

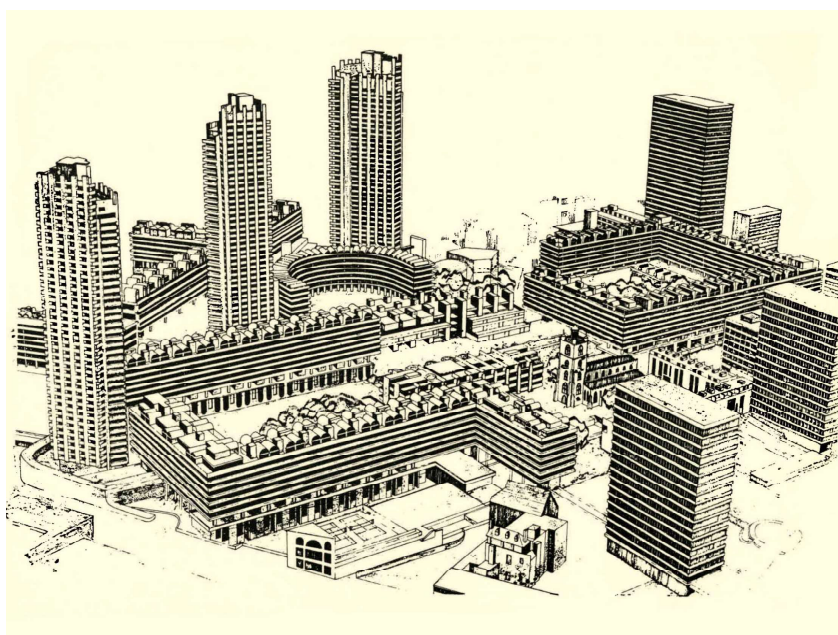
Incidentally, something not seemingly picked up in either 2014 or 2018, 150 was built with a caretaker's flat included at penthouse floor level. The lease of 140/150 to the MoL Trustees specifically excluded both the caretaker's flat and a storeroom. It would be interesting to know what CoLC used the flat for. Presumably the storeroom is the engineers' store under the Engineers' Garden.

The failure to consider 150 for its unassailable historic contribution, in particular, to the education of generations of London school children, along with their introduction to the physical exhibits which told the story of London. As a dedicated museum, and one of the first such to be built post war, like all its type, changing needs and demand for access has necessitated structural change.

5. Changes is necessary for museums:

That changes were made to 150 almost from the outset should not detract from the fact that, after the failure to incorporate the Ironmongers' Hall site, the architects delivered what they were instructed to do, aided by the then City Architect, E G Chandler, as is obvious from the approved plans.

Although Wilkinson Eyre was responsible for the post 2001 changes, the Museum had engaged Powell on several occasion, as early 1983, on several expansion projects. However, none of them came to fruition.



1959 Barbican Estate Plan – Chamberlin, Powell & Bon

**KP1 - THE MUSEUM OF LONDON, 150 LONDON WALL, LONDON EC2Y 5HN; BASTION HOUSE, 140 LONDON WALL, LONDON EC2Y 5HN: APPLICATION FOR A CERTIFICATE OF IMMUNITY FROM LISTING. SUBMITTED 2014.**

INTRODUCTION: In accordance with the provisions of the Planning (Listed Buildings and Conservation Areas) Act (1990), a Certificate of Immunity from statutory listing is requested in respect of the above buildings. Neither is currently listed, nor located within a Conservation Area. The two buildings effectively constitute a unity, being planned and constructed in tandem and being effectively inseparable in structural terms. **Does this not constitute a group of buildings?**

The Museum of London occupies a site at the junction of London Wall and Aldersgate Street, in the City of London. The Museum contains public exhibition galleries on two levels, with an upper level of administrative and technical spaces. Public entry is at first floor level, via the City's high-level walkway. A basement level contains storage space and workshops, with a sub-basement housing a car park and plant. Bastion House, latterly known as 140 London Wall, is a 14 storey office building, developed in tandem with the Museum. It sits above the eastern wing of the latter, its structure extending through the Museum, so that the two buildings are effectively interlocked.

