Listed Building Consent and to identify any issues arising from their use. It is not intended to review substantive issues or alter the Guidelines unless significant issues arise. For each review the relevant Working Party will be reconvened.

Initial Review Procedure

- 12.2 Upon final approval of each Volume, there should be a review meeting by the relevant Working Party every six months for the first two years of its implementation.
Volumes I and II have completed this procedure.

5 year review procedure

- 12.3 A full review of each Volume will be undertaken 5 years after its completion. If substantial changes are proposed, views on the changes will be sought through consultation. **A comprehensive review has been completed for Volumes I and II in 2012**

Subsequent Reviews

- 12.4 Volume I will be updated should there be changes in the legislation concerning Listed Buildings, or procedural changes.
- Volume II (and subsequent Volumes)
It is recommended that a further review is carried out every 5 years (next review in 2017). It is anticipated that text will be reviewed only where there is evidence of a lack of guidance, or insufficient clarity in the document.
- 12.5 To enable the review process to be consistent in its approach, stakeholders have agreed that the following criteria will be considered as part of each review:
- The number of owners that have undertaken works which fall into the 'green' category and have asked for Landlord's consent
 - The number of Listed Building Consent applications received since the last review and how many have been approved. This should include the entire Barbican Estate.
- 12.4 Other matters for consideration at the review meeting will include:
- Situations which have arisen where the Guidelines have offered no guidance (i.e. a gap in its advice)
 - Any applications which have been refused

- Any appeals lodged, including appeal decisions
- Any enforcement action that has been taken
- Maintenance and repair issues, where these relate to the application of planning controls
- Updates on other related strategies such as conservation strategy, further Volumes of the Guidelines etc.

12.5 The results of the review meeting and any recommendations for amendments to the Guidelines will be reported to the Residents Consultation Committee, Barbican Residential Committee and Planning and Transportation Committee for their consideration.