



Barbican Estate Residents Consultation Committee

Date: MONDAY, 30 NOVEMBER 2020

Time: 5.30 pm

Venue: VIRTUAL MEETING STREAMED TO YOU TUBE: <https://youtu.be/2iUoSdYiR5E>

Members:

Christopher Makin - Chairman	Jane Samsworth - Defoe House
Adam Hogg – Deputy Chairman	Fiona Lean - Ben Jonson House
Ted Reilly – Deputy Chairman	Rodney Jagelman - Thomas More House
Gordon Griffiths - Bunyan Court	Mike Cribb - Andrewes House
Jane Smith - Barbican Association	Nadia Bouzidi - Gilbert House
John Taysum - Bryer Court	James Ball - Brandon Mews
John Tomlinson - Cromwell Tower	Joe Reeves - Mountjoy House
Mary Bonar - Wallside	Tim Hollaway - Lambert Jones Mews
Fred Rodgers - Breton House	Guy Nisbett - Speed House
David Graves - Seddon House	
Sandy Wilson - Shakespeare Tower	
Fionnuala Hogan - Willoughby House	
David Lawrence - Lauderdale Tower	
Mark Bostock – Frobisher Crescent	

Enquiries: Julie.Mayer@cityoflondon.gov.uk

Accessing the virtual public meeting

Members of the public can observe this virtual public meeting at the above link

This meeting will be a virtual meeting and therefore will not take place in a physical location following regulations made under Section 78 of the Coronavirus Act 2020. A recording of the public meeting will be available via the above link following the end of the public meeting for up to one municipal year. Please note: Online meeting recordings do not constitute the formal minutes of the meeting; minutes are written and are available on the City of London Corporation's website. Recordings may be edited, at the discretion of the proper officer, to remove any inappropriate material.

John Barradell
Town Clerk and Chief Executive

AGENDA

1. **APOLOGIES**

2. **MEMBERS DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA**

3. **MINUTES**

To agree the minutes of the Barbican Residents' Consultation Committee (RCC) held on 2nd September 2020.

For Decision
(Pages 1 - 6)

4. **'YOU SAID; WE DID' - OUTSTANDING ACTIONS LIST**

Report of the Director of Community and Children's Services.

For Information
(Pages 7 - 8)

5. **UPDATE REPORT**

Report of the Director of Community and Children's Services.

For Information
(Pages 9 - 16)

6. **SERVICE LEVEL AGREEMENT WORKING PARTY REVIEW - BARBICAN ESTATE OFFICE RECOVERY PLANNING COVID-19**

Report of the Director of Community and Children's Services.

For Information
(Pages 17 - 22)

7. **ELECTRIC VEHICLE CHARGING POINT PROVISION**

Oral update.

For Information

8. **FIRE SAFETY UPDATE**

Report of the Director of Community and Children's Services.

For Information
(Pages 23 - 30)

9. **LISTED BUILDING MANAGEMENT GUIDELINES (VOLUME 3) FOR THE BARBICAN ARTS CENTRE**

Report of the Director of the Built Environment.

For information
(Pages 31 - 224)

10. **CONSERVATION AREA APPRAISAL FOR THE BARBICAN AND GOLDEN LANE DESIGNATED AREA**
Report of the Director of the Built Environment
For Information
(Pages 225 - 310)
11. **PROGRESS OF SALES AND LETTINGS**
Report of the Director of Community and Children's Services.
For Information
(Pages 311 - 316)
12. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE COMMITTEE**
13. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT**

This page is intentionally left blank

BARBICAN ESTATE RESIDENTS CONSULTATION COMMITTEE

Monday, 7 September 2020

Minutes of the meeting streamed live to
You Tube - <https://youtu.be/f-F-yXbYJEw> at 5.30 pm

Present

Members:

Christopher Makin - Chairman	Mark Bostock - Frobisher Crescent
Adam Hogg - Deputy Chairman	Guy Nisbett- Speed House
Ted Reilly - Deputy Chairman	Jane Samsworth - Defoe House
Gordon Griffiths - Bunyan Court	Fiona Lean - Ben Jonson House
Jane Smith - Barbican Association	Rodney Jagelman - Thomas More House
John Taysum - Bryer Court	Mike Cribb - Andrewes House
John Tomlinson - Cromwell Tower	Nadia Bouzidi - Gilbert House
Mary Bonar - Wallside	James Ball - Brandon Mews
David Graves - Seddon House	Joe Reeves - Mountjoy House
David Lawrence - Lauderdale Tower	Tim Hollaway - Lambert Jones Mews
	Fionnuala Hogan – Willoughby House

In Attendance:

Michael Hudson – Chairman of the Barbican Residential Committee
Mark Wheatley – Deputy Chairman of the Barbican Residential Committee
Helen Fentimen - Ward Member for Aldersgate

Officers:

Paul Murtagh	- Assistant Director, Barbican and Property Services, Community and Children's Services
Helen Davinson	- Community and Children's Services
Michael Bennett	- Community and Children's Services
Anne Mason	- Community and Children's Services
Julie Mayer	- Town Clerks

1. APOLOGIES

Apologies were received from Sandy Wilson - Shakespeare Tower, Fred Rodgers – Breton House and Professor Michael Swash – Willoughby House (sent a representative).

2. MEMBERS DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA

There were no declarations.

3. **MINUTES**

RESOLVED, that – the minutes of the meeting held on 2nd March 2020 be approved.

Matters arising

- Members had received a brief update report from the Gardens Advisory Committee ahead of this meeting and noted that the request for an additional post had been halted due to the pandemic. However, the Open Spaces Director was now looking to fill this.
- Subsequent to the meeting, John Taysum asked that his apologies be recorded.

4. **BARBICAN ESTATE OFFICE RECOVERY PLANNING COVID-19**

The Committee received a report of the Director of Community and Children's Services which provided an update on the provision of services during the Government lockdown and subsequent recovery planning. In response to questions the following points were noted:

The officer agreed to investigate as to why Brandon Mews and Ben Jonson's comments on the management of the Estate during Lockdown had not made it onto the appendix. With regard to the pink card system, there was a general agreement that, whilst the system was popular with residents, it was also somewhat archaic and admin intensive and officers should, therefore, investigate a modern alternative. The Chairman asked for consultation with residents before the introduction of a new system and Members noted that this would be discussed further at the next SLA Working Party Meeting in October.

Concerns were raised by the Frobisher representation in terms of poor communications between the Barbican Arts Centre and the Estate Office during lockdown in respect of; (1) Security works to the Barbican Arts Centre on the 6th floor, which the Estate Office had received no information about and necessitated engagement with the City Surveyors to ensure works were undertaken at a reasonable hour and; (2) failure to communicate with residents about the reopening of the Barbican Arts Centre and the lack of residents' access to the Silk Street lift. The officer advised that this issue was being considered by the Frobisher Crescent Liaison Group.

RESOLVED, that – the report be noted.

5. **CONCRETE REPAIRS TO THE BARBICAN ESTATE - GATEWAY 6 - OUTCOME REPORT**

The Committee received an outcome report of the Director of Community and Children's Services in respect of the concrete repairs project, which was now complete. Members were pleased to note the sound concrete structure of the vast majority of the Barbican Estate.

RESOLVED, that – the report be noted.

6. **2019/20 REVENUE OUTTURN (EXCLUDING THE RESIDENTIAL SERVICE CHARGE ACCOUNT)**

The Committee received a report of the Chamberlain and the Director of Community and Children's Services, which compared the revenue outturn for the services overseen by the Barbican Residential Committee in 2019/20 with the final agreed budget for the year. The income and expenditure in relation to dwellings service charges was the subject of the next report on this agenda.

RESOLVED, that – the report be noted.

7. **RELATIONSHIP OF THE BARBICAN RESIDENTIAL COMMITTEE OUTTURN REPORT TO SERVICE CHARGE SCHEDULES**

The Committee received a report of the Director of Community and Children's Services which provided information on residential service charge expenditure for 2019/20. The report compared the outturn with the 2019/20 estimate and the 2018/19 actual expenditure.

The Deputy Chairman had submitted a written question prior to the meeting in terms the specific actions taken by the Barbican Estate Office to provide residents with evidence that they were managing expenditure and providing value for money across all costs.

Members noted that there had been a discussion on this question at the 'callover', just prior to this Committee. The officer suggested that this was a matter that should be dealt with at the Service Charge Working Party. The Deputy Chairman had responded in that he agreed that it ought to be the appropriate group but that, for more than two years, the WP had been trying to get a response to this question without success. The officer suggested that the Deputy Chairman should write to him outlining the difficulties and the Deputy Chairman appraised the meeting of this conversation.

The Service Charges Working Party (SCWP) had also been discussing use of the City of London Corporation's Housing System to examine repairs in order to avoid repetitive costs for some years. No action to make use of the system had been taken. There were similar concerns raised by the Frobisher Crescent representative in terms of escalating costs for general repairs and a request that this too be considered as part of the report. The Chairman also asked to attend the next meeting of the SCWP.

RESOLVED, that – the report be noted.

8. **'YOU SAID; WE DID' (OUTSTANDING ACTIONS LIST)**

The Committee received the outstanding actions list.

The officer agreed to investigate why the Asset Maintenance WP's lift reports had not been sent to the House Group Chairs.

The representative for Cromwell Tower (also the Fire Safety Champion for the Estate) raised the following points in terms of fire safety:

- a) Fire safety notices had been appearing in various lobbies in the towers and were due to be rolled out, however, the House Group representative had raised concerns. The Project Manager was currently on leave and the matter would be progressed on his return later this week. The concerns were mainly in respect of confusion in terms of the 'stay put/evacuate' instructions, how they had been affixed and any contravention of Listed Building regulations. The Assistant Director assured Members that the wording on the notices was standard and had been approved by both the City of London Corporation Fire Officer and the Fire Brigade. However, the roll out had been suspended whilst the concerns were investigated and resolved.
- b) In terms of the fire door replacement project, the Assistant Director reminded Members that a mid-year capital bid had been submitted to replace all doors and door sets following destructive testing. Members noted that a lot of the background work had already been undertaken for the HRA properties and this knowledge would be transferred to the Barbican works. If the capital bid were to be approved in September, there would then be a lead in period of 3 months, with a maximum completion timescale of 18 months to 2 years.
- c) The Assistant Director had regular meetings with the City of London Fire Safety Officer and the Fire Brigade and Members noted that, whilst the fire risk to the Barbican was low, due to its construction, there was a significantly higher smoke ingress risk. The door replacement had been recommended as a result of additional safety works and any interim measures were likely to take as much time and cost the same as the full replacement programme.
- d) The Fire Safety Champion was concerned that a test undertaken on one of the tower blocks had found that the Fire Brigade's method of working had blocked the fire escape with their firefighting equipment. Furthermore, vertical risers could carry smoke and there were concerns that some residents' works to their properties might not have been declared to the Estate Office. It was, therefore, essential for them to be checked as a matter of priority.
- e) Just prior to the Lockdown, Arup (a company very experienced in the construction of the Barbican Estate) had been engaged to undertake a survey. Unfortunately, they had been required to furlough staff but would soon be operating again and hoped to start the survey at the beginning of October. The Assistant Director advised that these works would remain a top priority. An initial report had been submitted to the BRC earlier in the year and the Assistant Director offered to recirculate this to RCC Members. The survey would take 4-6 weeks and any serious matters would be dealt with as a matter of urgency.

- f) In respect of the Listed Building Guidelines, Members were reminded that the City had collated these, with input from stakeholders, and suggested they be a part of all relevant staff inductions. The Assistant Director was very familiar with the guidelines and had suggested they be reviewed, in consultation with residents and Planning.
- g) Members noted that officers were fully aware of the challenges in terms of fire safety not being compromised by LB regs; every effort would be made to replicate existing fixtures and residents would be fully engaged. If the existing ironmongery were found to be up to the British Standard, then it could be re-used. The Assistant Director further advised that fire doors would need to be accredited on final installation.
- h) The Chairman appreciated that every effort would be made to replicate existing fixtures but highlighted that, given the difficulties encountered with the installation of new fire safety signage, it is vital that residents are consulted as early as possible with regard to the design of the new fire door sets.

RESOLVED, that – the report be noted.

9. SALES AND LETTINGS UPDATE

The Committee received a report on the sales and lettings which had been approved by officers, under delegated authority, since the last meeting.

RESOLVED, that – the report be noted.

10. UPDATE REPORT

The Committee received an update report of the Director of Community and Children's Services.

RESOLVED, that – the report be noted.

11. QUESTIONS ON MATTERS RELATING TO THE WORK OF THE COMMITTEE

There were no questions.

12. ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT

There were no items.

On closing the meeting, the Chairman thanked Members and Officers for their input and those members of the public watching the You Tube Stream for their interest in this meeting of the Barbican Residents' Consultation Committee. It was noted that a pre-meeting with Members had resulted in a more streamlined and productive meeting.

The meeting ended at 6.40 pm

Chairman

Contact Officer: Julie Mayer
tel.no.: 020 7332 1410
Julie.Mayer@cityoflondon.gov.uk

Actions from September 2020 Residents Consultation Committee (RCC) & other outstanding issues (*updates appear in italics*)

Issue	Source	Officer
Barbican Highwalks - Planned Maintenance of the Public Realm		
<p><i>The Sub-committee considered a report of the Director of Community and Children’s Services proposing the introduction of a planned programme of inspections and maintenance for the public realm areas of the Barbican Highwalk. The Sub-committee noted the proposal had previously been presented following a resolution from Barbican Residential Committee.</i></p> <p><i>The Chairman stressed that any proposal would need presenting to Finance Committee and Resources Allocation Sub-committee for it to be considered in the round, but that it could go forward with no objection from this Sub-committee.</i></p> <p><i>The Chairman proposed that planned maintenance of Barbican Highwalks public realm be included on a risk register, which the Director of Community and Children’s Services agreed to.</i></p> <p><i>Resolved, that the Sub-committee:-</i></p> <ul style="list-style-type: none"> <i>• Support a bid for additional funding of £125,000 per annum to be submitted to the Resource Allocation Sub-committee for the introduction of a planned programme of inspections and maintenance for the public realm areas of Barbican Highwalk.</i> <p><i>Ultimately, it remains with the Director of Community and Children’s Services to resolve the budget position and discussions are ongoing.</i></p>	RCC March 20	Paul Murtagh
Asset Maintenance Working Party (AMWP)		
<p>Tower Block Lift Condition Survey</p> <p><i>This was shared with the respective House Groups at the end of August. Officers have been in contact with a House Group representative from Shakespeare Tower to answer some queries. Officers are currently awaiting a formal response from the Chairs of the House Groups on this matter.</i></p>	RCC March 20	Mike Saunders
Vacated Police Station at Shakespeare Tower		
<p><i>The RCC would like to explore the feasibility of the vacated Police Station being used as a community space. A site visit was put on hold in March due to COVID-19 but Officers carried this out in November with the RCC and Barbican Association Chairs. Subsequently, they have decided not to progress with this.</i></p>	RCC March 20	Becky Bello
Relationship of BRC Outturn Report to Service Charge Schedules		
Leaseholder Service Charge Working Party		

<i>The Working Party had a virtual meeting on 18 November with the Assistant Director in attendance.</i>	RCC September 20	Anne Mason
Contact: Michael Bennett, Head of Barbican Estates – 020 7029 3923 – barbican.estate@cityoflondon.gov.uk		

Agenda Item 5

Committee:	Date(s):	Item no.
Residents' Consultation Committee Barbican Residential Committee	30 November 2020 14 November 2020	
Subject: Update Report		
Report of: Director of Community and Children's Services		Public
Summary		
Barbican Estate Office		
1. Agenda Plan		
Property Services – see appendix 1		
2. Public lift availability		
3. Water tanks works		
4. Underfloor Heating Working Party		
5. Asset Maintenance Working Party		
Recommendations that the contents of this report are noted.		

Background

This report updates members on issues raised by the Residents' Consultation Committee and the Barbican Residential Committee at their meetings in September 2020. This report also provides updates on other issues on the estate.

1. Agenda Plan

The table below includes a list of pending committee reports:

Residents' Consultation Committee & Barbican Residential Committee

Report Title	Officer	RCC Meeting Date	BRC Meeting Date
"You Said; We Did" Actions (Separate list for RCC & BRC)	Michael Bennett	1 March	15 March
Service Level Agreement Review	Michael Bennett		
Progress of Sales & Lettings	Anne Mason		
Arrears Report (BRC Only)	Anne Mason		
Residential Rent Review (BRC Only)	Anne Mason		
Working Party Updates (RCC Only) <ul style="list-style-type: none"> • Gardens Advisory • Asset Maintenance • Background Underfloor Heating • Leaseholder Service Charge 	Helen Davinson Mike Saunders Mike Saunders Anne Mason		
Update Report: <ul style="list-style-type: none"> • Main update - Agenda Plan 2021 • Property Services Update (Appendix 1) 	Michael Bennett		
"You Said; We Did" Actions (Separate list for RCC & BRC)	Michael Bennett	1 June (TBC)	21 June
Service Level Agreement Review	Michael Bennett		
Car Park Charging Policy	Michael Bennett		
Fire Safety Update	Paul Murtagh		
Progress of Sales & Lettings	Anne Mason		
Arrears Report (BRC Only)	Anne Mason		
Working Party Updates (RCC Only) <ul style="list-style-type: none"> • Gardens Advisory • Asset Maintenance • Background Underfloor Heating • Leaseholder Service Charge 	Helen Davinson Mike Saunders Mike Saunders		

	Anne Mason		
Update Report: <ul style="list-style-type: none"> Main update - Agenda Plan 2021 Property Services Update (Appendix 1) 	Michael Bennett		
“You Said; We Did” Actions (Separate list for RCC & BRC)	Michael Bennett	6 Sept	27 Sept
Service Level Agreement Review	Michael Bennett		
2020/21 Revenue Outturn (Excluding the Residential Service Charge Account)	Anne Mason/Chamberlains		
Relationship of BRC Outturn Report to Service Charge Schedules – RCC Only	Anne Mason		
Progress of Sales & Lettings	Anne Mason		
Arrears Report (BRC Only)	Anne Mason		
Working Party Updates (RCC Only) <ul style="list-style-type: none"> Gardens Advisory Asset Maintenance Background Underfloor Heating Leaseholder Service Charge 	Helen Davinson Mike Saunders Mike Saunders Anne Mason		
Update Report: <ul style="list-style-type: none"> Main update - Agenda Plan 2020 Property Services Update (Appendix 1) 	Michael Bennett		
“You Said; We Did” Actions (Separate list for RCC & BRC)	Michael Bennett	29 Nov	13 Dec
Service Level Agreement Review	Michael Bennett		
Fire Safety Update	Paul Murtagh		
Service Charge Expenditure & Income Account - Original Budget 2021/22 & Original Budget 2022/23	Chamberlains		
Revenue & Capital Budgets – Original Budget 2021/22 and Original 2022/23 - Excluding dwellings service charge income & expenditure	Chamberlains		

Progress of Sales & Lettings	Anne Mason		
Arrears Report (BRC Only)	Anne Mason		
Commercial Arrears (BRC Only)	Helen Davinson		
Working Party Updates (RCC Only) <ul style="list-style-type: none"> • Gardens Advisory • Asset Maintenance • Background Underfloor Heating • Leaseholder Service Charge 	Helen Davinson Mike Saunders Mike Saunders Anne Mason		
Update Report: <ul style="list-style-type: none"> • Main update - Agenda Plan 2021 • Property Services Update (Appendix 1) 	Michael Bennett		

Contact: Michael Bennett, Head of Barbican Estates
Tel: 020 7029 3923
E:mail: barbican.estate@cityoflondon.gov.uk

2. Public Lift Availability

Availability of the public lifts under the control of Property Services is detailed below:

Lift	From April 2019 to March 2020	From April 2020 to September 2020
Turret (Thomas More)	99.85%	99.90%
Gilbert House	99.82%	99.85%

3. Water tank works

Work continues on the water tanks with an expected completion date in December 2020

4. Underfloor Heating Working Party (UFHWP)

The following details the current areas of interest of the Underfloor Heating Working Party (UHWP) and has been produced by the resident members of the working party. Recommended actions are in italics.

Load Shifting

First stage of the load shifting trial, was completed successfully with 18.5 hours shifted, compared to the target of 20. This involved some careful tuning by the Barbican’s Chief Resident Engineer.