Both buildings were designed by the architectural practice of Powell Moya & Partners (structural engineer: Charles Weiss & Partners) and constructed (by contractor G.E.Wallis) in 1971-76. **Credit the City Architect, EG Chandler?**

1. PLANNING CONTEXT/HISTORY: The Museum of London was established by the Museum of London Act (1965). The Act, the outcome of negotiations which began in the late 1950s, provided for the merger of the Guildhall Museum and the London Museum. The Guildhall Museum had its origins in the motion passed by the City Corporation's Common Council in January, 1826, suggesting that a repository be established to "preserve such antiquities as relate to the City and suburbs". In 1872 the City's collections, largely of archaeological remains uncovered in the Square Mile, were moved into the basement of the new library building constructed on Basinghall Street, adjacent to the Guildhall. The Guildhall Museum finally opened to the public in 1874. (After the building suffered severe war damage, the Museum moved into the Royal Exchange on a temporary lease. In 1967-68 it was again relocated to another temporary home, on the newly-built High Walk on London Wall. ) The London Museum, envisaged as London's version of Paris's Carnavalet Museum, was established in 1912 in the State Apartments of Kensington Palace, a temporary arrangement which reflected the support of Queen Mary. Two years later, it was relocated in Lancaster House, off The Mall. Following the post-war requisitioning of Lancaster House by the Foreign Office the Museum moved back to Kensington Palace, where it reopened in 1951 and remained until 1975, when it formally merged with the Guildhall Museum.

The initiative to merge the museums, to create a single institution devoted to the history of Greater London, gained impetus from 1959 onwards. The idea of a new museum on the South Bank, with a site provided by the London County Council, had come to nothing. The government took the lead in promoting the idea of a new museum located in the City and funded jointly by central government, the City and the LCC. The City was to provide a site for the new building to house the museum. An interim board of governors was appointed in 1962. The Museum of London came into existence with the passage of legislation in 1965 although the two constituent museums continued to operate on their separate sites for another decade. (One complication was provided by the abolition of the LCC and its replacement by the new Greater London Council, which had to be persuaded to confirm its commitment to the museum project – its attitude was described as "frustrating beyond belief".)

The decision to locate the Museum of London on London Wall was a consequence of wartime bombing, which flattened much of the surrounding area (providing a site for the Barbican project, developed, to designs by architects Chamberlin, Powell & Bon, from 1959 onwards), and of the subsequent

development plan agreed between the City and the LCC in 1955. This masterplan create what was, according to *The Buildings of England*, “the first in England to provide a pedestrian upper walkway throughout”. Along the extended and widened London Wall, dubbed “Route XI”, a series of six high-rise office towers rose, the first of them Moor House, completed in 1960 (now demolished). Of these blocks, only two remain, City Tower, completed in 1964 and entirely reclad in the 1980s, and Bastion House/ 140 London Wall. The London Wall Place scheme, currently on site on the north side of London Wall, removed St Alphage House and a long stretch of the high-level walkway. **Now either replaced or to be replaced on completion of 21 Moorfields and 2 Aldermanbury Square.**

Although the Alban Gate development (completed 1992, replacing Lee House) had its main entrance at deck level, subsequent changes have brought pedestrian circulation back to street level. **Is this correct as no evidence is offered?**

Since the time of its completion, The Museum of London has been perceived as difficult of access, with little street presence. The Museum was designed to be entered from the high-level walkway. From the south, the principal public access route, the visitor climbed stairs, crossed a bridge to a brick-clad rotunda forming the centre of the roundabout at the junction of London Wall and Aldersgate Street, and thence on to the high-level walkway. As part of the One London Wall project (completed 2003 to designs by Foster + Partners) improved access has been provided via escalators, a lift, and new bridge links, though the Museum is still perceived as difficult to find. **Perceived by who?**

2. POWELL & MOYA AND THE MUSEUM OF LONDON: The practice of Powell & Moya was founded in 1946 by Philip (later Sir Philip) Powell (1921-2003) and Hidalgo (Jacko) Moya (1920-1994), two recent graduates of the Architectural Association school who that year, aged respectively 25 and 26, won the competition to design the large social housing development in Pimlico subsequently named Churchill Gardens. The scheme was constructed over the next 15 years, providing homes for more than 6000 people.