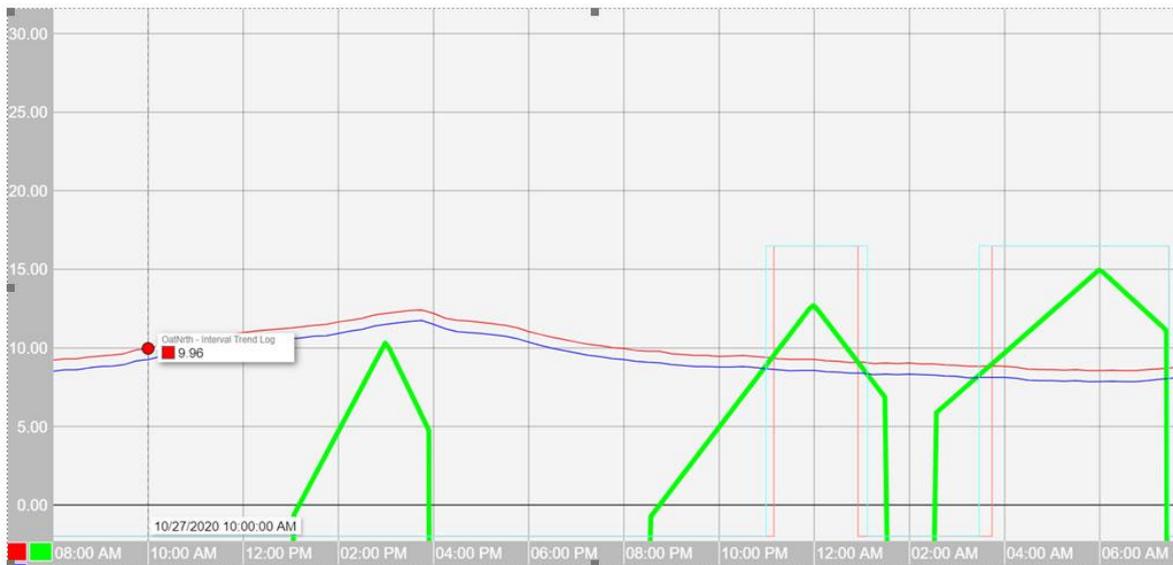
UHWP together with our Resident Engineers to implement the next phase, 20 hours reduction in each of January and February.

Information to Residents

We can now provide on a daily basis information like this on the BEO website and BarbicanTalk;

13:00 to 16:00 0 minutes
 20:30 to 01:30 63 minutes
 02:30 to 07:30 167 minutes
 Total Time 230 minutes

It would be more informative to show the overnight chart like this;



Providing this chart on a daily basis will involve a one-off payment.
UHWP to report back on costs.

Individual Heating Controls

It is clear from the [BA Climate Change Survey](#) that there is an appetite amongst residents for individual controls for the underfloor heating system. There is a range of potential mechanisms for delivering control systems, which need to be investigated.
UHWP to report back with a pre-feasibility statement on these options.

Insulation and Ventilation

The problem with hard to heat flats remains. It may be possible to get financing for insulating our flats, either from the City's Climate Action Strategy, or Central Government grants. This is probably wishful thinking, but there are significant interventions that can be implemented by residents at their own expense.
UHWP to investigate City and Government sources of finance.
UHWP to investigate individual flat insulation solutions.

Electricity Procurement

The potential for buying our power at different times of the day is being investigated by the City's Energy procurement team together with their attempts to separate the Barbican's Power procurement from the City's total buy and the potential for Demand Side Response.
UHWP to continue to press this with the City's Energy procurement team.

5. Asset Management Working Party

The Asset Management Working Party reconvened on 24 the September. A further meeting is to take place on 25th November chaired by Christopher Makin. A more detailed update will be provided in the next Property Services update report.

This page is intentionally left blank

Committee(s): Residents Consultation Committee – For Information Barbican Residential Committee – For Information	Dated: 30/11/2020 14/12/2020
Subject: Service Level Agreement Working Party Review - Barbican Estate Office Recovery Planning COVID-19	Public
Which outcomes in the City Corporation’s Corporate Plan does this proposal aim to impact directly?	1, 2, 3 & 4
Does this proposal require extra revenue and/or capital spending?	N
If so, how much?	n/a
What is the source of Funding?	n/a
Has this Funding Source been agreed with the Chamberlain’s Department?	n/a
Report of: Director of Community and Children's Services	For Information
Report author: Michael Bennett Head of Barbican Estates	

Summary

The purpose of this report is to update Members on the Service Level Agreement Working Party review of the Barbican Estate Office (BEO) recovery planning in relation to the COVID-19 pandemic and the provision of services.

Recommendation(s)

Members are asked to note, consider and comment on the report.

Main Report

Background

1. Our last report to Committee updated Members on a number of actions and changes to our services during lockdown and as part of our subsequent recovery planning.
2. All of our services as outlined in our Service Level Agreements with residents are currently being carried out with the exception of:
 - Reception being open between 11am – 2pm Monday to Friday
 - The “pink card” delivery system for parcel notification for residents
 - Non- urgent repairs within occupied properties that pose a high risk

3. At the time of writing this report the advice from the government, PHE and the Town Clerk is still that those who can work from home should continue to do so which includes the BEO teams.
4. The weekly virtual meetings between the Chairs of the Residents Consultation Committee (RCC), Barbican Association (BA), a representative from the resident volunteering groups and the Head of Barbican Estate are still ongoing. These meetings provided an update on all communications and services and an opportunity for issues to be raised and reviewed by Officers.
5. Your House Officers reviewed a number of issues and “lessons learnt” in relation to the COVID-19 pandemic and the provision of services as your residents champions as a basis for the recent virtual meeting with the Service Level Agreement Working Party.
6. This review included House Officer communications with residents, comments and complaints to the BEO, the previous report to Committee on our recovery planning and associated comments from resident representatives.
7. Members of the resident Working Party include Randall Anderson, Jane Smith, David Graves, Graham Wallace, Fred Rodgers, John Tomlinson and Christopher Makin.
8. The issues and “lessons learnt” that were outlined and open to discussion at the Working Party meeting are detailed below:

Parcel Delivery/collection (“pink card” delivery system)

9. It was agreed that the “pink card” delivery system required further attention than could be given in the Working Party meeting and a sub-working party group was suggested.
10. Resident volunteers from the Working Party for this sub-group include David Graves, Graham Wallace and Fred Rodgers. The group will also include a House Officer and be chaired by Barry Ashton, Car Park and Security Manager.

Lift Etiquette

11. Tower House Groups requested the BEO issue guidance about lift etiquette; but this was not agreed due to issues around enforcing this.
12. Feedback has been generally positive about lift usage. Many residents, visitors and contractors are choosing to wear masks and not share lifts with others.

Shielded staff

13. The BEO has been following Government Guidance. Currently during the second lockdown it does not appear that “shielding” will operate in the same way as the first lockdown and will therefore potentially have less of an impact on frontline resources. At the time of writing there are two frontline staff that have been classified as “clinically extremely vulnerable” and have received letters from the government that strongly advises them to follow extra precautionary shielding measures to help keep them safe. They are strongly advised to work from home. If they cannot work from home, then they should not attend work.
14. General opinions of the Working Party were that frontline staff such as Car Park Concierge and Lobby Porters are absolutely critical and the posts should be covered wherever possible.

Leaseholder Home Improvements

15. During the initial part of the first lockdown the BEO asked all private work to stop unless deemed essential. We reviewed each project on a case by case basis.
16. The BEO contacted all those leaseholders with ongoing projects and most had either stopped their contractors from working or were happy to stop.
17. The BEO received a great number of complaints about the handful of projects which needed to continue. This took up a lot of officer time handling the complaints and chasing leaseholders and contractors for updates.
18. This was amended in May when government advice changed and people were advised to go to work if they could not work from home.
19. During the second lockdown, this advice remains and has been publicised via the weekly bulletin. We appreciate there are still a great many residents working from home and its fully expected that we will receive further complaints.
20. The BEO have and will continue follow up with leaseholders who allow their contractors to work beyond the prescribed noisy working hours (10am-4pm Monday-Friday) or fail to work in accordance with the guidance in the Home Improvements Pack.

Non-service charge – Podium cleaning

21. There has been much less footfall across the podium since the first lockdown in March and this continues to be the case. As a result, there has been a review of the cleaning schedules for the podium which have been reduced.

Non-service charge – ASB on the podium – bicycles and skateboarding

22. The Barbican Association Security Committee are currently leading on this and are working closely with City Officers and resident volunteers in the provision of a residents guide on how to report crime, Anti-Social Behaviour and noise on the Estate Barbican in order to establish evidence of the issues.

Officers Working from Home

23. The Working Party commented on issues with telephones not being answered or diverted to voicemail. It was acknowledged that there were some issues initially which have since been resolved.
24. There are regular updates in the weekly residents bulletin of the House Officer contact details and in line with Government Guidance, *“that the BEO is running a skeleton service from the Estate Office but that we are all still working very hard remotely and to contact us by telephone or email in the usual way”*.
25. There has been Senior management presence on the Estate throughout to support front line staff carrying out duties that could not be done from home.
26. Generally, officers who are Working from Home were able to carry out their duties successfully.
27. It is anticipated that the normal provision of action plans and Key Performance Indicators for the quarter October- December will be reported to the Working Party at their next meeting in February and Committee in March 2021.

Noise/neighbour complaints

28. The BEO noted an increase in neighbour complaints which was understandable given the conditions.
29. There were several “hard floor” complaints which were placed “on hold”, but the BEO are trying to resolve or manage these issues internally where possible.

Conclusion

30. It was agreed that Officers would review comments on our services during and since lockdown. The Service Level Agreement Working Party reviewed a number of these comments and an update of the recent virtual meeting is provided in this report. It is anticipated that there will be a return to the normal Service Level Agreement quarterly reporting to the next Committees in March 2021.

Background Papers

- Barbican Estate Office Recovery Planning COVID-19 - September 2020

Michael Bennett

Head of Barbican Estates

Department of Community and Children's Services

T: 020 70293923 and E: michael.bennett@cityoflondon.gov.uk

This page is intentionally left blank

Agenda Item 8

Committee(s): Barbican Residents Consultation Committee Barbican Residential Committee	Dated: 30 November 2020 14 December 2020
Subject: Fire Safety Update	Public
Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly?	1, 2, 3 & 4
Does this proposal require extra revenue and/or capital spending?	N
If so, how much?	n/a
What is the source of Funding?	n/a
Has this Funding Source been agreed with the Chamberlain's Department?	n/a
Report of: Director of Community & Children's Services	For Information
Report author: Paul Murtagh Assistant Director Barbican & Property Services	

Summary

The purpose of this report is to update Members on the progress that has been made in relation to fire safety matters since the last update report submitted to Committee in March 2020.

Recommendation(s)

Members are asked to note, consider and comment on the report.

Main Report

Background

1. In September 2017, a detailed report was brought to this Committee to update Members on the City of London Corporation's (the Corporation) approach to fire safety on the Barbican Estate. The report informed Members of the progress we had made with matters such as:

- fire risk assessments,
- communication with residents,
- estate management,
- fire safety maintenance and improvement work,
- inspections by the London Fire Brigade (LFB),
- potential future improvement works.

2. Subsequently, further update reports have been brought back to Committee on a regular basis with the last one being March 2020. This paper is intended as a further update.

Fire Risk Assessments

3. As Members will be aware, Frankham Risk Management Services Limited completed FRAs for each of the residential blocks on the Barbican Estate in January/February 2018 and, as agreed by Members, these were published on the Corporation's website.
4. At its meeting on 17 September 2018, Members were first presented with the 'Specific Hazard Identification and Action Plan Template for Fire Risk Assessments', which lists the recommendations from all the FRA's on the Barbican residential blocks. Officers continue to work on the various recommendations contained within the Action Plan and good progress is being made. An updated version of the Action Plan is included at Appendix 1 to this report.
6. Carrying out FRA's under the Regulatory Reform (Fire Safety) Order 2005 (RRO), is a vital and legally required part of the CoLC's fire safety strategy for its residential portfolio. The RRO does not specify how often FRA's should be carried out or reviewed. However, the Local Government Association (LGA) has published guidance on fire safety in purpose-built blocks of flats, which recommends the following procedure for FRA's:

Low-rise blocks up to 3-storeys built in the last 20 years

- reviewed every 2 years;
- redone every 4 years.

For blocks with higher risks (such as age), or those more than 3-storeys high

- reviewed every year;
- redone every 3 years.

7. Up until recently, the FRA's for the Barbican residential blocks had been done annually. The FRA's from January/February 2018 have again been reviewed and mandated in line with the Corporation's auditing procedures for FRA's.
8. Clearly, simply carrying out FRA's is worthless if they are not updated regularly and the improvement work identified is not undertaken. As Members will be appreciate, a considerable amount of fire safety work has been done, is being done and is scheduled to be done to maintain the Barbican residential blocks at the required standard.
9. Whilst, understandably, our focus has been on continuing the progress we are making on the improvements identified in the Action Plan appended to this report,

we will be looking to procure and commission new Type 3 FRA's for each of the residential blocks on the Barbican Estate early next year.

Fire Doors

10. As Members will be aware from the previous update report, random sample testing of a three front entrance door sets to individual flats in the Barbican Estate has been carried out. It should be remembered that all three door sets, when installed, complied fully with the Building Regulations that were in force at that time. However, the destructive testing has shown that all three door sets tested failed to meet the modern standards for fire resistance.
11. At its meeting on 16 March 2020, Members agreed with the recommendation of officers that consideration needs to be given to replacing front door sets to all residential properties on the Barbican Estate with new modern replacements that comply with Approved Document B – Fire Safety of the Building Regulations.
12. In accordance with the expressed views of Members, Officers have made a Capital Bid for £20million for the replacement of front door sets to all residential properties on the Barbican Estate. At the time of writing this report, there had been no decision made on the bid. It is understood that no final decision will be made until the meeting of the Policy and Resources Committee on 10 December. If the bid is approved, it should be noted that the project will still need to go through the usual project approval process beyond, setting aside funding in the Capital Plan.

Communication with residents

13. Members will recall that detailed information, in the form of 'Frequently Asked Questions' bulletins, was produced specifically for the Barbican Estate. This was distributed to all House Groups and to residents through our email broadcast service and has also been posted on the Housing Fire Safety pages on the City's website. This information is reviewed on a regular basis and is updated as the fire safety improvement works progress.
14. Except for Frobisher Crescent, which is dealt with separately in this report, there have been no new significant fire safety issues raised by residents since the last update report in March 2020. Detailed information on fire safety remains available on the Corporation's website.

Estate Management

15. Barbican Estate staff continue their work to ensure that balconies, walkways and exits are kept clear from hazards. This includes the removal of combustible material from outside properties, along with any items which might cause a trip hazard for residents or firefighting crews in the event of an emergency.

London Fire Brigade (LFB)

16. At the time of the last update report in March this year, it was reported that the LFB was carrying out more frequent ad-hoc inspections on residential flat blocks across

the City to ensure that they comply with the requirements of the Regulatory Reform (Fire Safety) Order 2005 and to ensure that appropriate FRAs are being carried out.

17. In June this year, the LFB carried out four simultaneous ad-hoc inspections on the Barbican Estate at Cromwell Tower, Defoe House, Thomas More House and Speed House. The inspections appeared to go well, with no issues raised on the days they were carried out. We received no follow up reports or requests for further information on any of the four inspections undertaken.
18. It is worth noting that officers have developed a healthy working relationship with the LFB and regularly consult with and seek the advice of the LFB on fire safety matters.

Frobisher Crescent

19. Members will be aware from the previous Fire Safety Update Report to this Committee that following the completion of a detailed and specialist survey undertaken by Guardian Consultancy Services Limited, the full extent of the deficiencies with the existing compartmentation/fire stopping and, the extent of the remedial work required had been identified.
20. Officers subsequently made a successful Capital Bid for £600,000 to fund the necessary remedial works to the communal areas and individual dwellings in Frobisher Crescent. A Gateway 1-4 Project Proposal & Options Appraisal Report was submitted to the Projects Sub Committee and the Barbican Residential Committee (BRC) in September this year and, the following recommendations were agreed:
 - A total revised estimated project cost of £800,000 (including staff and consultancy costs of £100,000).
 - Approval for the expenditure of £60,000 for staff and consultancy fees to reach the next stage of the Gateway process.
 - Note that 'in principle' funding of up to £550,000 for this scheme was agreed as part of the 2020/21 annual capital bids, with draw down being subject to the further approval of the Resource Allocation Sub-Committee. A bid for additional resources will be required to meet the funding shortfall of £250,000 against the estimated cost of £800,000.
 - That approval is given for Option 1:
 - To undertake a compliant procurement exercise for the fire safety improvement works to residential levels 7, 8 and 9 at Frobisher Crescent on the Barbican Residential Estate.
 - To seek Chief Officer approval for a contractor to be appointed to carry out the fire safety improvement works to residential levels 7, 8 and 9 at Frobisher Crescent on the Barbican Residential Estate.
21. The progress with this project has been affected and delayed by the COVID-19 situation and, as a result, on the instruction of the Corporation's Fire Safety Advisor, the following interim works have recently been completed to the residential levels of Frobisher Crescent:

- i. Firestopping to the internal riser cupboards and internal communal corridors to all three residential levels. This work comprised a combination of permanent firestopping solutions, where practical and accessible and, temporary solutions in the form of the installation of 'intumescent' pillows.
- ii. Inspection, testing, repair and certification of all fire doors to the communal corridors and escape routes.
- iii. Allocation and delivery of battery-operated smoke detectors to residents in Frobisher Crescent. It should be noted that, access was difficult and, only 24 residents were handed the smoke detectors. The remaining smoke detectors are stored in the Barbican Estate Office and absent residents were written to, asking them to collect.

22. The specification for the permanent remedial works is now completed and, a procurement exercise will be carried out over the next 4 – 6 weeks. This will allow us to appoint a suitable contractor in January next year with, an expected start date in February 2021. As Members will recall, it has been agreed that residents will not be recharged the cost of this work (including the interim works outlined above).

23. As has been explained previously, we continue to work very closely with our colleagues in the Barbican Arts Centre to ensure that all future fire safety works commissioned by the Estate Office for Frobisher Crescent and the Arts Centre are aligned.

Further specialist fire safety survey

24. Due to the unique nature of the Barbican Estate, some Members have previously suggested that a more detailed specialist fire safety survey be undertaken on a representative sample of flat blocks on the Estate. The purpose of this specialist survey would be to review and assess specific fire safety precautions such as:

- Communal fire doors;
- Smoke control measures;
- Fire alarm and fire detection measures;
- Escape routes;
- Ventilation provisions.

25. This specialist survey would also satisfy some of the recommendations of the FRA's that were carried out by Frankham Risk Management Services Limited in January/February 2018 and, will help fill in some of the 'gaps' in our understanding of how the residential buildings will perform in the event of a fire.

26. At its meeting on 16 March 2020, the BRC received a report from officers seeking Member approval to a proposal from Arup, a specialist firm of engineering consultants, to carry out a detailed fire safety audit on a representative sample of four residential blocks on the Barbican Estate. The BRC subsequently approved the following:

- The direct appointment of Arup to undertake a detailed fire safety audit on a representative sample of four residential blocks on the Barbican Estate.

- That the appointment of Arup be progressed by way of an appropriate 'compliant waiver' as directed and agreed by City Procurement.
- That the full cost of the detailed fire safety audit is recoverable, by way of service charge, from all long leaseholders on the Barbican Estate.

27. Unfortunately, progress with the fire safety audit has been significantly delayed by COVID-19 and, Arup has only recently confirmed that it is now able to re-open discussions to allow us to progress with its commission. At the time of writing this report, whilst we had met with Arup to discuss the project, exchange information and confirm reporting lines etc, we had not received a start date for the works.

Fire Safety Signage

28. One of the key findings of the FRA's completed by Frankham Risk Management Services Limited in January/February 2018, was the need to update and bring up to standard the fire safety signage across all residential blocks on the Barbican Estate. The existing signage was found to be out of date, inadequate, conflicting and, in some cases, incorrect.

29. Following a compliant procurement exercise, Britannia Fire & Security Limited was appointed to carry out this work. In order to benefit from 'economies of scale', the contract for this work also included similar works across the Corporation's social housing estates, which is almost completed.

30. When work began on the Barbican Estate, residents raised concerns with the replacement signage particularly, in relation to the suitability of the signs in the context of the listed status of the Barbican Estate. In order to address the concerns of residents, the fire signage works on the Barbican Estate were suspended.

31. In order to address and resolve the concerns raised by residents, further advice has been sought from the Corporation's Planning Team in relation to Listed Building Consent. At the time of writing this report, we had not received the information requested from our colleagues in the Planning Team.

32. It is intended that once we have the information we require, we will convene a meeting of the BRC Member/Officer Fire Safety Group to discuss a suitable and compliant way forward.