Powell & Moya, in common with other architectural practices launched in the years immediately after the Second World War, benefited from massive investment in the reconstruction of post-war Britain: social housing, schools and universities, and, in particular, hospitals formed the bulk of its workload. over the half century of its existence. (The practice was finally wound up in 1997 – both Powell and Moya had resigned as partners on reaching the age of 70.) The Skylon, designed by Moya, was an iconic, and very popular, feature of the 1951 Festival of Britain. The award to the practice (in 1974) of the Royal Gold Medal for Architecture – the first time the medal had gone to a practice rather than to an individual – confirmed its standing as one of the most respected firms of its time. Philip Powell was knighted in 1975 and appointed Companion of Honour in 1984. The critic Reyner Banham wrote of Powell & Moya: “they have an uncanny and seemingly uncontrived ability to sense the mood of place and time – and client”. Ian Nairn described Powell & Moya’s Mayfield School in Putney, completed in 1955, as “one of the best modern buildings in Britain”. Nikolaus Pevsner described the Cripps Building at St John’s College, Cambridge, as “a masterpiece by one of the best architectural practices in the country”. Discussing Blue Boar Quad at Christ Church, Oxford, he commented that “Powell & Moya are by now recognizable, not only by motifs but by their approach May these outstanding architects never succumb to fashion”.

A key aspect of Powell & Moya’s work, which won critical approval, was its sensitivity to context – they were leading practitioners of a “humane” version of Modernism. Banham described Powell & Moya’s architecture as “gentlemanly Nice, modern – and British!”. Much of the practice’s best work was done in the historic context of Oxford and Cambridge colleges. Residential buildings for Brasenose College, Oxford (1957-61), were followed by the Cripps Building at St John’s (1962-66), Blue Boar Quad for Christ Church, Oxford (1964-68), the Magpie Lane addition to Corpus Christi College, Oxford (1964- 68), and Cripps Court at Queens’ College, Cambridge (1971-82). In 1967 Powell & Moya was commissioned to design an entirely

new graduate college (Wolfson College) in Oxford.

A select group of the best of Powell & Moya's buildings are listed, namely: Sullivan House and Shelley House, Churchill Gardens: Grade II, 1998 Brasenose College residences: Grade II\*, 1998 Christ Church, Oxford, Picture Gallery: Grade II\*, 1998 Chichester Festival Theatre: Grade II\*, 1998 Blue Boar Quad, Christ Church, Oxford: Grade II\*, 2006 Cripps Building, St John's College, Cambridge: Grade II\*, 2009 Wolfson College, Oxford: Grade II, 2011

Powell & Moya's standing as one of the leading British architectural practices of the post-war era is beyond question. However, the award of the Royal Gold Medal in 1974 arguably marked the zenith of its critical reputation. The last two decades of its existence were dominated by health sector projects. The extensive additions to Royal Holloway College, University of London (1983-94), were relatively mundane. The British Pavilion at the 1970 Expo in Osaka, Japan, was an important public commission, as was that for the Queen Elizabeth II Conference Centre in Westminster, completed, after many delays, in 1986. But the latter project, completed in the same year as Richard Rogers' sensational Lloyd's Building, attracted limited coverage, despite its prominent location opposite Westminster Abbey: a new generation of architects was emerging in Britain.

The commission for the new Museum of London came in 1964 – but the building was not completed until 1976, a long period of gestation which helps to explain the muted critical response it received. **This fits in with Powell & Moya reaching its zenith in 1974 since building started in 1971.**

Powell & Moya, selected, on the advice of Robert Matthew, then President of the RIBA, from a shortlist of four distinguished practices – the other contenders were Casson Conder, Architects Co-Partnership and Denys Lasdun - was first approached by the Museum's interim governing board for advice on the project in June, 1962.