Appendices

Appendix 1 – Fire Safety Action Plan

Paul Murtagh, Assistant Director, Barbican & Property Services
T: 020 7332 3015 E: paul.murtagh@cityoflondon.gov.uk

Estates	Observation/Issues	Consideration and recommendation	Block	Risk Priority & Action completed by Date	Responsible Team	Timescale	Cost	Comments
Barbican Estate	Evidence was not available to confirm relevant electrical equipment such as communal area heating appliances; are subject to PAT.	Ensure relevant equipment is subject to a robust PAT by a competent person.	Only Tower blocks (Except Lambert Jones Mews, Postern & Wallside)	Priority-C 28 days Medium	Housing Property Services	Completed	N/A	Regular testing programme in place. Certificates filed centrally. Will be made available before FRA in future.
Barbican Estate	Evidence was not available to confirm the fixed wiring installation is subject to an appropriate programme of periodic testing.	Ensure a robust programme of 5 year fixed wiring testing is implemented.	All blocks and car parks	Priority-C 28 days Medium	Housing Property Services	Completed	£20,000 per annum	Detailed pre-survey completed, programme now commenced.
Barbican Estate	Due to the survey being undertaken during daylight hours it was not possible to determine if an adequate provision of emergency lighting exists throughout the premises.	A survey should be undertaken by a competent person; with any identified issues being rectified to ensure the system complies with BS 5266.	All blocks and car parks	Priority-E Project Planning Medium	Housing Property Services	Completed	N/A	Emergency lighting maintenance contract in place.
Barbican Estate	<ul style="list-style-type: none"> The flat entrance door is consistent with those throughout the block. It does not comply with current standards. It appears to be of substantial construction, without substantial rebates, smoke strips or intumescent seals, hinges x3 do not appear to be of fire resisting standard. The centre hinge appears to be of spring loaded design, to assist with door closing; however it was noted that this arrangement did not result in the door self-closing effectively. 	Due to the opportunity for means of escape in 2 directions; this situation is considered acceptable. Consideration should be given to upgrading/replacing doors on the means of escape routes; to current standards as part of any future refurbishment program. Consideration should be given to implementing a robust program of testing and servicing for spring loaded hinges; to ensure final exit doors close effectively.	All blocks	Priority-D 3 Months Low (Project)	Housing Property Services	31-Mar-23	£20million	Destructive testing of front entrance doors confirm that they are generally not up to modern standard. Capital Bid made for funding to replace all doors.
Barbican Estate	It was noted that in some instances lobby doors are not provided with smoke seals. Ensure all such doors are provided with adequate protection against the spread of smoke.	Ensure all such doors are provided with adequate protection against the spread of smoke.	All blocks (Except Lambert Jones Mews & Postern)	Priority-D 3 Months Low	Housing Property Services	31-Mar-21	£70,000	Pre-survey to identify full extent of works. Included in Arup Survey.
Barbican Estate	<ul style="list-style-type: none"> It was noted that numerous doors to electrical intakes, service risers, plant rooms, stores and similar; within escape routes are not provided with 'fire door keep locked shut' signs. Lobby doors are not provided with 'fire door keep shut signs'. 'Do not use lift in case of fire' signs are not displayed adjacent to lift enclosures. 	Ensure appropriate signs are displayed.	Andrew House , Ben Johnson, Brandon Mews	Priority-C 28 days Medium	Housing Property Services	31-Mar-21	£120,000	Included in Fire Signage Improvement Programme - work underway.
Barbican Estate	Fire action notices are inconsistently displayed in communal areas and the guidance is ambiguous in respect of a 'stay put' evacuation strategy.	Consideration should be given to replacing this signage with more definitive instructions; displayed in a consistent manner.	All blocks	Priority-D 3 Months Low	Housing Property Services	31-Mar-21	£120,000	Included in Fire Signage Improvement Programme - work underway.
Barbican Estate	It was noted that portable fire extinguishers are provided within communal areas. Typically fire extinguishers are not provided within this type of property as residents are unlikely to have been appropriately trained.	Consideration should be given to their removal.	All blocks and car parks	Priority-C 28 days Medium	Barbican Estate Office	Completed	N/A	Fire extinguishers in plant rooms serviced to ensure they are fit-for-purpose.
Barbican Estate	As part of the fire risk assessment process a documentation audit was undertaken in respect of the specific premises. The brief was to randomly sample 6 categories from a detailed list detailed above. In this instance the only records available at the Estate Office were as follows; <ul style="list-style-type: none"> Whilst it is evident that Allied Protection are maintaining fire alarm systems; contractors are not updating documented records. Records were not available to evidence the recently implemented program of fire door inspections. Fire stopping registers are not in place; this has specific relevance in respect of PDA's & EDA's. Records of fire brigade operation attendances are not maintained. It is recommended that robust arrangements be implemented to ensure the requirements of CoL Guidance Note on Fire Log Books on CoL premises are achieved. Portable firefighting equipment is out of test date; this situation is expected to be resolved in response to relevant guidance provided elsewhere in this report.	It is recommended that robust arrangements be implemented to ensure the requirements of CoL Guidance Note on Fire Log Books on CoL premises are achieved.	All blocks and car parks	Priority-C 28 days Medium	Housing Property Services	Completed	N/A	Regular testing programme in place. Certificates filed centrally. Will be made available before FRA in future.
Barbican Estate	The emergency services box contained; <ol style="list-style-type: none"> Estate block plan map. Useful telephone numbers list. Block plan. 	Consideration should be given to liaising with London Fire Brigade to rationalise/standardise the information contained within the premises information box.	All blocks	Priority-C 28 days Medium	Barbican Estate Office	Completed	N/A	All 36 'Premises Information' boxes at the entrances to the blocks and car parks have been updated to include Estate plans, block plans, and contact numbers for the emergency services.
Barbican Estate	It was noted that portable fire extinguishers within communal areas and plant rooms (provided for use by competent persons) have not been subject to servicing within the past 12 months.	Subject to comments in 19.4, ensure all such equipment is robustly maintained.	All block and car parks (Except Lambert Jones Mews & Postern)	Priority-C 28 days Medium	Housing Property Services	Completed	N/A	
Barbican Estate	What appears to be a BS 5839 pt 6 category LD3 grade F fire alarm system is installed. <ul style="list-style-type: none"> A means of providing detection and warning was not provided. The domestic smoke detector did not function when tested. Accommodation is largely of open plan design across all levels. Where provided doors to the internal escape route are unlikely to comply with current standards. It should be noted that issues exist in respect of the ability for CoL to effectively manage residents actions; which may compromise the internal means of escape from their or a neighbouring dwelling. What appear to be original nonfire rated room dividers are present (Cromwell Tower) Domestic smoke detectors x2 were provided. (John Trundle Court) A means of providing detection and warning was not provided. (John Trundle Court) Accommodation is largely of open plan design across all levels. (John Trundle Court) Where provided doors to the internal escape route are unlikely to comply with current standards. (John Trundle Court) Alternative means of escape routes provide direct access to the communal escape balcony at both the lower level and at the upper level, to a shared enclosed balcony; from where further escape should be made via the neighbouring dwelling. (John Trundle Court). Significant structural alterations have created a largely open plan flat; with non-fire rated room dividers. (Lauderdale Tower) 	As a compensatory feature in respect of internal configuration; consideration should be given to installing/upgrading a fire alarm system to BS 5839 pt 6 category LD2 grade D.	All blocks	Priority-B 4 days High	Housing Property Services	31-Mar-21	£70,000	Pre-survey to identify full extent of works. Included in Arup Survey.
Barbican Estate	It should be noted that issues exist in respect of the ability for CoL to effectively manage residents actions; which may compromise the internal means of escape from their or a neighbouring dwelling.	CoL should undertake a strategic review of management protocols regarding tenants/leaseholders actions which may implications the overall fire safety of the premises.	All blocks	Priority-C 28 days Medium	Barbican Estate Office	Completed	N/A	Part of ongoing inspection regime carried out by House Officers in Barbican Estate Office.

Barbican Estate	<ul style="list-style-type: none"> Vertical service risers which serve multiple dwellings are present; residents/contractors potentially have access to these enclosures for the purposes of alterations/maintenance to services. It was not possible to determine the standard of fire resistance provided between the flat and communal stair afforded by glazed partitions. It appears that flats were originally provided with a non-fire rated 'pass door' arrangement adjacent to the main entrance/exit door; in this instance this facility is still available. 	Consideration should be given to the targeted inspections of a sample of dwellings to undertake Type 4 fire risk assessments; to address specific areas of concern. Consideration should be given to implementing a program of scheduled cleaning for communal kitchen extraction installations.	Andrew House , Ben Johnson, Brandon Mews, Defoe House, Frobisher Crescent, Speed House	Priority-C 28 days Medium	Housing Property Services	31-Mar-21	£70,000	Pre-survey to identify full extent of works. Included in Arup Survey.
Barbican Estate	Appropriate 'no smoking' signs are not prominently displayed within communal areas.	Ensure appropriate signs are displayed.	Brandon Mews	Priority-D 3 Months Low	Housing Property Services	Completed	N/A	
Barbican Estate	It was noted that the final exit doors to alternative MOE from rooftop plant rooms are fitted with inappropriate locking mechanisms.	It is recommended that failsafe devices; such as push paddles or similar are fitted.	Brandon Mews	Priority-E Project Planning Low	Housing Property Services	Completed		Part of maintenance programme.
Barbican Estate	Where provided doors to the internal escape route do not appear to comply with current standards. <ul style="list-style-type: none"> A loft hatch and ladder arrangement provide internal access from 02 level the 03 level garage; where an alternative means of escape is available. It is assumed that the original design provide a permanent staircase between these levels. A means of providing detection and warning was not provided. 	As a compensatory feature in respect of internal configuration; consideration should be given to installing/upgrading a fire alarm system to BS 5839 pt 6 category LD2 grade D.	Brandon Mews	Priority-B 4 days High				
Barbican Estate	<ul style="list-style-type: none"> Vertical service risers which serve 2 dwellings are present; residents/contractors potentially have access to these enclosures for the purposes of alterations/maintenance to services. 	Consideration should be given to the targeted inspections of a sample of dwellings to undertake Type 4 fire risk assessments; to address specific areas of concern.	Brandon Mews,	Priority-C 28 days Medium	Housing Property Services	31-Mar-21	£5,000	Further specialist detailed Fire Management Survey is being carried out. Initial surveys suggest that many of the improvements identified in the FRA's are unnecessary and are mitigated by the design of the building.
Barbican Estate	The inadequate provision of electrical socket outlets, within the kitchen area; encourages the potentially hazardous use of multi adapters, trailing leads and similar.	Consideration should be given to providing additional electrical socket outlets in the kitchen area.	Ben Johnson, Breton House, Bryer Court, Bunyan Court, Defoe House, Mountjoy House, & Willoughby House	Priority-C 28 days Medium	Housing Property Services	Completed	£100,000	We are only responsible for the kitchens in our rented homes. We have introduced an electrical testing programme that will pick up this improvement work.
Barbican Estate	It was noted that in some instances discarded trade materials and general waste has been allowed to accumulate in riser cupboards.	Implement robust management arrangements to ensure all such areas are maintained free from inappropriate storage.	Cromwell Tower, Lauderdale Tower & Shakespeare Tower	Priority-C 28 days Medium	Barbican Estate Office	Completed	N/A	Dealt with through inspection process carried out by Barbican Estate Office.
Barbican Estate	It was noted that in a number of instances what appears to have been unauthorised structural alterations have been undertaken by/on behalf of residents. This has resulted in compromised standards of compartmentation between individual flats and the communal risers.	Ensure appropriate remedial actions are implemented to achieve and maintain current standards.	Cromwell Tower, Lauderdale Tower & Shakespeare Tower	Priority-D 3 Months Medium	Housing Property Services	Completed	£40,000 per annum	We have appointed a Technical Surveyor to oversee the Landlord's Approval process.
Barbican Estate	Anecdotal evidence from the tenant suggested that lack of maintenance to the kitchen extraction system has previously resulted in a small fire; elsewhere on the estate.	Consideration should be given to implementing a program of scheduled cleaning for communal kitchen extraction installations.	John Trundle Court	Priority-C 28 days Medium	Housing Property Services	Completed	N/A	Inspection and maintenance programme in place.
Barbican Estate	<ul style="list-style-type: none"> The internal original configuration appears to have been of; entrance hall, kitchen, bedrooms, lounge and bathrooms. Where provided doors to the internal escape route appear to comply with current standards. Alternative means of escape are provided via external stairs to the communal flat roofs and a place of ultimate safety. Domestic smoke detectors are provided. 	As a compensatory feature in respect of internal configuration; consideration should be given to installing/upgrading a fire alarm system to BS 5839 pt 6 category LD2 grade D. CoL should undertake a strategic review of management protocols regarding tenants/leaseholders actions which may have implications to the overall fire safety of the premises.	Lambert Jones Mews, Postern	Priority-D 3Months Low	Housing Property Services	Completed		Further specialist detailed Fire Management Survey is being carried out. Initial surveys suggest that many of the improvements identified in the FRA's are unnecessary and are mitigated by the design of the building. Management protocols have been reviewed and deemed satisfactory. Installation of alarm systems not deemed appropriate.
Barbican Estate	<ul style="list-style-type: none"> Visual inspection of compartmentation between neighbouring dwellings (via walls and ceilings) did not identify any obvious areas of concern. Vertical service risers which serve 2 dwellings may be present; residents/contractors potentially access these enclosures for the purposes of alterations/maintenance to services. 	Consideration should be given to the targeted inspection of a sample of dwellings to undertake Type 4 fire risk assessments; to address specific areas of concern.	Lambert Jones Mews & Postern	Priority-D 3Months Low	Housing Property Services	31-Jul-21	£5,000	Low risk - compartmentation survey to be undertaken as part of inspection process.
Barbican Estate	<ul style="list-style-type: none"> Alternative means of escape are provided via communal balconies 	Consideration should be given to upgrading/replacing doors on a single means of escape route to achieve compliance with current standards. Where the opportunity for means of escape in 2 directions is available; this situation is considered acceptable. Consideration should be given to upgrading/replacing doors on the means of escape routes; to current	Thomas More House	Priority-C 28 days Medium	Housing Property Services	31-Mar-23	£20million	Destructive testing of front entrance doors confirm that they are generally not up to modern standard. Capital Bid made for funding to replace all doors.
Barbican Estate	Whilst emergency action notices were provided, it not considered that sufficient signs are displayed in prominent positions throughout the car park.	Ensure appropriate signs are displayed.	All car parks	Priority-C 28 days Medium	Housing Property Services	31-Mar-21	£120,000	Included in Fire Signage Improvement Programme - work underway.
Barbican Estate	It was noted; That fire doors to protected escape routes do not consistently display 'fire door keep shut' signage'. <ul style="list-style-type: none"> Doors to plant rooms, service cupboards and similar do not consistently display 'fire door keep locked' signage. 	Ensure appropriate signs are displayed.	All car parks	Priority-D 3 Months Medium	Housing Property Services	31-Mar-21	£120,000	Included in Fire Signage Improvement Programme - work underway.
Barbican Estate	Whilst adequate compensatory lighting is provided; it was not possible to determine whether adequate emergency escape lighting is provided to escape routes.	A survey should be undertaken by a competent person; with any identified issues being rectified to ensure the system complies with BS 5266.	All car parks	Priority-E Project Planning Medium	Housing Property Services	Completed	N/A	Emergency lighting maintenance contract in place.

Agenda Item 9

Committee(s)	Dated:
Residents Consultation Committee Barbican Residential Committee Barbican Centre Board Planning and Transportation Committee	30 th November 2020 14 th December 2020 27 th January 2021 16 th February 2021
Subject: Barbican Listed Building Management Guidelines – Volume IIIA – Arts Centre Supplementary Planning Document	Public
Which outcomes in the City Corporation’s Corporate Plan does this proposal aim to impact directly?	7,12.
Does this proposal require extra revenue and/or capital spending?	N
If so, how much?	£
What is the source of Funding?	N/A
Has this Funding Source been agreed with the Chamberlain’s Department?	N/A
Report of: Director of the Built Environment	For Decision
Report author: The Chief Planning Officer	

Summary

As part of the strategy to guide future changes, maintain and protect the historical and architectural significance of the Grade 2 listed Barbican Estate, the Barbican Arts Centre Listed Building Management Guidelines Volume III draft has been finalised and is appended to this report. The document provides a framework within which changes to significant elements of the estate should be managed.

The next stage is to publish the draft text for formal public consultation early next year, 2021. Following consultation, the text will be reviewed in response to comments received. Any proposed amendments to the document will be reported back to your Committee for approval and approval will be sought to adopt the document as an SPD.

Recommendation(s)

Members are asked to:

Approve the draft text of the Barbican Listed Building Management Guidelines Draft SPD, Volume III and agree that the document be published for formal public consultation in March 2021

Main Report

Background

1. The preparation of these guidelines has been commissioned by the City of London Corporation and authored by Avanti Architects, with the assistance of internal and external stakeholders. They form part of the suite of guideline documents for the Barbican Estate (of which Volumes 1 (Barbican as a whole), 2 (Residential) and 4 (Landscape) have already been completed), and are intended to assist all those involved in the ongoing management and conservation of the Barbican Arts Centre as a Grade II listed building.
2. The three sections of this Volume (Volume 3A), covering the Non-Residential Buildings of the Barbican will complete the Listed Building Management Guidelines (LBMG) suite of documents for the Barbican Estate, all of which are available on the City of London website.
3. The LBMG should be used by the building owners (Barbican Art Centre) in conjunction with the relevant planning and conservation authorities, in balancing the need to sustain the Arts Centre as an internationally competitive cultural institution whilst at the same time protecting its essential architectural character as a statutorily designated heritage asset. Conservation and change are not necessarily incompatible, indeed sustaining a building in beneficial use is usually the best way of conserving it. However, designation – or 'listing'- imposes certain legal obligations on a building owner as prescribed in the Planning (Listed Buildings and Conservation Areas) Act 1990, specifically the duty to obtain consent for any works that would affect the character of the listed building and, in the exercise of planning functions, the requirement to have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which the building possesses. The Guidelines seek to identify and describe heritage significance and so clarify where the consent procedures are likely to be applicable.

Current Position

4. The Barbican Arts Centre Listed Building Management Guidelines Volume III draft has been prepared and is ready for public consultation

Proposals

5. Publish the draft text for formal public consultation for a period of 6 weeks. Following consultation, the text will be reviewed in response to comments received. Any proposed amendments to the document in will be reported back to your Committee for approval and approval will be sought to adopt the document as an SPD.

Options

6. Approve to Publish the draft text for formal public consultation
7. Do not Approve publish the draft text for formal public consultation.

Key Data

There is no key data associated with the proposal to publish the draft LBMG for public consultation.

Corporate & Strategic Implications

- Strategic implications
This document will aid current and future building management and adaptations needed to sustain the Barbican Arts Centre as a focus for culture within the Square Mile, thus supporting Corporate objectives 7.(We are a global hub for innovation in finance and professional services, commerce and culture) and 12 (Our spaces are secure, resilient and well-maintained)
- There are no Financial implications
- There are no Resource implications
- Legal implications:
. Public consultation is a legal requirement for the adoption of Supplementary Planning Documents. All other implications are included in the body of this report.
- There are no Risk implications.
- Equalities implications –an EQIA Test of Relevance is appended to this report, Appendix B
- Climate implications and Security implications:
As with any alteration, this document will support the process by which alterations to adapt the building for climate and security related reasons would be considered and permitted.

Conclusion

Members are recommended to approve the appended draft text for formal public consultation.

Report author

Ruby Raw, Planning Officer, Department of Built Environment

E: ruby.raw@cityoflondon.gov.uk

T:07714 488 680

This page is intentionally left blank

THE BARBICAN

Listed Building Management Guidelines

Volume IIIA

The Barbican Arts Centre



Placeholder image

Prepared on behalf of



The City of London

by

Avanti Architects

4th Draft – 09th November 2020

Contents

(Note – Illustrations are primarily to assist interpretation of the text, not for photographic quality. Paragraphs are numbered from 1 for each page.

Document references should therefore be by page and paragraph number.)