They were asked to prepare a preliminary report, with outline plans and approximate estimates, for a museum building of around 117,500 sq.ft. on the London Wall site. It was assumed that the last of the London Wall office blocks would be built on part of the site. **This was more than assumed - see 1959 Barbican Estate image.**

The architects were to consider "the planning of the whole site as a unity, and development of the Museum and office block together by the City". Powell & Moya suggested that a building of up to 18 storeys could be feasible. **This is shown on the image.**

(When the "Brown Ban" on office building in central London came into effect in 1964, the financial basis of the entire project seemed to be in doubt – the requisite Office Development Permit was not issued until December, 1966.) Pedestrian access at walkway level was a fundamental requirement. Powell & Moya reported back to the client in July, 1963. At this stage, the architectural treatment of the building remained undeveloped: it would evolve "from a comprehensible and untiring circulation plan and an efficient and pleasant natural and artificial lighting system". The interior of the building should be "attractive but unassertive". Key elements of the scheme as built emerged at this stage: the idea of a central garden, galleries on two levels, provision of views out to the remains of the City Wall to the east. But a vital issue remained to be resolved. The site was simply not large enough to accommodate the requisite amount of space. The only solution was the acquisition and demolition of the 1920s neo-Tudor Ironmongers' Hall, "a building of no great architectural merit", which stood just north of London Wall, having survived the wartime blitz. **Ironmongers' Hall was listed Grade II in April 2023. To be accurate, as London Wall was re-aligned post WW2, its location is more correctly east of Aldersgate Street.**

In February, 1963, Philip Powell wrote to the City Architect, E.G.Chandler: "we have come to feel more

and more strongly that the retention of the Ironmongers' Hall could compromise the design of the Museum". The City duly sought a Compulsory Purchase Order for the hall – but in 1967 this was refused by the Secretary of State. **What was the reason for the refusal?**

From 1967 on Powell & Moya worked on a revised scheme for the Museum, retaining (reluctantly) Ironmongers' Hall. Philip Powell initially ran the project, assisted by John Cantwell, and with Bernard Throp subsequently taking the lead role. (Both Cantwell and Throp became partners in the practice in 1976.) The revised scheme reflected the extreme challenge posed by the very awkward site that resulted from the retention of Ironmongers' Hall – “a few oddly shaped pieces of land left over after planning “ - and a difficult brief.

Instead of the compact, square plan originally envisaged, a more meandering diagram emerged, with the gallery spaces shunted to the eastern edge of the site and other accommodation in a wing wrapping around Ironmongers' Hall. Philip Powell regretted the commercial necessity for an office building to be included in the scheme and thought Bastion House one of the practice's weakest works – in common with other leading practices of the day, Powell & Moya did not design speculative office buildings, a sector of work left to “commercial” firms including most notably that of Richard Seifert. **Where is the evidence for Powell's regret?**

Bastion House was seen as a necessary, if regrettable, adjunct to a prestigious public project – the sector in which Powell & Moya were accustomed to working.

The City acquired the area of the site not already in its ownership in 1967. But it was not until 1971 that the GLC finally agreed to meet its financial obligations as laid down in the 1965 Act. The foundation stone for the Museum was laid by HM The Queen Mother on 30<sup>th</sup> March, 1973, preliminary site works having commenced in 1971 – in fact, by 1973 the building was half complete. Deep excavation was necessary with 50,000 cubic metres of soil removed from the site. A further complication was provided by the City Engineer's requirement that a major new duct along Aldersgate Street be included in the construction works – the discovery of an underground stream crossing its route caused further delays. The Museum was opened by HM The Queen on 2<sup>nd</sup> December, 1976.

3.THE MUSEUM OF LONDON: CRITICAL REPUTATION: As the work of a critically acclaimed practice the Museum might have been expected to receive extensive (and favourable) coverage in the professional press. **The RIBA Commendation and the 1982 Times article have been ignored here.**

In fact, coverage was relatively sparse and focussed on the technical aspects of the project. The most significant account was published in the prestigious *Architectural Review* in July, 1977. An editorial described the Museum as “the most retiring public building in London”, It continued: “the supreme virtue of Powell Moya & Partners' brand of architecture is reticence. Not for them the eye-catching architectural gesture. But here their virtue has let them down; for reticence practised in a harsh and ugly setting leaves harshness and ugliness in command”. **“Harsh and ugly” is hardly objective.**

A critical essay by Michael Brawne in the same issue acknowledged the challenges - generated by the site and the location of the Museum's entrance at walkway level – which the architects had faced. Brawne identified the glazed ramp linking the two gallery levels as “a place where the architectural voice is suddenly somewhat raised; elsewhere internally it whispers with extreme modesty”. There was little to be said about the architecture of the building, so that the bulk of Brawne's text was devoted to a discussion of the work of the exhibition designers responsible for the gallery fit-out, **Hardly objective and contrary to the RIBA accolade.** Higgins Ney & Partners. In a separate essay, John Harris, then Curator of the RIBA's Heinz Gallery, declared that “there is not in my mind much in this museum to be triumphal about”. Finding the entrance was not easy. The entrance hall to the Museum was “lavatorial”. Harris's review of the

Museum's displays was damning: "coming out of the museum few experiences remain in the mind... the visitor's impression is aesthetic, of a palimpsest of colour and a mind... the visitor's impression is aesthetic, of a palimpsest of colour and a mind... the visitor's impression is aesthetic, of a palimpsest of colour and a gluttony of the juxtaposition of thousands of objects.. It was almost a relief to be out once again on to the windy walkways". **Harris's comments are hardly objective but there's no indication of when and why he made them.**

In *A Guide to the Architecture of London* (new edition, 2009), Edward Jones and Christopher Woodward comment of the Museum: "its banal and utilitarian architecture is completely inadequate". Referring to the Museum's "extraordinary" collection, they comment: "this deserves better housing". **Hardly learned.**

In *Architects and Architecture of London* (2008) Ken Allinson comments of Bastion House: "(it) was not a building of which Powell was proud". (This judgement was confirmed by the present writer in conversation with Philip Powell. In *Powell & Moya: Twentieth Century Architects* (2009), Bastion House is described as "an uncharacteristic, if competent, work which Philip Powell candidly disliked".) *The Buildings of England: London 1, The City of London* (1997) says of the Museum: "the building's ingenious planning does its best to overcome the awkward site, though the result falls short of the architects' best work". **Is it really the case that the architect has to be an admirer for a building to warrant acclaim? 150 has "ingenious planning" according to Pevsner.**

Whilst Jones and Woodward's judgement of the Museum is probably too harsh, there has never been a suggestion that the building is a major work by Powell & Moya, whilst Bastion House could be seen as something of an aberration. **Why would 140 be seen as something of an aberration?**

My own account of the building (*Powell & Moya*, 2009) refers to the glazed ramp connecting the two gallery levels as "the most dramatic feature of the interior, with the magnificent Baroque Lord Mayor's State Coach as an eye-catcher at the bottom of the descent, its setting, in a reflective pool of water, designed by the architects". However, as is detailed below, the ramp has now been removed and the coach relocated. **These changes are unfortunate but implemented on behalf of CoLC which used the implementation as a reason to deny listing.**

The completion of the Museum of London came at a time when the British architectural scene was being transformed. The confident mood which had powered the Modern Movement in the decades immediately after the Second World War had evaporated. At the same time new movements in architecture were coming to the fore: Post-modernism and High-tech. Resistant to fashionable trends, Powell & Moya continued as a sizeable player on the British architectural scene. In 1975 it received the prestigious commission for the Queen Elizabeth II Conference Centre in Westminster, but the project was dogged by delays and the building opened in 1986, receiving little critical attention. A year after the opening of the Museum of London, Rogers & Piano's Pompidou Centre opened in Paris, a building which revolutionised the whole idea of a museum. The planning orthodoxies which had driven the London Wall reconstruction were discredited. By the mid-1980s, the reconstruction of London Wall had begun, with the 1960s office slabs and much of the connecting high-level walkway demolished, leaving the Museum and Bastion House as increasingly isolated survivors. New developments, designed by Foster + Partners, Eric Parry and others, were entered at street level. **The gist of the above is that 140 and 150 would be more appreciated architecturally had there not been delays in building. However, many listed buildings have suffered construction delays. As regards, the highwalks, very little has been demolished on the north of London Wall and not either replaced or in the course of being replaced.**

4. ALTERATIONS TO THE MUSEUM SINCE 1976: Powell & Moya had designed what was essentially a neutral container for the work of the exhibition designers – the striking gesture of the glazed ramp focussed on the Lord Mayor's State Coach was their only contribution to the internal fit-out. In his 1977 review, lamenting what he saw as the already dated nature of the displays, John Harris commented that