Introduction	3
Executive Summary	
Summary of Findings and Recommendations.....	4
Methodology	9
The Traffic Light System	11
Special Needs	12
Interpretation	12
The Star Rating Scale	14
Note on Levels	15
The Non-Residential Buildings on the Barbican Estate	
General synopsis.....	16
The Arts Centre	
Introduction.....	18
The Building exterior and exterior spaces.....	21
The Interior	
Foyers and Common Parts.....	37
The Concert Hall.....	76
The Theatre.....	87
The Pit Theatre.....	97
The Library.....	99
The Art Gallery.....	106
The Curve.....	112
Cinema 1 and Frobisher Crescent Cinemas.....	116
Offices.....	121
Restaurants.....	131
The Conservatory.....	135
Exhibition Halls.....	142
Plant (Note).....	148
Appendices	150
References	
John Honer original notes, 1982	
Acknowledgements and Consultation	
Drawings	



The Barbican Arts Centre under construction, showing Concert Hall (centre), Frobisher Crescent (left) and the Theatre (top)

THE BARBICAN

Listed Building Management Guidelines Volume IIIA

Introduction

1. This document is Volume III A of the Barbican Listed Building Management Guidelines, (LBMG's) of which the other volumes are as follows –

Volume I Introduction to the LBMG's, background and policy; legislation; summary of special interest of the estate; roles of the City of London and Historic England, and procedures for applying for Listed Building and Planning Consent.

Volume II The residential buildings of the Barbican Estate - exteriors, common parts and interiors

Volume III B The Guildhall School of Music (Not yet commissioned)

Volume III C The City of London School for Girls (Not yet commissioned)

Volume IV The Landscape, including Management Guidelines, Good Practice Guide and Green Infrastructure

2. The three sections of this Volume covering the Non-Residential Buildings of the Barbican will complete the LBMG suite of documents for the Barbican Estate, all of which are available on the City of London website. It should be noted that Volume I covers the estate as a whole and is already adopted as a Supplementary Planning Document and therefore applicable to the non-residential buildings. Volumes I and IIIA should accordingly be read together.

3. Specifically, Volume I contains the National Heritage List for England (NHLE) entries for all buildings on the estate (including the non-residential buildings), together with general sections on the history of the Barbican estate (Vol I, section 4) and its Special Architectural and Historic Interest (Vol I, section 5). Accordingly, this material is not repeated in Volume IIIA.

4. There is also now an extensive literature on the Barbican which provides considerable historical background on the development of the estate. References to some of these resources are contained in the Appendix, and accordingly duplication of this material is generally avoided in the current volume.

Executive Summary

Purpose and structure of the Guidelines

1. These guidelines have been commissioned by the City of London Corporation and authored by Avanti Architects, with the assistance of internal and external stakeholders. They form part of the suite of guideline documents for the Barbican Estate (of which Volumes 1, 2 and 4 have already been completed), and are intended to assist all those involved in the ongoing management and conservation of the Barbican Arts Centre as a Grade II listed building.
 2. They should be used by the building owner in conjunction with the relevant planning and conservation authorities, in balancing the need to sustain the Arts Centre as an internationally competitive cultural institution whilst at the same time protecting its essential architectural character as a statutorily designated heritage asset. Conservation and change are not necessarily incompatible, indeed sustaining a building in beneficial use is usually the best way of conserving it. However, designation – or ‘listing’- imposes certain legal obligations on a building owner as prescribed in the Planning (Listed Buildings and Conservation Areas) Act 1990, specifically the duty to obtain consent for any works that would affect the character of the listed building. The seek to identify and describe heritage significance and so clarify where the consent procedures are likely to be applicable.
 3. As well as being consulted in the planning of any major projects, the Guidelines should be applied systematically by those responsible for running the Centre to ensure that day-to-day operational requirements, including minor works of maintenance and repair, are carried out with due regard for the heritage significance and special interest of the building and its immediate setting. In this context it should be noted that the incremental effect of numerous small changes may have just as great an impact as a single large project, and that to avoid unintended detriment a consistent level of care and understanding of the architecture is required.
 4. Introductory sections explain the methodology used in the Guidelines to present the issues in a consistent format – Original Design, Alterations, Heritage Significance and Guidance. A ‘Traffic Light System’, such as has been employed in previous Barbican LBMG volumes, provides examples of possible works and their likely status in relation to the need for Listed Building Consent.
1. To provide an overview of relative heritage significance a Star Rating Scale attributes differing levels of sensitivity to the various parts of the Arts Centre, ranging from the highest (4 stars) for the building exterior, foyers and two principal venues – Concert Hall and Theatre, to the lowest (1 star) for such areas as offices and the exhibition halls. This should help to inform the consideration due for any intended works.

Notes on Special Needs access and diagrams of the Arts Centre’s floor levels are also included.

Summary of findings and recommendations

2. The Arts Centre and its immediate environs constitute the public focus of the Barbican estate, one of the most ambitious projects of post-war reconstruction in Europe of its time, and as such are rich in historical, social and architectural interest. The cultural, recreational and commercial facilities are a major civic attraction, with a national and international profile. This range and

diversity should be protected.

3. The Arts Centre has now been in intensive use for over 30 years and has assimilated significant change over this period, whilst retaining its essential identity. This in itself is evidence of the dynamic nature of such an institution and the need to respond to the changing demands and tastes of its wide range of users. It is also testament to the inherent resilience of the original design and demonstrates that progressive adaptation, if intelligently and sympathetically conceived, need not be detrimental to the special architectural interest for which it is listed.

4. The Arts Centre's exterior form has a character and identity that distinguishes it from its residential neighbors as a clearly defined civic institution. Recent alterations to the Silk Street entrance and on the Lakeside façade have set a benchmark in design quality and material style that should be followed in any future works but being conceived as a finite architectural composition there is limited scope for major amendment of the building exterior generally. Similarly, the roofscape has a distinctive character that is visible from many vantage points around the estate. This should be protected from ill-considered additions such as new services apparatus, terminals and equipment housings, etc. The original provision for landscape planting along the southern facade should be fully exploited.

1. The interior arrangement was closely governed by the Arts Centre's position in the overall Barbican development, which entailed extensive excavation and concentration of the facilities within a restricted footprint. This resulted in foyer spaces of exceptional spatial depth and drama. Various later interventions in the foyers have improved circulation and increased the retail provision but have impacted on that original spatial quality and indivisibility by crossing and infilling voids with new floorplates. It is important that the principal venues, the Concert Hall and the Theatre retain their visible presence within the interior, and that the spatial flow across the foyers and main staircases – a defining aspect of the Arts Centre's character and special interest - is not further diminished.

2. The free floor area within the foyers provides ample opportunities for various temporary installations, exhibitions, craft fairs, artwork, pop-up counters etc. These enrich the Barbican 'offer' but should be of a design quality worthy of the building itself. Likewise, seating furniture, fixtures, waste bins and other incidental accessories should be carefully chosen and controlled to avoid the proliferation of clutter.

3. The interior has a highly distinctive vocabulary in terms of material and detail, including exposed pick hammered concrete, woodblock flooring, brass handrails, glazed steel guardings, door ironmongery, etc. – all of which should be preserved. Surviving original uncoated finishes – concrete (smooth or textured), brick, terrazzo - should be kept uncoated and maintained.

4. The various services terminals, grilles, fire hoses, etc. were all scrupulously coordinated and accommodated within the original design. Any new services should avoid face-fixing and be planned with equal care.

5. Lighting and signage play a major part in setting the tone of the public spaces and common parts. The range of fittings should be restricted and coordinated. Whilst coloured light arrays may suit

seasonal requirements or special events, a default setting to white best matches the sobriety of the Barbican ambiance.

1. Recent super-graphic signage has greatly improved navigation for first time visitors, but there is further scope for establishing a more fully coordinated and consistent signage strategy for the Centre as a whole. A limited number of carefully sited electronic screens would cater for constantly changing event information better than the proliferation of posters and display boards.
2. The public toilets in the Centre were originally designed to a standard consistent with the other common parts and should be maintained accordingly. The generous use of terrazzo in floor and wall finishes was a particular characteristic and this should be retained wherever possible.
3. The two principal venues within the Centre – the Concert Hall and the Theatre – retain most, if not all, of their original character and fabric. Various acoustic modifications in the Concert Hall auditorium have not substantially altered its essential ambience, and the recent major upgrade of flying machinery and controls in the Theatre is not visible to the audience. The public spaces and original details and finishes within these facilities constitute a major element of the Arts Centre’s significance and should be carefully maintained.
4. The backstage areas, however, are working zones that must serve the operational needs of their respective performance venues and accordingly are of limited fixed heritage interest.
5. The Centre also contains a range of other cultural facilities including the Pit Theatre, Library, Art Gallery, Cinemas, Conservatory, Curve and Exhibition Halls. With the exception of the Library these are all self-contained spaces of intermediate heritage significance. The need for autonomous operation of these venues, most notably the Library and Art Gallery, has led to significant alteration including removal of interconnecting staircases, and/ or closure of multiple entry points and external connections (e.g., the Sculpture Court adjacent the Art Gallery). Wherever possible however the option of future reinstatement, even on a temporary event basis, should be retained. Recommendations regarding preservation of surviving original finishes and details apply equally within these areas.
6. The Library is distinct in being an open-sided and visible element within the main foyer volume and as such an important contributor to the spatial drama of the public interior which should be retained.

1. The Exhibition Halls have, unsurprisingly, been subject to the most substantial interventions – including the recent insertion of two new cinemas and a large restaurant. Subject to quality of design, further scope remains for change within these areas without heritage detriment, most notably the potential for establishing an active relationship with Beech Street.
2. Original supporting public facilities include the three Lakeside restaurants which despite intermittent interior refits to suit changing commercial concessions still retain their exterior form. This should be preserved notwithstanding the likelihood of further interior modification in the future.
3. There are numerous offices distributed around the Centre itself, and also in Frobisher Crescent. These have all been subject to continuous internal change and apart from miscellaneous original details retain little heritage interest. Further change to these areas may be expected without detrimental impact, provided this is executed to a high standard of design and accommodated within the existing perimeter shells. The same proviso of retaining existing envelopes applies to the extensive engineering plant areas, which may otherwise be amended and upgraded as necessary to serve the Arts Centre as a whole.

Use and review of the Guidelines

4. The above commentary is intended to capture only the principal findings and recommendations of the Guidelines. It is not a substitute for the detailed analysis and guidance given for each individual element of the Centre which should be consulted when planning any specific works of alteration or maintenance.
5. As with previous volumes of the Barbican LBMGs, it is recommended that the Arts Centre Guidelines are reviewed periodically to check they are being correctly applied and to ensure they remain up to date with ongoing managerial practices. Likewise, the operational plans included in the Appendix should be reviewed and updated as necessary.

Methodology

1. The general structure of this document is as indicated on the Contents page. Within each of the principal building headings the different elements are considered in turn according to the following format.

Original design

2. These sections summarize the background circumstances and principal features of the original design of the element or area being considered. The descriptions do not purport to be exhaustive but aim to capture the key aspects of design from which to identify subsequent alterations.

Alterations

3. These sections itemize the main alterations and interventions that may have taken place since completion of the building or element being considered. It should be noted that alterations that already existed at the time of listing are covered by the provisions of listing, though this does not necessarily mean they are of comparable significance in heritage terms.

Heritage significance

4. These sections seek to identify the essential character and attributes of the element or area being considered that contribute to the special architectural or historic interest for which the Barbican has been listed.

Guidance

5. These sections (printed in boxes) set out the key measures recommended in order to maintain and avoid detriment to the heritage significance of the element or area described above. Those responsible for commissioning or designing any works to the Barbican Arts Centre should have regard to this guidance in formulating their proposals. This would ensure that the works avoid impacting on the significance of the heritage asset and accordingly either avoid the need for listed building consent or facilitate it where it is necessary.

6. The need to obtain listed building consent for works that would affect the character of a listed building is a stipulation of the Planning (Listed Building and Conservation Areas) Act 1990. This does not mean that consent may not be forthcoming if the works are not detrimental.

7. However, if works are proposed that appear to contradict, or diverge from, the recommended guidance and trigger the requirement for listed building consent, it will be for the decision maker (the planning authority) to determine whether – in the terms of National Planning Policy Framework (2012) – the impact of such works would cause harm, or substantial harm, to the significance of the asset, and if so, whether that harm is justified by compensating public benefit.

1. (The relevant tests are prescribed in para's 133 and 134 of the NPPF; refer also NPPG 2014)

Traffic Light System

2. Discussion of each distinct area of the Arts Centre, as noted in the table of contents, is followed by a 'traffic light system' analysis. This is intended to provide a quick reference guide to the status

of various types of works according to whether they will trigger the need for Listed Building Consent.

See further explanation below.

The Traffic Light System

1. In addition to the main descriptive text and guidance each section of the Arts Centre volume is supported by a 'Traffic Light' analysis, whereby examples of various types of work are assigned to a series of traffic light categories, indicating the likelihood of listed building consent being necessary, based on their potential impact on the character and special architectural interest of the building. However, the issue of whether or not works require listed building consent will remain subject to evaluation on a case by case basis.

2. All proposals for additions or alterations to the buildings and external landscape, as well as any maintenance, remedial, upgrade, replacement or repair work, should be assessed for their potential impact on the buildings' heritage values as described in the main text. Some exterior changes may also require Planning Permission or Advertisement Consent. The likely impact of changes on the special architectural interest of the building will determine the need to apply for Listed Building Consent (LBC). Examples of work are colour-coded by the 'Traffic Light' system as follows:

Green

Works that will not require a LBC application

These are examples of works that would not be considered to have an impact on the character and special architectural interest of the buildings and would therefore not require a LBC application.

Examples of such works address replacement on like-for-like basis due to wear and tear, expiry of natural life cycles and/or making good following accidental or wilful damage which can be repaired locally and does not require the input of a specialist consultant. Temporary and/ or reversible work may also be included.

Amber

Works where advice should be sought to determine whether a LBC application is required

These are examples of works where it is not possible to determine without further information the potential impact on the character and special architectural interest of the buildings. In such cases, advice should be sought from the conservation officer/Historic England to ascertain if a LBC application is necessary before embarking on the work.

The requirement or otherwise for a LBC application is likely to include consideration of whether the proposed change would be reversible and the extent of any manifestation on the exterior or principal spaces of the buildings.

Red

Works that require a LBC application

These are examples of alterations that would clearly have an impact on the character and special architectural interest of the buildings and would therefore require formal evaluation to establish whether or not that impact would be detrimental. In certain cases, it may also be necessary to obtain planning permission. The requirement to apply for consent need not mean it would not be granted.

Black

Proposals for which a LBC application would be required, which would have an impact on the significance of the building and could cause substantial harm or loss

These are examples of works that would almost certainly have a detrimental effect on the character and special architectural interest of the buildings and would therefore require a LBC application. Although it is considered that consent is unlikely

to be granted, it should be noted that the Guidelines cannot take precedent over the provisions of the Act, and the question as to what requires consent can ultimately only be determined by the courts. Works which cause substantial harm or loss are unlikely to be granted consent, but each application will need to be determined on its own merits and cannot be prejudged.

1. It should be noted that although the examples are intended to capture as many scenarios as possible, it is possible that a particular proposal may not have been anticipated in the traffic light guidelines. In such circumstances reference should always be made to the conservation authorities prior to the inception of any works. In other words, the default category is Amber. In every category, additional guidance notes enclosed in boxes are provided.

Special Needs

2. Certain interventions may be necessary from time to time due to changing statutory regulations to cater for people with special needs. Examples might include widening doorways, installation of a stair-lift, changing bathroom or kitchen configurations to allow wheelchair access, or introduction of tactile flooring for those with impaired sight. While most changes are likely to fall within one of the categories covered in the guidelines, it is recommended that in all cases advice is sought from the Planning Department at the earliest opportunity in order to clarify where works may proceed without further approval, and to identify cases where formal consent procedures are required.

Interpretation

3. Unless specifically excluded from the official designation entry, all parts of a building are covered by the listing. Thus, all elements contributing to its character and special interest are significant and require careful consideration before implementation of any work.

4. Special architectural interest is manifested foremost in the features that define the public character, spaces, materiality and detail of the building. The guidelines encourage wherever possible the retention of original spatial character, architectural features and like-for-like replacement when renewal is necessary.

5. These guidelines do not take precedence over the statutory provisions of the Act or any related Planning Policy or Guidance. While the guidelines do not directly prohibit any works, anyone wishing to undertake works has an obligation to supply sufficiently detailed information to demonstrate whether the proposed works would be detrimental to the character and special interest.

6. Maintenance and repair work should take into account the original design intent and be carried out, as far as possible, on a like-for-like basis. Generally, where maintenance is required, it should be coordinated within the framework of a maintenance cycle or a five-yearly review.

7. In some of the examples included in the green category, 'like-for-like' replacement is recommended. However, in some cases, design and materials may have already been altered from the original at the time of listing.

1. Opportunities to restore them to a more authentic state or one reflecting the guidance given in this document should be taken wherever practicable, despite the possibility of this triggering the LBC procedure, as consent is most likely to be granted.

2. As noted above, the traffic light examples of potential works are not exhaustive and there may be other details and features specific to the Arts Centre and its setting which have not been included. In such cases the building managers and those commissioning works should therefore always revert to first principles – i.e. assess the heritage significance of the area/s affected by the proposals, study the relevant Guidance commentary and consider the potential impact of the work in relation to building character and special architectural interest before implementation.

3. Any works that are the subject of uncertainty should be regarded as category Amber and trigger an enquiry before action is taken.

The Star Rating scale

1. The Star Rating referred to within the document attributes a hierarchy of heritage sensitivity to the various sections of the building. The Traffic Light System is intended to be used as a practical guide to whether works may require formal consent when commissioning projects for maintenance or modification.

2. The two systems complement each other but do not necessarily overlap in terms of individual items. For example, a relatively minor intervention could require consent in a highly sensitive location, while a major modification might be of little consequence (in heritage terms) in an area of low sensitivity. Whilst, as noted above, all areas are covered by listing, higher starred areas should therefore be approached with particular attention to heritage considerations.

Star Rating Scale

Exterior and exterior spaces	****
Entrances, Foyers and Common Parts	****
Toilets Level -1.5, -2 (Cinema/ Pit) and rear of Food Hall	**
Toilets elsewhere	*
The Concert Hall	****
The Theatre	****
Concert Hall and Theatre Backstage Areas	**
The Pit Theatre	**
The Library	***
The Art Gallery	***
The Curve	**
The Cinemas	**
Offices	*
Restaurants	**
The Conservatory	***
Exhibition Halls	*

**** **Extreme Sensitivity**

*** **High Sensitivity**

** **Medium Sensitivity**

* **Low Sensitivity**

Note on levels

1. There have been changing conventions for designating the floor levels in the Arts Centre over the years. The original system identified Levels 1 (the lowest, containing the basement Cinema) to Level 9 (the highest, including the upper floor of the Art Gallery and the Conservatory void).

2. More recently the public signage conventions have been simplified to provide six named floors such that Ground Level (G) relates to the Silk Street entrance and Lakeside, with Levels -1 and -2 going downwards, and Levels 1 to 4 going upwards. For the sake of clarity, the current convention, i.e. G as Ground, with two 'minus' levels and four 'plus' levels is adopted in this document. See diagrams below. For a full record of the current floor layouts and occupancy of the Centre see Operational Plans in the Appendix. Here all the Centre's levels are indicated from -3 to +9.

3. Note: a further lettering convention is used locally in the Theatre backstage areas: from A (Level -2) up to G (Level +2). This has no other application.



The Non-Residential Buildings on the Barbican estate

General synopsis

Original design

1. Although the various non-residential buildings on the estate went through many iterations before finding their final form, the provision of a wide range of communal, educational and cultural amenities was an intrinsic ingredient of the Barbican project from the start. Early proposals included a number of amenities – a swimming pool, squash courts, a second City school, a hotel, a gallery for the Lord Mayor’s coach - that would eventually be dropped. But the principal elements of social provision - the GSMD, the CLSG and the Arts Centre – remained, and in the case of the Arts Centre were significantly increased. (See Architects’ Report, April 1959 for discussion of the facilities initially considered, and List Entry, Barbican LBMG Volume I for summary of facilities provided.)



Overview of the Barbican Arts Centre in its context

Alterations

1. Whilst there have been numerous detailed alterations to the several constituent parts of this non-residential provision since the estate was completed (as dealt with in the respective sections that follow) there have been few major alterations to the overall scope of amenities and, apart from the inactive Sculpture Court, none that have reduced it. The CLSG has been significantly extended, and the new cinema conversion of part of the Exhibition Halls on Beech Street including the street-facing café and restaurant, the most conspicuous recent adaptation, has added to the Barbican 'cultural offer'.

Heritage significance

2. The successful realization of this rich diversity of collective uses differentiates the Barbican markedly from many of the 'comprehensive' residential developments of its time where initial ambitions for communal amenities were almost invariably curtailed, or omitted entirely, due to budgetary restraints, site limitations or other pressures.

3. The reason why the Barbican vision prevailed is due partly to its sheer size and density – making such provision socially essential; partly to its central City location – unlike the typical local authority housing estate, usually less centrally located; and partly to the tenacity of the key project personnel, both client and architects, whose ambition was to address not just the City's post-war population shortage but to create an entire urban quarter in all its civic diversity.

Guidance

4. This collective and cultural dimension of the Barbican, as embodied in the Arts Centre, is a key contributor to the special architectural and historic significance for which it is listed. The diversity and richness of this collective provision should be protected and celebrated, and any interventions, closures or conversions should be carefully considered to avoid diminishing it.

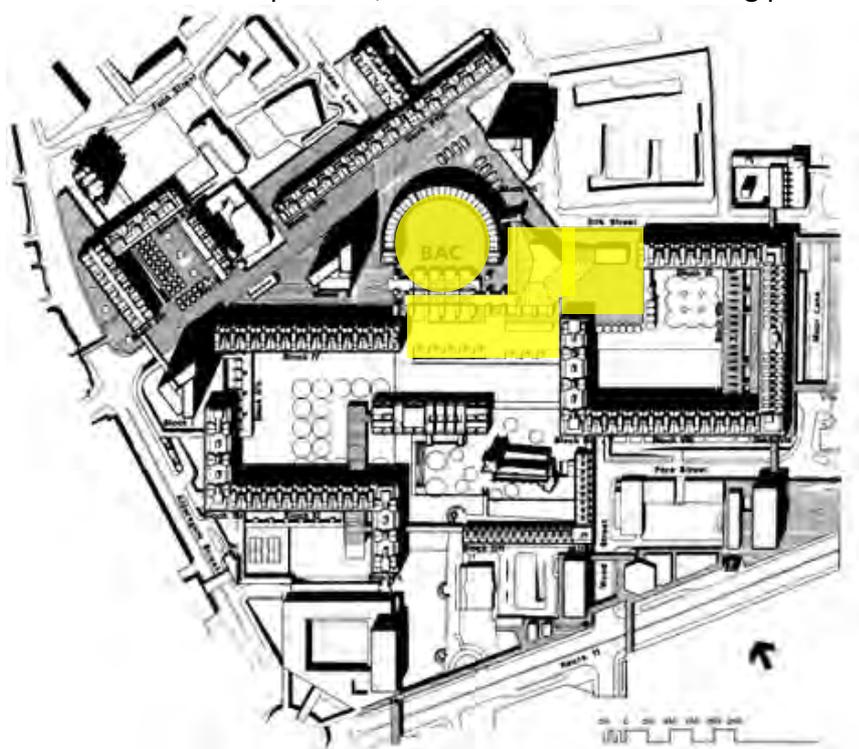
The Barbican Arts Centre

Introduction

Original design – civic impact and context

1. Volume I of the Guidelines provides a historical summary of how the inclusion of a variety of cultural and artistic facilities within the estate was an intrinsic element of the concept from the beginning. The range of components that were to constitute the Arts Centre – theatre, concert hall, art gallery, cinemas, a lending library, and supporting bars and restaurant – would be realized at a scale that ultimately exceeded the original vision.

2. Architecturally, socially, culturally - the Arts Centre thus forms the heart of the Barbican. The estate plan, considered simply as an abstract composition, suggests how the two huge open courtyards created by the terraced blocks to east and west act as a giant frame to embed the Arts Centre in its central position, rather as the frame of a ring provides the setting for a gemstone.



The Barbican Arts Centre in its context

3. The focal semi-circle of Frobisher Crescent, marking the footprint of the concert hall below, anchors the entire masterplan and provides the central orientation point of the composition as a whole. The result of this central insertion of major cultural amenities is to transform what might otherwise have been 'merely' an unusually large housing estate into a major metropolitan destination, a place of public assembly and an urban cultural quarter of international renown.

Alterations in relation to general context (Note: detailed alterations are considered later in this volume.)

1. The Sculpture Court, (framed by Frobisher Crescent) was intended as the Art Gallery's garden but has not been so used on a regular basis for many years, with direct access from the Gallery now largely blocked off. Lakeside Terrace has accordingly become the only open space directly associated with the Arts Centre.



Frobisher Crescent Sculpture Court in use by the London Symphony Orchestra for an open-air concert performance, August 1982

Heritage Significance

1. The enrichment of a major housing development with cultural facilities on such a scale and integrated within a single project is unique in the UK, and rare elsewhere. With its inclusion, all the types of heritage value identified in *Conservation Principles* (2008) – evidential, historical, aesthetic and communal – are abundantly represented at the Barbican.



The Barbican Arts Centre in its context – the cultural focus of a city quarter

Guidance

2. Although the Arts Centre's cultural provision also included supporting commercial facilities - bar/ restaurant/ café, etc- their primary purpose was to serve the social demands of the arts functions. Other (larger) commercial uses were located separately on the estate. The ambiance of the Arts Centre itself should accordingly remain primarily cultural. Whilst the introduction of complementary uses, such as retail provision, to broaden the 'destination offer' is part of its need to remain competitive and adapt to changing demand, this should not dilute, obscure or detract from the Centre's essential cultural ethos.

The building exterior

(The Exhibition Halls north of Beech Street form a distinct element of the complex, and are dealt with separately in this document.)

Original design

1. Whilst being fully integrated into the anatomy of the overall estate, the Barbican Arts Centre as built is distinguished from the surrounding residential buildings by its overall character, form and architectural vocabulary.

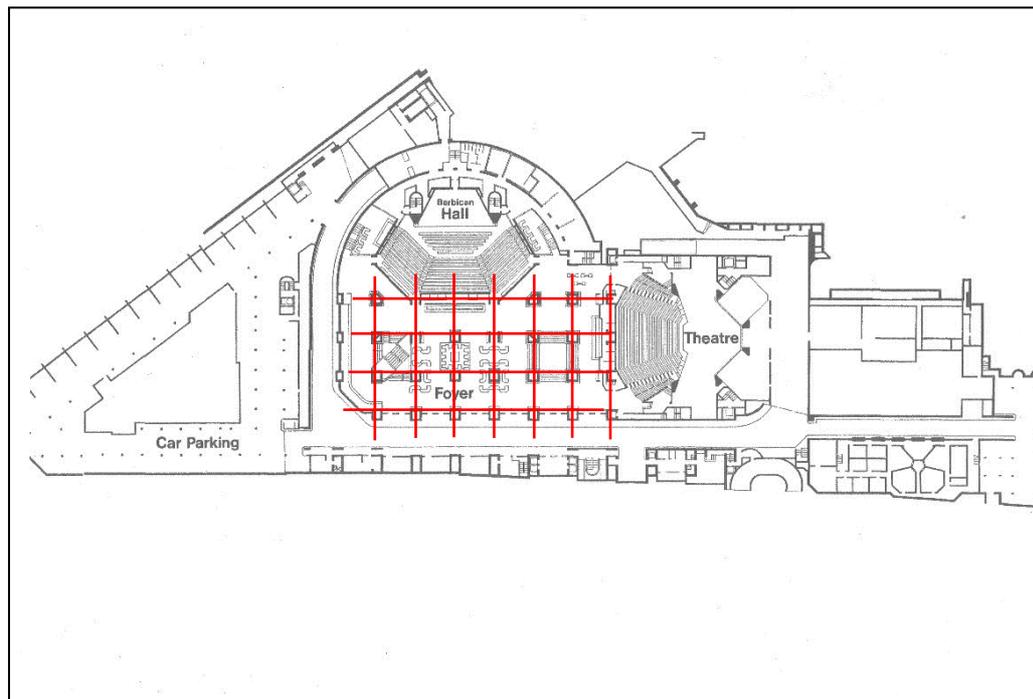
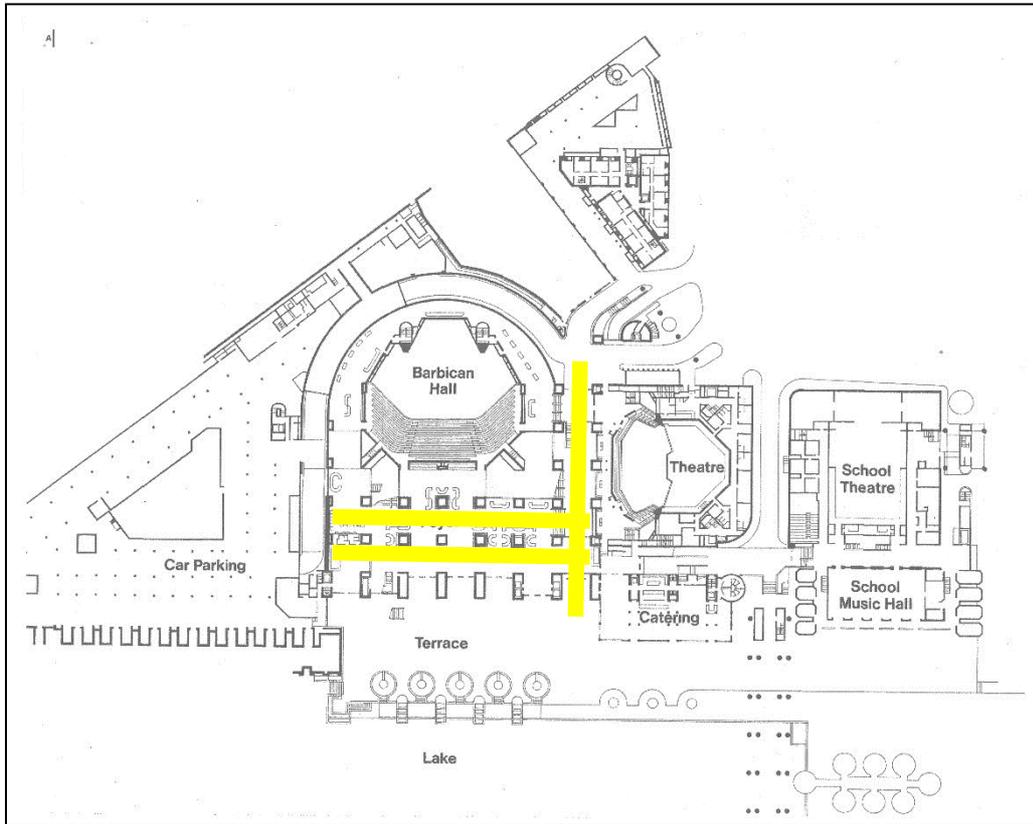


The Barbican Arts Centre, as originally built, viewed from the south

2. Early exploratory drawings of the arrangement of social and cultural amenities (as indicated in the Architects' Report of 1959) suggest that the key components of the theatre, concert hall, art gallery and library were at that stage still conceived as stand-alone buildings with separate ground level entrances around a landscaped courtyard. The final design (as indicated in the Architect's Report of 1968) shows how as the brief intensified these components would expand and conjoin to effectively become 'buildings within a building' the limits of which by then were already determined by the adjacent residential development.

3. The Arts Centre is accordingly an agglomeration of facilities 'under one roof' albeit that roof assumes a variety of different forms depending on the accommodation below – a paved sculpture court in the case of the concert hall; a glazed conservatory abutting the theatre fly tower, a series of flat-roofed pavilion-like boxes in the case of the art gallery, and an extensive array of rooflights that relate to the plan functions below.

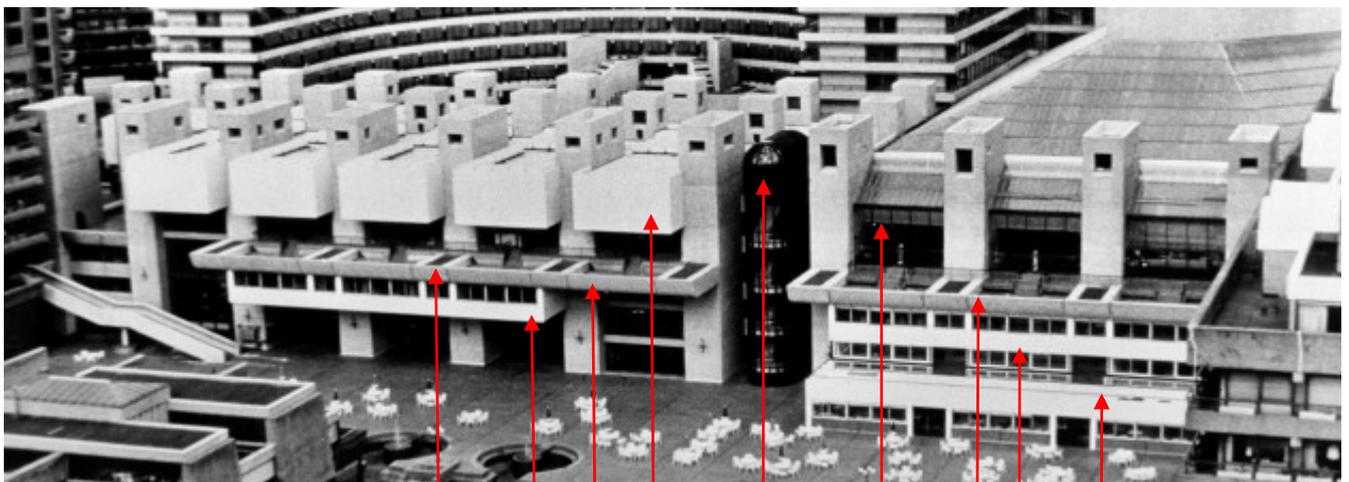
4. The essential structure of the complex is clearly articulated in its architectural expression. Between the two main auditoria, a square 35 ft grid of hollow structural concrete piers supports and serves the spaces at all levels, emerging above the roofline in parallel rows of service turrets.



The original architects' Arts Centre plans at Levels G (above, showing principal spatial foyer axes) and -1 (below, showing foyer structural axes

The Arts Centre complex south of Beech Street presents three distinct exterior facades – south, west and north, the east side being merged with the GSMD and not independently expressed.

1. Along the southern edge overlooking the lake the structural piers are deepened to become rectangular in plan and enclose twinned lift shafts at key locations. This southern façade (see cover photo) differs as between its east and west portions either side of a full height glazed stairtower centred on the north-south axis.
 2. To the east, corresponding with the Barbican Theatre footprint behind, the lower tiers, clad in white tiling, are occupied by the lakeside Café and Restaurant. Above the oversailing balcony with its signature boat-edge profile forming the restaurant roof, the glazed envelope of the Conservatory rises between the structural piers before pitching up to the Theatre fly tower behind.
 3. In the western portion, the Library - mirroring the restaurant projection and similarly tile clad – is likewise slung beneath the boat-edge balcony which, except for the interruption of the stairtower bay, thus provides a mid-height datum across the façade as a whole. Below the Library the lakeside terrace runs back between the piers to the recessed foyer line to create a sheltered undercroft.
 4. Above the balcony, the Art Gallery with its prominent range of tile-clad pods, projects outwards between the piers. It may be noted how the series of circular sunken water pools along the lakeside edge are also aligned with the gallery pods above, extending the geometric discipline of the building out into the landscape.
- Planter boxes on the pier axes provide points for greening both balcony edges.



South facade: principal features

- Planters
- Library
- Terrace with boat edge profile
- Art Gallery pods
- Glazed staircase
- Conservatory & Garden Room
- Restaurant
- Cafe

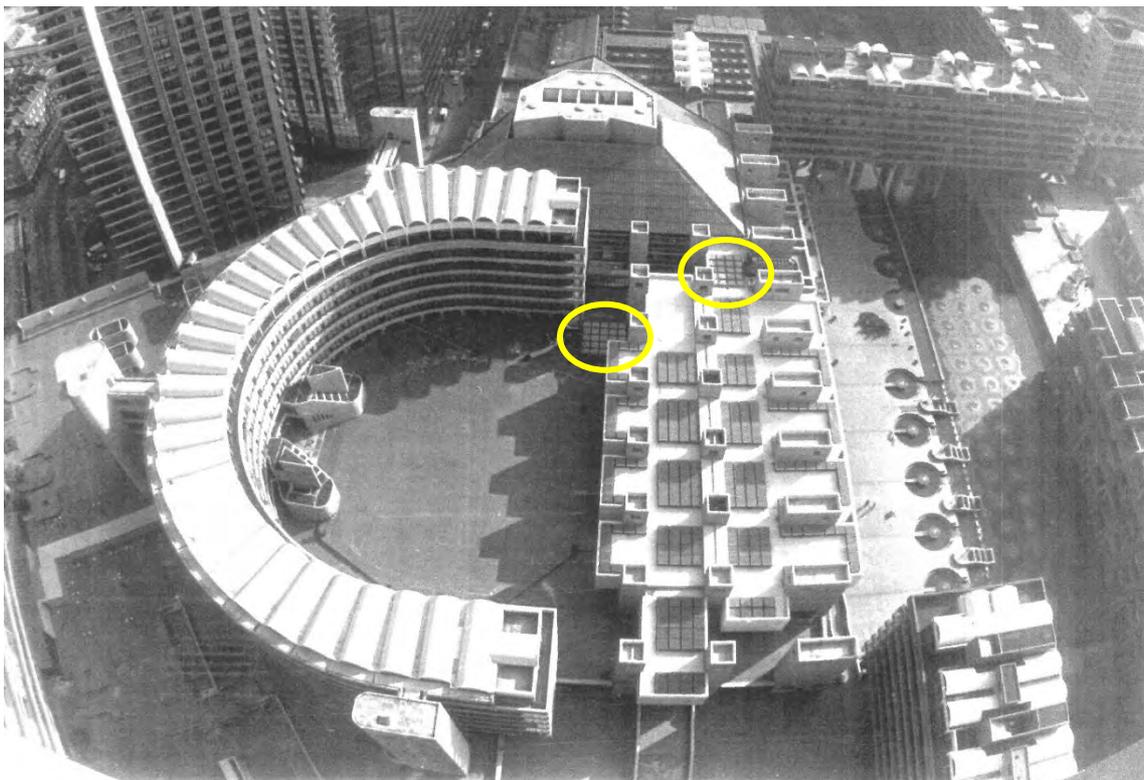
1. The west façade is narrower in elevation, comprising only two structural bays in width, albeit here presenting the long side of the corner rectangular pier which with the 4B's Barbican Centre brand logo (now superseded) was exploited as a signage point for visitors approaching via Defoe Place from the west. Adjacent to this a grand staircase rises up between the other two piers under the dramatically projecting pod of the Art Gallery to create a giant entrance portico.



Placeholder

The Arts Centre western facade with tiled projections and grand stairs up to the Gallery

1. The north façade effectively consists of two parts – inner and outer. The inner section addresses the Frobisher Crescent podium and being visible only above the roof of the Concert Hall comprises just two stories, including the distinctive range of tile-clad gallery pods along the upper level.
2. The outer part, which for many visitors represents the Arts Centre’s main entrance, addresses Silk Street at its point of inflexion from north to east between Beech Street and Moor Lane. The street façade embodies the first two stories above ground level and is contained by the oversailing cornice of the podium with its signature boat-edge profile. Within this sandwich are the vehicular entrance and exit ramps, and between them the pedestrian entrance.
3. Passing across all these ground floor elements a stratum of offices at first floor with their distinctive porthole windows follows the plan line of the podium, while behind, and rising above this, are the angled gables of the Conservatory abutting the solid bulk of the Theatre fly tower. Again, the 4B’s Barbican Centre former logo on a concrete block overhead signals the main entrance from the north.
4. Any consideration of the Arts Centre exterior must also include the roofscape, given its visibility from many surrounding high level vantage points. This clearly expresses the architectural order of the several components – balconies and their planters, service turrets, tiled pods, rooflights, conservatory - and forms an integral part of the Barbican Centre’s identity.



Barbican Arts Centre roofscape – the “5th elevation”

Note the rooflights over the Art Gallery and those over main foyer spaces (circled beyond).

Alterations

1. The Arts Centre exterior and its immediate environs have been the subject of several notable alterations over the years. Some of these may be described as cosmetic, others are more architectural in nature. In the former category are such items as new and additional signage, lighting fixtures, items of street furniture, etc – which are generally addressed in Volume IV of the LBMGs. The principal architectural interventions have occurred on the Silk Street facade, where in 1993-5 a large glazed canopy designed by Diane Radford and Lindsey Bell, echoing the podium profile, was suspended above the entrance.



Alterations to the Silk Street entrance. Above 1995. Below 2007 (Current)

2. This and several other related features, including a series of gilded sculptures, 'the Barbican Muses', by Bernard Sindall and a glazed reception enclosure, were removed and the entrance re-formatted by AHMM architects in 2005-7 within a rectangular metal portal framing a new glazed door screen and bearing new illuminated Barbican signage. Between the vehicular roadways either side, a paved apron of matching width to this portal now defines the pedestrian arrival point where the new entrance and adjacent administrative reception office have been created by enclosing the previously open area between the roadways. This new arrangement provides a generous east-west

introductory lobby, leading down a gentle ramp to the main foyer entrance.