“in a museum as tightly buttoned up as any corset, it is difficult to see what can be done without major internal changes”. This comment has proved to be prescient, since in recent years the Museum has undertaken significant works to improve its facilities in line with changing perceptions of the role of a major museum – although these have necessarily compromised Powell & Moya’s work. As perceptions of the role of major museums change the historical nature of the existence, purpose and experience of the place has to be appreciated. If change was necessary, Powell & Moya prepared a scheme in 1983 which addressed the possibility of extending 150 within its then boundaries and, if not, what effect would such extensions have on the existing building. Powell was later recruited as a consultant, having already retired. He even designed the proposed history centre as an infill for the Rotunda..

Refurbishment of some of the gallery spaces took place from the early 1990s onwards. But in 2001 it was announced that the “striking but flawed” Museum was “to receive a £33 million makeover from Stirling Prize winner Wilkinson Eyre Architects”. Quoted in *Building Design* magazine, then Director Simon Thurley explained that the project, scheduled for completion in 2006, was “an attempt to come to terms with what a modernist, egalitarian museum should be”. The “one big flaw” of the building, its tortuous entrance route, would be addressed, with better access provided in conjunction with Foster’s One London Wall scheme, then on site. The main entrance to the Museum would be relocated into a new “transparent” space. That 150 was “striking” surely referred to its architecture. That it was “flawed” surely referred to its then being fit for purpose “as a modernist egalitarian museum” with “its tortuous entrance route”. Is there a listed building that isn’t “flawed” in some way as regards its fitness for use for the purpose for which it was built? In any event, the “refurbishment of some of the gallery spaces” lacks any detail.

Wilkinson Eyre’s work at the Museum extended into phases, the last completed in 2010. In the first phase, known as the Core Access (or New Entrance) Project, a new vertical circulation core was provided linking the two gallery levels – Powell & Moya’s striking glazed ramp was removed. In conjunction with much improved entrance sequence a new entrance hall was created, with reception area, shop, cafe, and orientation area, extending out on to the high-level walkway, its transparent aesthetic designed to be open and welcoming. At lower level, a special exhibitions space, the Linbury Gallery, was constructed in what had been a void between the Museum and an access road. The second phase of work focussed on the Museum’s northern wing, where the Clore Learning Centre was created, classroom spaces for school parties with a hanging staircase in a glazed container facing Aldersgate Street. Nothing in the above contradicts the inherent ingenuity of Powell and Moya’s original building.

The final phase of work (the Capital City/Galleries of Modern London and Learning Centre Project) involved a radical transformation of the lower gallery level to create the Modern London galleries. This involved substantial structural alterations, with the introduction of more natural light one key objective – a new glazed elevation to the central garden court channelled more light into the galleries, while the Lord Mayor’s State Coach was moved into a newly constructed space, a further extension to the original building envelope, with a fully glazed elevation to London Wall. Powell & Moya’s reflective pool (left empty of water for several years) was removed – a cafe was created in what is now the Sackler Hall. The lower level of the Museum was transformed beyond recognition. Whilst it could be argued that this phase of work missed the opportunity of providing a ground level entrance – where the Lord Mayor’s State Coach was exhibited – that “the lower level of 150 was transformed beyond recognition” requires explanation. Was this a good thing, a bad thing, an opinion or fact?

Wilkinson Eyre’s work for the Museum is, typically for that practice, of high quality and has certainly much improved the Museum’s facilities, allowing it to expand its visitor numbers, extend its special exhibition programme, and cater for the needs of school parties. However, it is clear that there is no further space for expansion on the London Wall site. Moreover, the works completed in 2010 have

radically altered Powell & Moya's "striking but flawed" building, so that large areas of the interior bear little relationship to the original layout, while significant alterations have also been made to the exterior. **Gratuitous remarks such as "However, it is clear that there is no further space for expansion on the London Wall site" are irrelevant. 150 has to be judged on the criteria below.**

1. ASSESSMENT OF SIGNIFICANCE IN TERMS OF THE CRITERIA FOR LISTING:

Since both the Museum of London and Bastion House/140 London Wall were completed in 1976, these buildings are eligible for listing – under the "30 year rule" – at Grade II or at a higher grade.