The reconfigured Silk Street entrance, 2017



Entrance lobby (Theatre scene dock, right)

1. On the south façade glazed lobbies have been added by AHMM to three of the entrance bays to provide an acoustic buffer between the foyers and the Lakeside, with a further retractable door array to the lift hall.
2. Other interventions, such as blocking out glazed openings and new rooflights in the Art Gallery, are discussed in the relevant interior section, further below.



New lobby addition on south façade

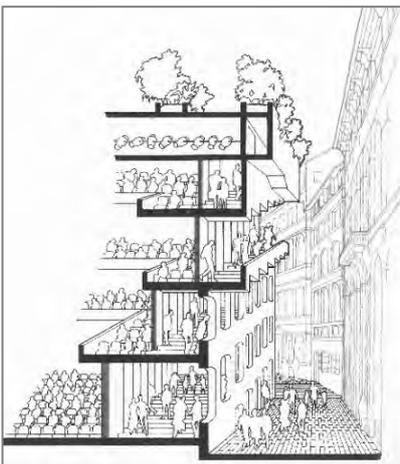


Placeholder

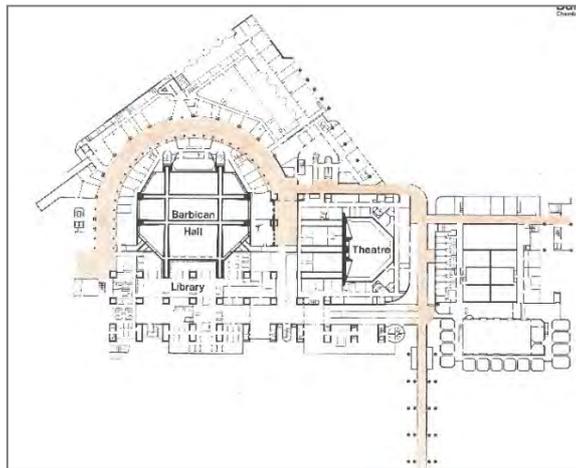
Retractable doors to lift hall

Heritage significance

1. In architectural terms the exterior design of the Barbican Arts Centre is highly accomplished in being both part of the estate's distinctive aesthetic language yet also differentiated from it. Continuation of the pick-hammered exposed concrete wall treatment used elsewhere is here contrasted with the use of glazed white tiling accentuating key elements of the ensemble and the widespread use of metal framed fenestration (in contrast to the timber used for apartments.)
2. Together with the dramatic sculptural forms of the overall complex the Centre is clearly proclaimed as a major civic institution within its residential setting. With its context, scale, range of uses and forceful architectural identity it occupies a unique place in the canon of major public buildings of its period, both in the UK and beyond.
3. What is also unusual is that although the concentration of the various cultural facilities into a central location was a key intention of the scheme, the Arts Centre itself was not conceived with a conventional 'front door', but rather as a cluster of venues accessed from a variety of approaches and linked internally by a series of shared public spaces. In this respect the Centre might be seen as a microcosm of the Barbican estate itself, which has been compared to a small Medieval town, where routes are threaded between, under and through buildings, from multiple points of perimeter access.
4. The various entrance points to the Centre should accordingly be seen as a series of gateways leading both to and between the respective venues, and also beyond, across the wider estate and into the City. This confers a particular significance on the foyers and circulation areas – namely that they are to be understood primarily as open public realm, providing access around and between the separate 'buildings' – Concert Hall, Theatre, Art Gallery, etc – equivalent to the external public realm in a city centre, except that here they are indoors. Whilst the Silk Street entrance may dominate, the range of other access points should not be undervalued.



Early CPB drawing showing foyers as 'civic realm'

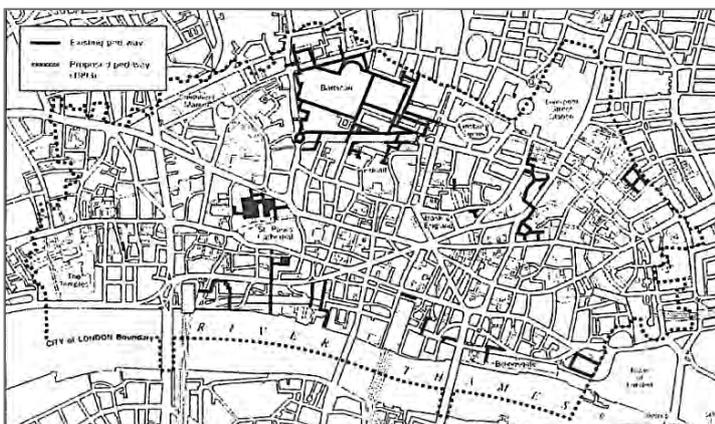
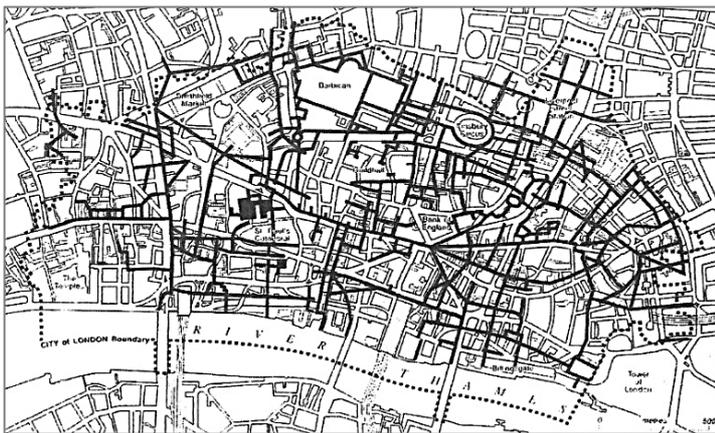


Plan over-marked to show alternative southern eastern and western approach routes

1. Specifically, a key original route across the site extends from the north end of Gilbert Bridge (marked by Matthew Spender's Barbican Muse sculpture) turning west at the outer corner of the Theatre to link with the 'ambulatory' below Frobisher Crescent and leading round to Defoe Place, thereby connecting many of the Centre's entrance points along this route. This difference in entrance typology from London's other major (modern) cultural venues – the Royal Festival Hall, the National Theatre - as well as the elevation of pedestrian movement to podium level, has often been cited to explain visitors' reputed difficulty in finding their way to the respective elements of the Barbican Centre.

In this regard it is important historically to note that the podium's wider accessibility was greatly reduced by curtailment of the vastly more ambitious surrounding ped-way network originally proposed in 1963 to extend across the whole City, thus leaving the Barbican's raised public realm virtually stranded.

2. As discussed in Volume IV of these Guidelines, several attempts have been made to overcome this over the years with various degrees of success and access issues, especially disabled access, continues to require review in the light of progressive best practice. The opening of Crossrail is another factor that can be expected to influence movement patterns around and across the estate. Nonetheless, after forty years of use, it seems that the public have come to appreciate, and indeed admire, the Barbican for itself and it is in such recognition that it has rightly been listed.



The elevated City Ped-Way - above as proposed (1963), and below as realized (1992)

Guidance

1. Like certain buildings in Chamberlin Powell & Bon's scheme for the University of Leeds (eg. the Roger Stevens building) the Arts Centre is a finite architectural composition which is not susceptible to significant alteration. Whilst the recent re-design of the Silk Street entrance and the Lakeside lobbies have been sensitively related to the original architecture and set a coherent stylistic idiom and quality benchmark that should be followed in any future works, the overall form and original materiality of the Centre as a whole should not be changed.

2. For example the lakeside overhangs with their dramatic chiaroscuro are a key part of its character and should not be infilled at balcony or ground level as a means of increasing interior space. Roof terraces should remain open, with any sunshades treated as a temporary seasonal installation (albeit carefully designed.) Any external measures to mitigate noise breakout would require acutely sensitive architectural consideration.



Lakeside façade recesses should remain unenclosed, and upper level planters maintained

Guidance

3. The provision for planting to the upper levels should be fully exploited as this greatly enriches the building aspect from the Lakeside and St Giles viewpoints.

1. The original material finishes should remain as originally designed, exposed concrete remaining uncoated and any defective tiling being replaced on a strictly like-for-like basis. Any maintenance works on external concrete surfaces should be approached in like manner to the protocols applicable to residential buildings. (Refer to guidance in LBMG Volume II)

2. Whilst judicious improvements in signage and lighting may assist in enhancing navigation to the Centre and across the estate, it is important that the diversity of movement patterns, variety of entry points and overall permeability of the Centre itself are not diminished.

3. The approach to wayfinding in the 2000 masterplan has focused on first-time or infrequent visitors, involving giving visual priority to certain key routes and entrances. However, this has not entailed closure of alternative approaches and entrances in an attempt to create a single 'front door'. This would inhibit useful circulation routes appreciated by those familiar with the Centre and contradict the essential nature of the complex by turning it into something that it is not. As a major cultural venue it is vital that all the arteries of the Arts Centre are available to be fully populated throughout opening hours.

4. Temporary art installations on the exterior of the Centre have required Listed Building Consent and Planning Permission, and careful attention should be paid to their potential impact on residential amenity, especially in regard to light pollution.

5. For more detailed guidance on the external precinct areas immediately adjacent to the Arts Centre, including the Lakeside terrace, its furniture, lighting and signage, please refer to Barbican LBMG Volume IV.

6. See also Arts Gallery section in reference to use of Frobisher Crescent Sculpture Court

The Building Exterior - Traffic Light section

Green

Works that will not require a Listed Building Consent (LBC) application

	Example	Guidance
1	<p>General routine maintenance items including:</p> <ul style="list-style-type: none"> • non-invasive surface cleaning of elements where the method is proven not to cause any detrimental material change to the surface; • window cleaning; • works undertaken to prepare and re-finish woodblock flooring; • repointing of brickwork, provided that due consideration is given to matching of new and old pointing colour, texture and recess profile. 	<p>Methods of cleaning should be tried, tested and approved before use at The Arts Centre. However, where a new product or method is proposed a prior method statement and required performance outcome should be agreed and, local test/trial samples in inconspicuous locations should be undertaken to ensure that the proposed method achieves the desired result before embarking on main works. Woodblock flooring refurbishment should not involve changes of colour or finish. In the case of cleaning exposed concrete surfaces refer to protocols detailed in Barbican LBMG's Vol II Residential Buildings.</p>
2	<p>Local maintenance, repair or redecoration works to originally decorated elements, on a like-for-like basis (or to the approved specification and colour reference).</p>	<p>Where applicable, the correct colour must be selected. from the approved palette for Barbican exterior colours as developed by the 2000 masterplan.</p>
3	<p>Removal of graffiti where damage has been caused to a glazed, coated or natural material such as tiling, panel cladding, brick, stone or exposed concrete.</p>	<p>Appropriate specialist advice should be sought before any remedial action. Care should be taken to blend repaired area with adjacent and avoid local 'ghosting'.</p>
4	<p>Repairs and refurbishment, eg. recoating or local touching-up, of guardings to approaches, ceremonial stairs, ramps and escape routes.</p>	<p>Like-for-like repairs and refurbishment of guardings do not require a LBC application provided that like-for-like criteria are fulfilled and that no alteration to height, panelling details, section sizes, texture and colour is involved.</p>
5	<p>Emergency repair works or stabilisation of unsafe building fabric where the health and safety of the general public or operatives is at risk, including access arrangements needed for such works.</p>	<p>Temporary works to secure and make safe the external fabric will not require prior LBC provided they cause no further damage to the fabric and are also programmed for follow-on permanent repair. Care must be taken to ensure that temporary works are fully reversible.</p>
6	<p>Emergency changes to ironmongery to entrance doors and glazed screens and escape doors.</p>	<p>Undertaking emergency work to locking mechanisms, door closers, panic bars and other security measures to doors will not require LBC provided that new fittings to match the character and finish of the original or adjacent fittings are procured and programmed for permanent installation. The visual impact of any change must be kept to a minimum.</p>
7	<p>Emergency repair to damaged external glazed screens, panels and cladding components provided permanent replacement to match the pre-existing design is programmed for early implementation.</p>	<p>Introduction of a new glazing specification that would alter the appearance of the screen (eg. solar reflecting) or its frame/s (eg. thickened sections) will require prior enquiry. (ie. Category Amber.)</p>
8	<p>Reinstatement, refurbishment or replacement of signage.</p>	<p>Only the reinstatement, retention and repair or like-for-like replacement of signage existing at the time of listing is permissible in this category. One-off or piecemeal signage interventions are discouraged in favour of an overall signage strategy. (See also Amber 7 and Red 12)</p>
9	<p>Replacement/ re-lamping of individual existing light fittings following defects or breakage</p>	<p>Re-lamping damaged lighting with identical, or lower energy fittings is permissible in this category provided the result is consistent with the adjacent array of which they are part.</p>
10	<p>Planting or re-planting in designated planter positions</p>	<p>Maintenance of full planting on the building exterior is encouraged, provided it employs suitable species and appropriate scale. 'Suburban' effects, bedding plants and suchlike are wholly alien to the Barbican's urban context.</p>

Works where advice should be sought to determine whether a LBC application is required

	Example	Guidance
1	Programmed or cyclical redecoration of an entire element or surface.	Before redecoration and where applicable, the correct colour from the approved palette for exteriors should be selected.
2	Any local maintenance/cleaning or removal of graffiti from self-finished concrete, brickwork, glass, stone or other material surfaces, where there is any risk of alteration or damage to the substrate or the visual unity of the surface.	If there is any doubt about the success of any cleaning/remedial works, contact a specialist contractor for prior advice and refer to Planning Department before proceeding.
3	Minor alterations to ironmongery to entrance doors, exterior glazed screens and escape and balcony doors.	It is likely to be permissible to change locking mechanisms, door closers, panic bars and other security measures to such doors without LBC provided that the new fittings match the character and finish of the original or adjacent fittings. It is advised that, when carrying out works of this nature, consideration is given to the full complement of ironmongery across a whole elevation to avoid incongruous 'one-offs'. No changes to existing fire escape or fire-fighting strategies are likely to be permissible without LBC. Where the strategy is revised for the building as a whole LBC is likely.
4	Any re-covering works or patch repairs to roofing or rooflights that would be visible from residential units above.	The Arts Centre roof is overseen from many viewpoints around the estate, and deserves an equal standard of care to that needed on facades and soffits. Ideally roof repair should be undertaken on a pre-programmed basis and involve visually coherent area/s. (See Red Category 9 & 10.)
5	Any new services lines, including any new drainage or rwp downpipe, that would manifest externally.	Any new conduit, cable, trunking, pipework, aerial or a/c unit connections should be run in existing ductwork and not be face-fixed. Prior enquiry is advised to check whether a LBC is required.
6	Installation of bird deterrent devices along window cills, parapets or roof edges	Prior enquiry is required to assess likely visual impact.
7	Updating signage to be consistent with current brand identity	Substitution of existing external signage information to achieve design consistency with current (2017) Barbican brand identity is unlikely to require LBC, but should prompt a prior enquiry for clarity. For entirely new signage installation/s see Red 12.

Exteriors:

Red

Works that require a LBC application

	Example	Guidance
1	Any alterations or interventions in the existing exposed concrete structures, including walls, columns, beams, soffits, steps and slabs, or surface treatments in terms of colour and/ or texture for both self-finished and coated concrete.	Other than like-for-like repair by specialist contractors, or items in Green Category, any invasive or permanent change to the exposed concrete elements will require a LBC application, including any exploratory or survey work prior to a substantive project.
2	Any alterations or interventions in the existing tile cladding.	Other than like-for-like repair by tiling specialist, any invasive or permanent change to the tile cladding will require a LBC application.
3	Any alterations to the existing facing brickwork, including brick type, bonding pattern and pointing characteristics.	Other than like-for-like repair by specialist contractors, any other invasive or permanent change to facing brickwork will need a LBC application.
4	Any alteration or replacement or general recoating of frames, opening sashes, ironmongery, glazing or mastic to windows, entrances and escape doors and glazed screens	Any alterations to windows and/or glazed doors will require a LBC application. In the case of repairs or replacement, the Planning Department will need to approve and verify that the intended work either fulfils like-for-like criteria before implementation of the works or reinstates the original design.
5	Any alterations to glazing/screen or curtain walling ensembles, including works to the Frobisher Crescent arcade and the Conservatory.	Any alterations to glazed screens, curtain- walling, doors etc. will require a LBC application. In the case of repairs or replacement, the Planning Department will need to approve and verify that the intended work fulfils like-for-like criteria before implementation of the works.
6	Alteration of ventilation grilles visible on the elevations, including Frobisher Crescent arcade, the Conservatory, service turrets or within the sunken courts.	Any alterations to ventilation grille patterns, frames, opening sizes, finish and colour will require a LBC application. In the case of repairs or replacement, the planning authority will need to verify and approve that the intended work fulfils like-for-like criteria before implementation of the works.
7	Any amendment to building plan or footprint that has an external manifestation, including any new ramps, stairs, canopies, porch/entry structures, security barriers and any other structures	Examples might include enlargement of lobbies or entrance porches. These would be highly sensitive and definitely require formal consent.
8	Changes to heights, configurations or surface finishes to roof structures.	The silhouette of the Arts Centre, especially the fly tower and Conservatory is a highly visible aspect of the identity and architectural composition of the building. Any change would require LBC.
9	Waterproofing details on all vertical and horizontal surfaces. Any waterproofing detail adjoining other elevational components. These include: <ul style="list-style-type: none">▪ fascias;▪ windows and doorframes;▪ exposed aggregate in situ concrete walls;▪ roof coverings generally.	Waterproofing details and re-roofing systems must be considered for their potential architectural impact and their suitability for the intended application. Discreet improvements of waterproofing and rainwater drainage details are likely to be acceptable provided no significant visual manifestation results.

10	Rooftop plant, housings and roof lights.	<p>The roofscape is a key element of the building character as viewed from around the estate and the residential apartments above. Alterations to roof features must be considered for their potential architectural impact. Discreet improvements of details are likely to be acceptable provided no significant visual manifestation results, but these should still trigger a prior enquiry.</p> <p>Likewise, replacement of plant and housings provided they remain within the original footprint and height.</p> <p>Retrospective removal of non-original installations is encouraged.</p> <p>Also see Item 5 in Black Category</p>
11	Addition of any new terrace extension, or roof over an existing terrace (eg. Restaurant Level +1, or Art Gallery and Conservatory Level + 2) that would be visible from beyond the building.	Applications for extensions, canopies, etc, glazed or otherwise, over or onto the exterior terraces would affect the architectural integrity of the elevations and/or the silhouette of the block and will be acutely sensitive.
12	New signage generally, or removal of original signage, eg. the 4B's logo.	<p>The location and style of any new signage must be consistent with a buildings-wide strategy and should be located in such a way as to relate to the architectural design.</p> <p>Direct fixing, or painting, of new signage to the external face of the building/s is generally unacceptable.</p> <p>Safety and escape route signage must be consistent with a buildings-wide strategy and should be located as discreetly as possible. Current regulations with regard to style, size and location of such signs must be reconciled with heritage sensitivities of the building through discussion with the building control and conservation authorities respectively.</p>
13	Removal, replacement or any alteration to existing entrance canopies and porches.	The original design for these elements should be considered when conceiving any alternative design. Additionally, the original locations of entrance points should be maintained. Generally, the profile, height, junction and abutment details together with materials, texture and colour should be considered when developing new proposals.
14	Repair or replacement of existing service terminals, service apparatus, eg. a/c units, satellite dishes, aerials, masts, etc , access guardings, access ladders and steps.	Any repair work or replacement other than on a like-for-like basis is subject to a LBC application. Also see Item 8 in Black Category
15	Replacement or upgrade of existing safe access and fall-arrest systems at plant room and roof levels.	Any installation should be located as discreetly as possible, with due consideration of key sightlines and angles of visibility.
16	Replacement or upgrade of existing lightning protection system/s	Any new installation should be located as discreetly as possible, with due consideration of key sightlines and angles of visibility. Locations of any new tapes or pits must be included in proposal drawings.
17	Any change to the original windows, curtain walling, design of visible fixing details, or any alterations resulting in visible fixings in place of original invisible ones, opening sash pattern, door leaf materials, finishes, dimensions, profiles and mastic colour, and/or the addition of new ironmongery.	Alteration of fenestration and curtain walling patterns, frame, sash, glazing, colours and texture are subject to a LBC application. Where any original designs have been altered, proposals for reinstatement of replacements which replicate the originals as closely as possible will be encouraged. Any changes with an external manifestation will not normally be allowed unless part of a comprehensive buildings-wide renewal/replacement programme, which will require a LBC application. Double-glazing is included in this item.
	For remedial works or like-for-like replacements, see above.	

Exteriors:

Black

Proposals for which a LBC application would be required, which would have an impact on the significance of the building and could cause substantial harm or loss

	Example	Guidance
1	Decoration of any originally self-finished materials or surfaces, eg. exposed concrete façade elements and/ or concrete soffits	<p>The use of self-finished materials is one of the defining elements of the building’s character and any work to these should be considered in terms of the potential impact on the building’s special architectural interest.</p> <p>Overcoating of originally undecorated concrete or other self-finished material will not normally be permitted under any circumstances. Redecoration or stripping of any non-original surface decorated at the time of listing may be permitted subject to detailed consideration and historical evidence.</p>
2	Overcladding of any self-finished elements.	<p>Overcladding is most unlikely to be permitted, as it is inconsistent with the character and expression of the original design.</p>
3	Any change to original glazing lines	<p>Applications for extensions, glazed or otherwise, beyond existing elevational planes are likely to be refused. Where original glazing lines have been moved, proposals for reinstatement to their original location will be encouraged. Any proposals to alter these works will be subject to a LBC application.</p>
4	Any permanent or temporary new ancillary enclosures at roof, intermediate or ground level.	<p>Examples might include infilling of external undercroft areas with new vending enclosures, refuse depositories, security/entry porches or bicycle sheds.</p> <p>Also see item 11 in Red Category</p>
5	Roofscape development	<p>Any change to the general layout of the roof or roof profile is likely to be refused, unless the proposal is for retrospective reversal to the original design and layout.</p> <p>Also see item 10 in Red Category</p>
6	Externally visible changes to footprint, height and profile of stair cores, lift motor rooms, ventilation shafts and other services installations.	<p>Any such structures and installations are highly visible and likely to be refused.</p>
7	Removal, alteration or change of height or material to terrace guardings, planters or parapet walls.	<p>Any proposal to alter heights, change the generic design or configuration of these features, unless to return to original design, is likely to be refused.</p>
8	Externally visible installation of new satellite dishes, aerials and associated cabling, antennae, mast or any other surface-mounted service installations, including plant housings or air-conditioning units.	<p>Applications for such installations are most likely to be refused, as external proliferation of these elements would be highly detrimental. An application to install a communal aerial or satellite dish may be considered provided that their location and potential visual impact on the roofscape and the general character of the building is demonstrably of no adverse effect.</p>

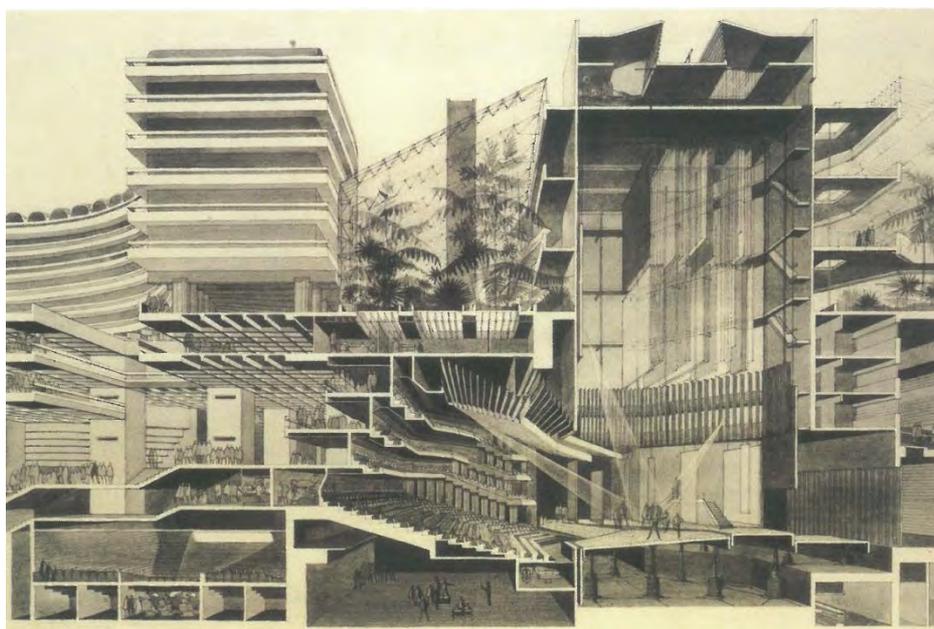
The Barbican Arts Centre Interior – Common Parts

Principal Foyer Areas (Levels -1, G and 1.)

(Other common parts are dealt with later in this document)

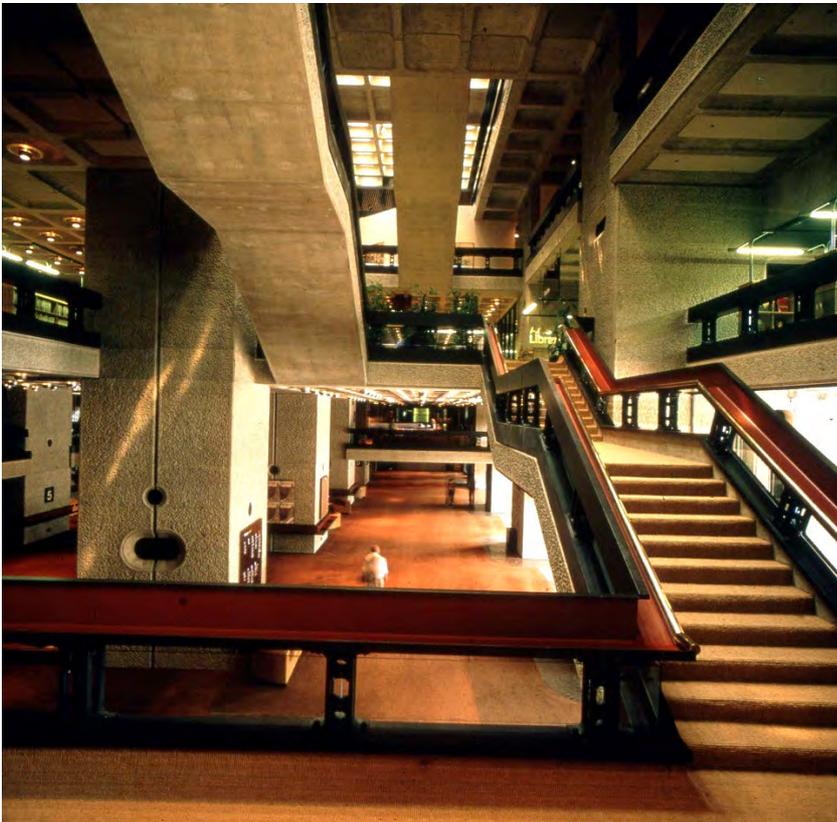
Original design – space and volume

1. It is widely recognized, and has been noted in LBMG Volume I, how as a result of limitations of site area, as well as progressive expansion of the brief, the Arts Centre was obliged to be developed downwards, rather than outwards. The close proximity of Shakespeare and Cromwell Towers, whose locations were already fixed, necessitated highly engineered substructure works to ensure excavations for the Arts Centre did not compromise their stability – these innovative diaphragm substructure techniques themselves being an important feature of the estate’s special interest.



Section showing the depth of the Barbican Arts Complex

2. As a consequence of this genesis the specific, and perhaps unique, architectural character of the Barbican Arts Centre foyers lies in their internal spatial depth. Less able to rely on a conventional outlook from inside to outside – as for example in the horizontal ‘layering’ of external views at the National Theatre, or the transparent concourses of the Festival Hall – the primary interior drama at the Barbican derives from its predominantly introverted and vertiginous vertical space. The original section included triple height clear volumes of unequalled grandeur. Joined by the array of expansive stairways and landings the foyers have justly been described as ‘Piranesian’ in character. Celebrating the central, principal void (marked by a large rooflight), a suspended illuminated sculpture by Michel Santry originally provided a pivotal focal point for the whole interior.



Foyer spaces of Piranesian grandeur

1. In planning terms the Arts Centre foyers are essentially ordered on the 35 square structural pier grid noted earlier, with a single bay width running north-south between the theatre and the concert hall, and a double bay width running east-west across the southern side of the concert hall to form an L shaped matrix that passes through the entire height of the building. The north-south spatial axis corresponds with the Silk Street – Lakeside desire line, registered by the entrance portal and glazed stair tower respectively; the east-west axis connects the Defoe Place approach with the head of the southward link to the City via Gilbert Bridge and the Postern. Within this structural matrix selected floor plates are omitted or linked by stairways according to location to create an interior 3-dimensional landscape of extraordinary spatial richness.

Alterations

2. Interventions since the original opening have had significant impacts on the spatial character, circulation arrangements and interior ambiance of the Arts Centre foyers. These alterations fall into two main phases, the first being carried out by Pentagram under the direction of Theo Crosby and taking place between 1993 and 1995; the second under a masterplan by AHMM between 2000 and 2001 and implemented between 2003 and 2007. The second phase occurred in the context of the recent listing and was thereby subject to the scrutiny of the City Planning Department and consultation with English Heritage and the Twentieth Century Society.

3. The AHMM masterplan works removed the majority of alterations made by Pentagram which were considered to be at odds with the essential character of the Arts Centre, being undertaken at a time when its special architectural qualities were still under-appreciated. The principal aims of the 2000 masterplan were to strip back accumulated clutter and ad hoc signage, to better reveal the building as originally designed, improve accessibility, navigation and intuitive wayfinding. The lighting introduced by Pentagram was replaced with a more holistic lighting strategy and a new wayfinding system was introduced.

4. Taken together the principal alterations have been as follows. Stair flights have been removed in several locations including the major staircase at the north landing entrance leading down to the mezzanine between Levels G and -1; and an adjacent stair of fewer steps at right angles to the same landing leading down to the ambulatory around the rear of the Concert Hall which has now become 'The Curve' gallery.

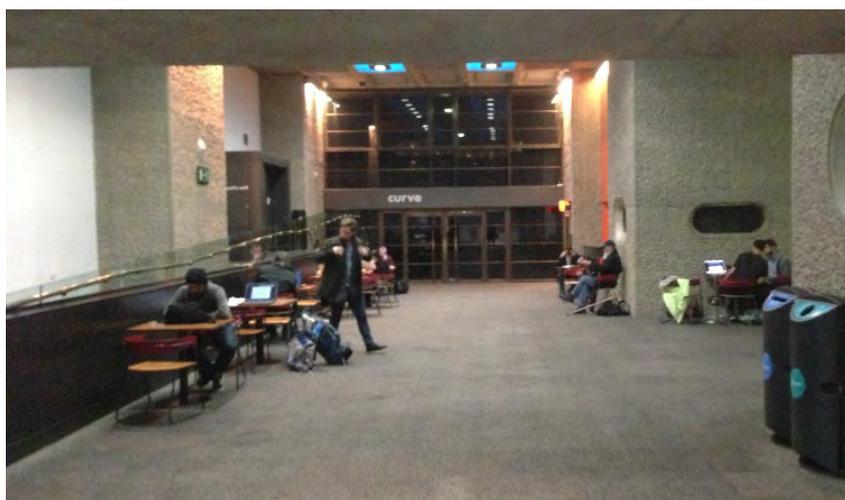
5. The previously lower level has been made up to that of the Silk Street entrance hall, necessitating the introduction of two new stair flights, one reinstating a means of escape from the east side of the Concert Hall, the other reconciling the resultant change in level within the Curve itself.

1. In addition staircase flights on the south west corner of the foyer (now the Fountain Room) which led respectively from Level G up to the Library, and from here up to the Art Gallery have also been removed. These removals have facilitated autonomous operation of the Library. (See Library section.)

2. In 1993-5 a bridge was introduced by Pentagram linking the Silk Street entrance and Lakeside terrace at Ground level, passing alongside the west edge of the Theatre. Whilst this eliminated the need to make this transition by descending and ascending one level across the interior, it also compromised a key spatial void in the north-south foyer bay and obscured the theatre's interior façade. This bridge was removed by the AHMM masterplan.

3. In its place a similar though more substantial intervention has been made by AHMM Architects, replacing Crosby's bridge with a full width ramped floor plate extending across two adjacent bays of the foyer to link the north and south landings at Ground level, the north landing being extended laterally to produce the wide entrance hall noted above. While this has restored the spatial integrity of the foyer zone occupied by Crosby's bridge, facilitated clear and intuitive access across the plan and is finely designed in itself, it has subdivided the most dramatic void of the whole Centre originally marked by Santry's 'light sculpture' and the principal overhead rooflight. The Santry sculpture, reportedly considered by a previous administration to act as a visual obstacle, hindering intuitive wayfinding, has been replaced by a lighter suspended artwork, the central focal point now being registered by an oculus within the new bridge providing a measure of visual and spatial connectivity with the level below.

4. A further smaller ramp has been introduced on the west of the ground floor foyer to provide direct access from the accessible parking spaces introduced within the adjacent car park into the ground floor foyer, level G,



(placeholder)

New ramp (left) connecting accessible parking with ground floor foyer. West doorway to Curve beyond



Original view across mezzanine looking north towards Silk Street entrance showing staircase now removed. Santry sculpture is visible, left. (Note alternating colour of carpet on stairs.)



(placeholder)

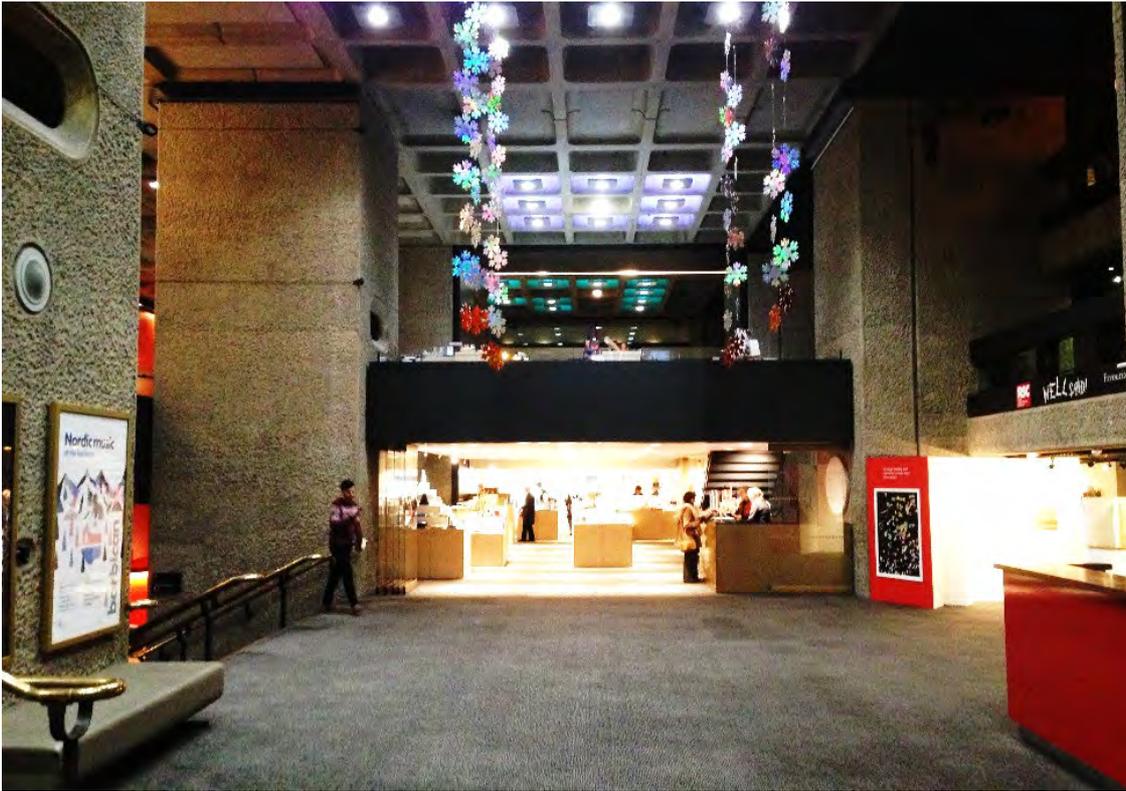
View of new bridge on north-south axis linking Silk Street and Lakeside, dividing what was originally the largest void in the foyers. Oculus marks original position of Santry sculpture and rooflight above.

1. In 2016 a further significant alteration was made to the main ground level foyer. The retail facility, hitherto located as part of the 2000 masterplan alterations at Ground Level behind the Concert Hall, has been moved to a location where it is accessible to visitors throughout the day, including when foyers are in use for commercial events. This has been achieved by introducing a new floor plate in the open bay opposite the Silk Street entrance in place of the shallow advance ticket desk.

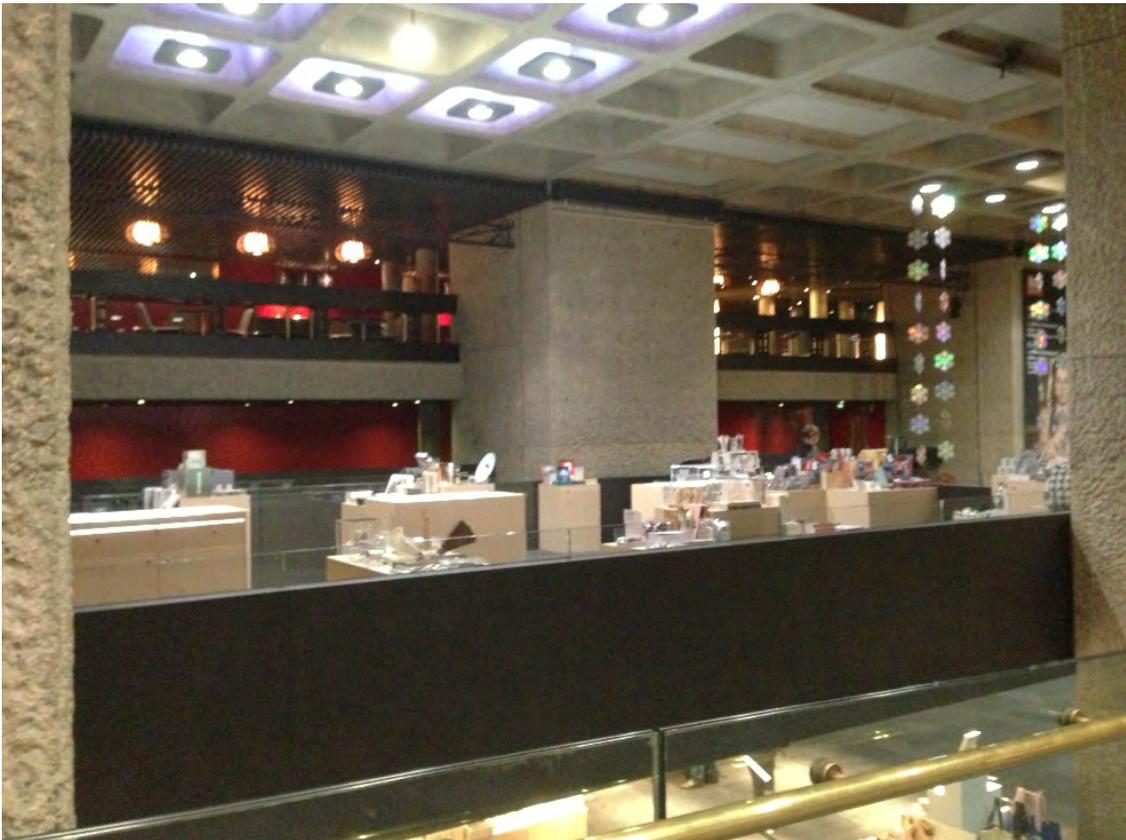
2. Combined with the area directly below (previously the Hammerson Room) which it is connected by a new metal staircase and platform lift, this new floorspace provides a large open retail area extending southwards up to the centre axis of the theatre, where a sales till is located beneath the ceremonial royal plaque on the central concrete pier. Retractable glass doors are installed at the top (north) and bottom (south) edges of this space to close it off when not in use. The previous retail space has accordingly been vacated and is now re-purposed as a young families' area – Barbican Blocks.



Previous retail enclosure, now the Barbican Blocks



View of new retail floor inserted into foyer space. (Compare with original view above, p.41 top picture)



Placeholder

View across new retail floor from bridge, with theatre façade behind. (Compare with picture on p.50)

Heritage significance – space and volume

1. The extraordinary drama of the interior public spaces and foyers at the Barbican Arts Centre is an intrinsic consequence of the circumstances of the site and is a unique characteristic of the special architectural interest for which the Centre is listed. It is notable how voids were deliberately located adjacent to the edges of the two principal venues (Concert Hall and Theatre), manifesting their interior facades and enhancing their legibility as ‘buildings within the building’. Subsequent interventions, most notably the insertion of the 2007 ramped bridge and the 2016 new retail floor at Ground level, and the removal of the pivotal Santry light sculpture, have substantially reduced – though not altogether eliminated - this significance.