The criteria for the selection of buildings for statutory listing are fully set out in *Principles of selection for listing buildings* issued by the DCMS in March, 2010 and incorporating material from previous government circulars. Buildings are listed according to three grades: I (exceptional interest); II\* (particularly important buildings of more than special interest); II (buildings of special interest).

The relevant criteria relate to:

**Architectural interest:** to be of special architectural interest a building must be of importance in its architectural design, decoration, or craftsmanship; special interest may also apply to nationally important examples of particular building types and techniques (e.g. buildings displaying technological innovation or virtuosity) and significant plan forms.

**Historic interest:** to be of special historic interest a building must illustrate important aspects of the nation's social, economic, cultural, or military history and /or must have close associations with nationally important people. There should normally be some quality of interest in the physical fabric of the building itself to justify the statutory protection afforded by listing.

A further consideration which the Secretary of State may take into account is **group value** – where buildings comprise an important architectural or historic unity or a fine example of planning (e.g. squares, terraces or model villages) or where there is a historic functional relationship between a group of buildings. General principles applied to the listing of buildings include :

**Age and rarity:** the older a building is, and the fewer the surviving examples of its kind, the more likely it is to have special interest. While most buildings of pre-1840 date are listed, selection is applied in the case of buildings constructed after that date. In the case of those of post-1945 date, "particularly careful selection is required", while for buildings less than 30 years old, listing is possible "only if they are of outstanding interest and under threat". (The first building of post-Second World War date in England was listed in 1987 – the so-called "30 year rule" was a provision of Planning Policy Guidance (PPG) 15 issued in 1990.)

**Aesthetic merits:** the appearance of a building – both its intrinsic architectural merit and any group value – is a key consideration in judging listing proposals, but it is noted that "the special interest of a building may not always be reflected in obvious external visual quality".

**Selectivity:** "where a substantial number of buildings of a similar type and quality survive, the Secretary of State's policy is to list only the most representative or most significant examples of the type".

**National interest:** "significant or distinctive regional buildings" may include, for example, those generated by local industries or trades.

The key issue to be considered in relation to the Museum of London and Bastion House/140 London Wall is that of architectural quality. Both buildings are the work of a practice, Powell & Moya, which was one of the most respected British practices for a long period after its establishment in 1946. As has been noted, a



number of buildings by Powell & Moya have been listed.

These are projects of the 1950s and 60s – the most recent, Wolfson College, Oxford, was begun in 1967 and completed in 1974. The fact that none of the projects dating from the last two decades of the practice's existence have been listed could be seen as reflecting a falling-off in the quality of its work – and the domination of its workload (so much regretted by Philip Powell) by health sector projects.

The Museum of London project was complicated by several major issues – the problems posed by the site (and by the need to retain Ironmongers' Hall, in particular) and the requirement to include a speculative office block in the development. This meant that the design as built was flawed from the start and never functioned as intended. Its architectural expression was poorly resolved. The office block, Bastion House, has been credibly described as the last and best of the undistinguished – and now almost entirely vanished – office slabs lining London Wall. It is a worthy essay in the manner of Mies van der Rohe and Powell & Moya's first, somewhat reluctant, speculative office scheme - Mies had not previously been a perceptible influence on the practice. It is significant that the building did not feature in English Heritage's recent thematic listing study of post-1965 commercial buildings, in which a number of office buildings in the City of London did feature. Externally, the building remains largely unchanged but the curtain-walled facades are in need of renewal to address present day environmental standards. An inspection revealed that virtually no original internal features survive. Office floors have been comprehensively refurbished, with raised floors introduced. Some floors have been extensively partitioned to create meeting rooms. The reception area has been extended and radically recast. Only the service stairs, with their characteristic tubular steel hand-rails, remain intact from 1976. The building is not a candidate for listing.

The Museum of London is a more substantial work of Powell & Moya. As a building of post-1945 date, it is subject to the process of "particularly careful selection" set out in the listing criteria. Few new museums were built in Britain between the Second World War and the 1960s. Michael Brawne's authoritative study *The New Museum* (1965) includes only two British examples, the Commonwealth Institute, London (RMJM, completed 1962) and Powell & Moya's Christ Church Picture Gallery in Oxford (completed 1964) – both are now listed. English Heritage's Listing Selection Guide, *Culture and Entertainment* (2011) refers to a "renaissance" of museum and art gallery building from the mid 1960s on, but the only new, as opposed to converted, building specifically mentioned is the Hayward Gallery on London's South Bank. (An application for the listing of this building was rejected in 2012 and a certificate of immunity granted.) A wider "renaissance" of new museum building followed the advent of the National Lottery in 1994. Few entirely new museum buildings were constructed in Britain between the mid Sixties and mid Nineties – the most significant are the Sainsbury Centre at the University of East Anglia, Norwich, designed by Foster Associates, opened in 1978 and listed Grade II\*, and the Burrell Collection in Glasgow, designed by Barry Gasson, opened in 1983 and listed Grade A. Both have been identified as landmarks in museum design. The Museum of London, in contrast, was seen, at the time of its opening, as a retrograde design, not least for the static nature of its displays and inflexibility, failings partly addressed by the fairly radical changes implemented to the building since 2001.

Two major issues need to be considered when assessing the significance of the Museum of London. Firstly, that of the flawed nature of the original scheme, the result in no small part of the nature of the site and the brief. Secondly, the degree to which the major alterations and additions carried out since 2001, while beneficial in terms of the Museum's operations, have seriously compromised the original conception.

Powell & Moya made clear their belief that the removal of Ironmongers' Hall was vital to the success of the project and urged the City to pursue the possibility of acquisition and demolition. For a time, it seemed that the Company might be willing to agree a deal, but the matter eventually came to a head with the refusal of the proposed Compulsory Purchase Order. The Hall had to be provided for in revised plans, but the result was never satisfactory, since the footprint of the retained Hall squeezed the gallery space at lower level

and dictated the Museum's current sprawling plan. Although the Ironmongers successfully resisted efforts to remove them from the site, their Hall suffered from enclosure by the Museum development, with a depressingly obscure entrance from Aldersgate Street.

The Museum has been widely recognised as possessing largely internal qualities –“far more rewarding inside than out” (*The City of London*, ed. N.Kenyon, 2011). Externally, the building makes little impression on the streetscape, except on Aldersgate Street. Its relationship to the massive Barbican complex to the north is tenuous – the plans for the Barbican were finalised by 1959 and did not include the Museum site. The issue of group value referred to in the listing criteria is hardly relevant to a consideration of the Museum, which is unrelated, in its architecture and planning, to the Barbican. Both it and Bastion House appear as survivals of now discredited planning doctrines, stranded on the remnants of the high-level walkway along London Wall.

2. CONCLUSIONS: The Museum of London and Bastion House (140 London Wall) do not possess the special interest required for statutory listing. Bastion House, though architecturally superior to the other (now largely demolished) office slabs along London Wall, is a routine commercial building of its period, a reiteration of the architectural fashions of the 1960s and with none of the innovative elements seen in the early work of High-tech designers such as Norman Foster and Richard Rogers, who were coming to the fore in the mid 1970s. 140 might have been a “routine commercial building its period ..”but it was developed by City of London Corporation, hardly a “routine” developer. Since it was designed in the late1960s, it's hardly surprising that it had “none of the innovative elements seen in the early work of High-tech designers ..”

The Museum of London is a more significant work of the practice of Powell & Moya, whose place in the history of post-war British architecture is assured and reflected in the listing of a number of their buildings. The Museum is, however, a deeply flawed work, dating from the period when the practice's best work was already in the past. Moreover, the building has been extensively altered, both internally and externally. The post-2001 projects by Wilkinson Eyre efficiently addressed some of the building's failings, providing additional galleries, shop and cafe facilities, and educational spaces, while giving the Museum a more welcoming point of entry on London Wall. However, they have significantly compromised the integrity of Powell & Moya's architecture and removed many of the qualities which might be considered in terms of listing.

It is our conclusion that the Museum of London and Bastion House do not meet the criteria for listing and that a Certificate of Immunity should therefore be issued.

#### SOURCES:

##### PRIMARY:

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