Guidance

2. It is crucial therefore that this significance should be protected and that any new elements, whether walls, fittings, enclosures or floors, should respect the building aesthetic and should not sub-divide the remaining space, obscure the main venue facades or further reduce the volumetric drama of the interior. It should be recognized that ‘space’ is not the same as ‘room’ and that the special interest of the Barbican foyers depends on maintaining their rare spatial quality.

Foyers

Original design – structure, surface and detail

3. As already indicated, an underlying concept of the Arts Centre was that its respective components – Theatre, Concert Hall, etc. - should be perceived as distinct ‘buildings within the building’, with the free-standing structure of the common parts being treated in like manner to that of the external structural elements across the estate. Thus, the same pick-hammered concrete vocabulary that is the architectural signature of the Barbican generally is redeployed within the foyers to provide material continuity throughout the interior.

4. The interior concrete surfaces were thus designed with the same care as the exterior elevations of a building, with every aperture and incident, service outlet, vent grille, lighting or signage fixture being scrupulously anticipated and precisely placed. A variant of the vigorous concrete treatment of vertical elements is the smoothface surface of the ceilings, where in most zones the square planning grid is reflected in the waffle slab module, which provides both visual rhythms generally and a lighting discipline for the recessed luminaires where these occur. On flat soffits lighting occurs as fixed or adjustable surface mounted fittings.

5. Only the principal venues are differentiated by applied surface treatments to be proclaimed as ‘buildings within the building’ – the Concert Hall with its (restored) and conspicuous orange coated shell (CPB’s original proposal for Italian tiling being dropped), and the Theatre with its distinctive claret livery.

1. The original floor finishes were also designed to complement the interior concept and chosen to a high-quality specification – woodblock flooring being brought in from the vehicular drop-off roadway at level -1 across the threshold into the lower foyer; with a warm /burnt amber carpet being used elsewhere to enliven the timbre of the exposed concrete.
2. An interesting original detail (though revised soon after opening) was the use of alternating carpet colours on the principal staircase flight treads, mirroring the motif in the Concert Hall auditorium, where successive seating rows are articulated in a range of differing fabric colours. The different finishes in the main upper and lower foyers reflect the differing ambiance of these two areas, the former being generally busier and more populated, the latter becoming so during performances or when the temporary theatre is in action. (See below)
3. Original fittings were deliberately limited in variety but were rich in quality. The tubular brass handrails on the sides and centres of staircase flights convey a ceremonious opulence, while the unique guarding rails with their double angled shelf section for the convenience of guests to place cups and glasses have a heroic aspect entirely consistent with the scale of the Centre as a whole.

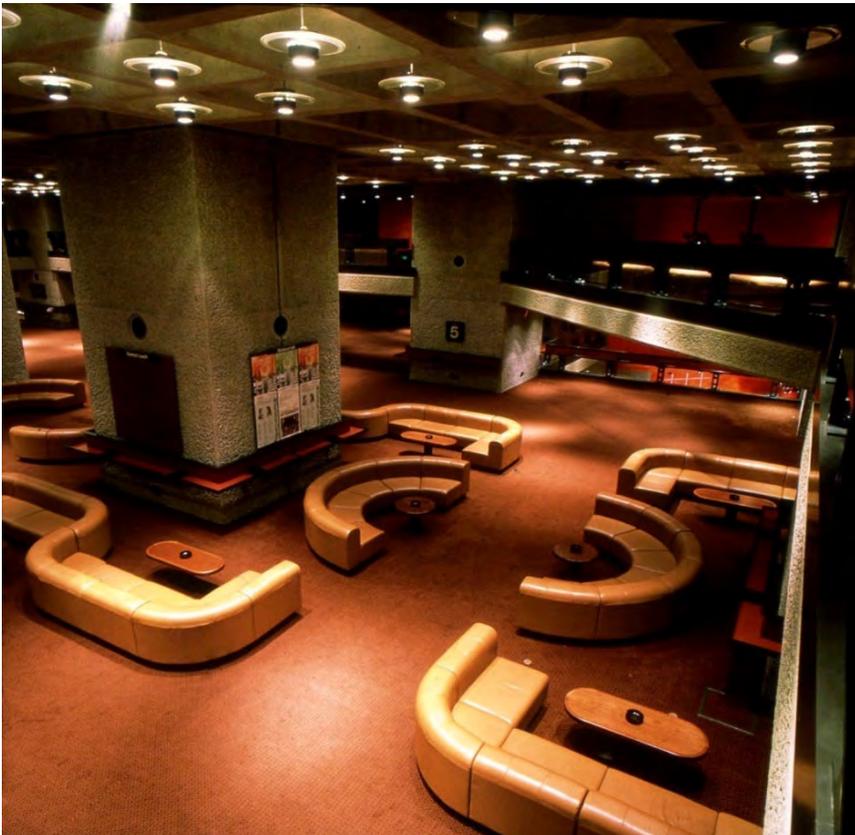


The tubular brass handrail detail and stair nosings, convey a ceremonious opulence



The unique Barbican guarding shelf section, a guiding presence throughout the Arts Centre

1. Likewise, the original furniture, purpose-designed by Robin Day, including huge leather sofas arranged in alternating formation, was chosen to underscore the sense of ease and generosity. Signage, originally designed by Ken Briggs, was also deployed sparingly yet to dramatic effect, using a mixture of large scale lettering and specific plaques carefully positioned at key locations.



Original lighting and carpet, with furniture designed by Robin Day

Alterations (within principal foyer spaces, levels -1, G and 1)

1. There has been a variety of alterations to several of the above areas. The 2000 masterplan replaced the Pentagram fittings with a new scheme more sympathetic to the material qualities of the building fabric. New fitting styles include uplighting within waffle recesses and downlight banks at the head of selected piers. Although they can be set to white throughout, differing lighting colours introduce an undue diversity that is detrimental to the order and consistency of the original design. This is then contrasted the white light within foyers generally, with the expressed livery of the venue facades – orange in the case of the Concert Hall, and claret in the case of the Theatre - thereby ‘proclaiming’ the venues themselves and emphasizing the ‘buildings within a building’ concept.

2. The original ‘warm’ carpet, which enriched the visual quality of the exposed concrete surfaces, was replaced by Pentagram in the mid 1990s with a stridently patterned substitute. This has been replaced again with carpet tiles of a cooler greyer tone. The contrasting colours of alternate steps on the main staircases have also been superseded, with patterned carpet on treads and plain on risers.

3. Signage has also proliferated under different hands over the years. Significant interventions of the 2000 masterplan include the bas-relief super graphics and illuminated rings at axial crossings designed by Cartlidge Levene and Studio Myerscough, all to good effect. Others are less sympathetically conceived, and the Centre would now benefit from a refreshed signage strategy (complementing the wayfinding) that re-establishes the hierarchy of venues and uses. There has also been a proliferation of other promotional signage – poster frames, hanging banners, electronic display screens, A-boards, etc. Their number and variety has also detracted from the sense of order so characteristic of the original interior.

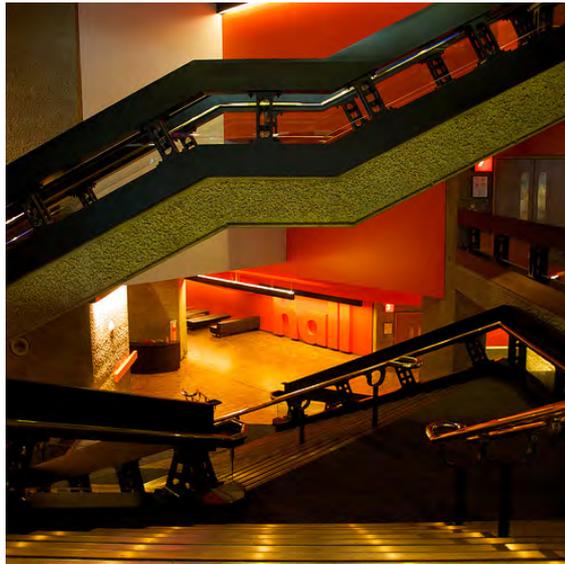
4. Furniture/fixtures: numerous new items of furniture have been introduced since the original scheme (none of which remained when the 2000 masterplan was developed), including the ‘Slow’ sofa system by Terence Woodgate (SCP), Duna chairs by Lievore Altherr Molina (Arper) and Atlas tables by Jasper Morrison (Alias) as well as various incidental items such as colour coded waste bins and the like. The ability to clear the foyers when holding commercial events, whilst having furniture too heavy for the public to re-arrange is an operational factor.

5. In addition, various areas have been used for temporary exhibition or display, with glass cases, presentation stands, pop-up counters, etc. An area of free desking has also been introduced at the west end of the ground level foyer.

Seasonal installations including craft fairs, retail stalls, illuminated decorations and the like, also take place in some of the foyer areas. A system of 4G data cells was also installed in 2014/15 concealed within existing ventilation grilles.



The original Santry light sculpture



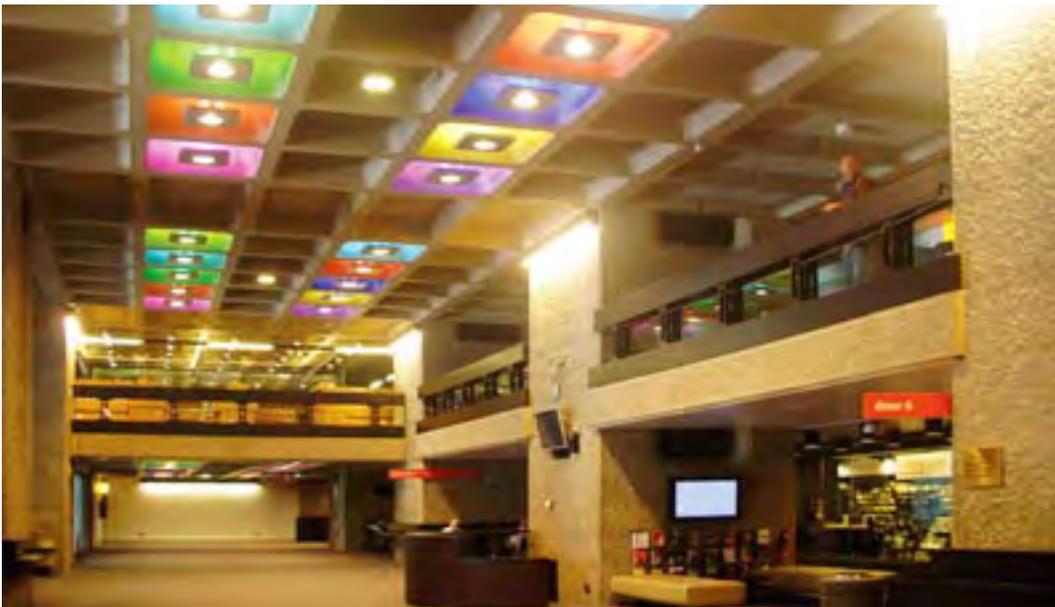
White lighting enhances the orange livery of the Hall



The replacement grey carpet and furniture



New wayfinding signage



Placeholder

Multi-coloured lighting is alien to the sobriety of the Barbican style. Arrays in a single colour (ideally white) are more effective and are recommended as the default setting. Foyer cafe to right.



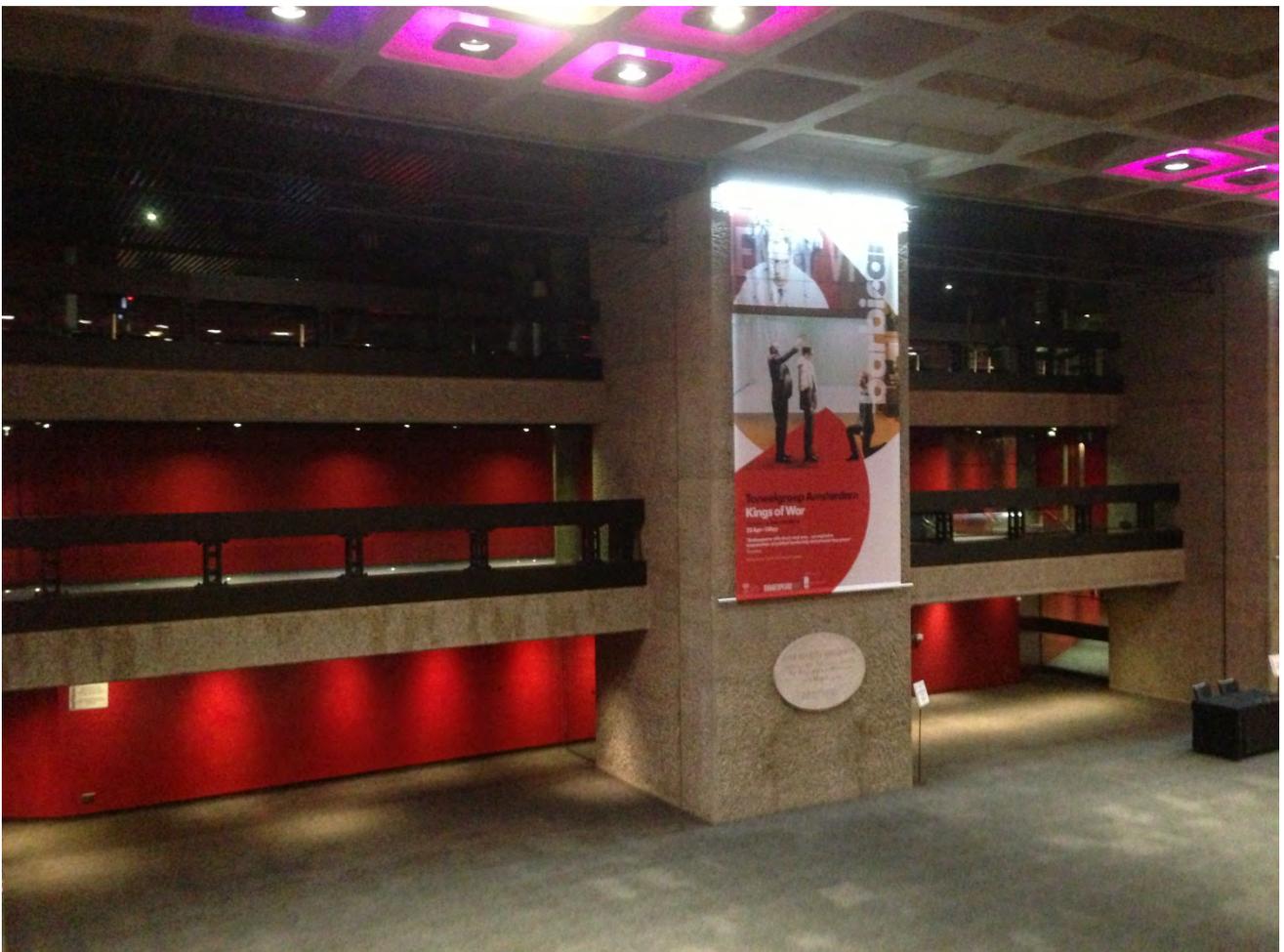
The gantry apparatus fixed below principal foyer rooflight



Artwork suspended from gantry above at main axial intersection (2016)



Foyer café (left), seasonal craft stalls (right) Temporary exhibition, foyer level G



(Placeholder)

Removal of the Crosby bridge restored the integrity of the full height void adjacent to the Theatre façade as originally intended, though this façade view is now interrupted by the new retail floor which extends to the line of the ceremonial plaque, (see above – Space and Volume alterations). The multi-coloured up-lighting clashes with and detracts from the Theatre’s signature claret livery. (Photo February, 2016 before insertion of new retail floorplate.)



Area of free desking in west end of Level G foyer, with new connecting ramp to car park (right).

Stalls Lounge (Level -1) with enclosure to door height only, maintaining continuity of foyer space above and beyond



Illuminated display cases in foyer space

Pop-up retractable bar fittings



Array of waste bins in foyer level -1

Heritage significance - structure, surface and detail

1. As noted in Volumes I and II the way concrete is used at the Barbican is exceptional, effectively transforming a commonplace and conventionally unglamorous medium into an almost semi-precious material. The context in which it is seen and the way it is lit is accordingly of particular significance. The original carpet and coordinated design of lighting were key contributory factors in the visual appreciation of the interior ambience of the Arts Centre foyers. The continuity of woodblock flooring from the set-down roadway into the lower foyer was a highly unusual, possibly unique, design feature. The fitting out and furnishing of the interiors were also an integral part of the original design vision.

Guidance

2. The interior expressed concrete surfaces of the foyers are of primary heritage value and should remain uncoated and unencumbered. Unlike the exterior material, which has developed a significant weathering patina, the interior concrete is still in mint condition, evidencing the rare quality of the original. Consideration should be given to the periodic maintenance of these surfaces in this condition by industrial vacuum cleaning. The fixing of any further miscellaneous items such as display panels, inessential signage, exposed services and the like, should be avoided and any redundant fixtures removed, taking particular care to make good fixing marks in matching material. New structural interventions or fixings into the visible concrete should certainly be avoided as their effects are unlikely to be reversible.

3. When the opportunity arises replacement of the carpet should be undertaken with careful consideration to the original design and the way in which its warm hue enhanced the total value of the exposed concrete. In any replacement a single specification should likewise be applied throughout all areas originally carpeted, in order to maintain the sense of unity of the interior. The woodblock finish at Level -1 should remain uncovered and carefully maintained to retain its original appearance, which was matt not gloss.

4. When the opportunity arises the lighting installations should be holistically reviewed and reconsidered in order to reduce and better coordinate the variety of types and styles. As intended in the 2000 masterplan, there would be a limited number of lighting genres, which are then deployed systematically throughout the foyers. The highlighting of specific areas can add to visual drama but should be related to key locations in the interior. If different colours of lighting are desired this should avoid clashing with the venue livery colours and be achieved through circuitry/ programming or variable filters in order to ensure a default setting to warm white is always available. If coloured lighting is desired, then whole arrays in a single colour better suit the Barbican ethos than strident harlequin effects. White lighting is recommended as the default setting.

1. The proliferation of numerous different types of furniture should be stemmed, with a progressive move towards judicious selection of a limited number of sympathetic high-quality lines. Incidental items such as waste bins should be located as discreetly as possible, while occasional desk /counter fittings, display stands, pop-ups etc. should be minimized and removed when no longer required.
2. Likewise the variety of signage styles should be progressively reduced, with a consistent graphic culture adopted and then maintained throughout. A clear hierarchy should be established, with the principal venues prioritized over retail elements. Where display signage is temporary/ seasonal it should be achieved by means of re-programmable electronic screens and/ or light projection onto plain surfaces, rather than with fixed panels.
3. The introduction of temporary installations helps to animate the foyer areas, especially during the daytime when the halls are not in use but should have due regard to the overall character of the interior in terms of placing, lighting and fitting design in order to avoid incongruous effects and general clutter. "Temporary" should be agreed on a case by case basis to establish maximum appropriate periods. Interventions intended for longer durations should be referred to the Planning Authority to determine whether a special licence or Listed Building Consent is required.

Foyers - Facilities

Original design – foyer facilities

4. Within the foyers there are a number of support functions which, though formatted individually, are nevertheless read as parts of the overall volume.

Original plans and photographs suggest that these facilities were discreetly assimilated into the overall interior by being located at the perimeter of their respective spaces, leaving the main foyer areas clear for public congregation.

- a. Cloakroom and Concert Hall bar and cafe and a Theatre bar at the carpark level (now Level -1), Concert Hall Tickets desk; Theatre tickets and cloaks counter
- b. Cloakroom and Concert Hall bar at Level G.
- c. Concert Hall balcony bar/ café at Level +1

Alterations

These currently include –

- a) Level -1: Cloakroom, Ticket Collection Counter, Concert Hall Bar, Theatre Bar, Stalls Lounge, Temporary Stage, Instrument Store
- b) Level -1 Mezzanine: Shop (lower level), Advance Tickets/ Information
- c) Level G: Shop (upper level), Café, Fountain Room & Bar, Information Desk
- d) Level +1: Martini Bar

1. The 2005-7 works included installation of an amended cloakroom facility at the west end of the Level -1 foyer. Parallel with this for the width of a structural bay is a new ticket collection counter with framing portal in the same language as the new Silk Street entrance. The Concert Hall Bar on Level -1, previously tucked under the raked undercroft of the Concert Hall, has been relocated alongside the doorway adjacent to the set-down roadway to minimize noise transfer and congestion around the auditorium doors. The bar counter is fitted with a retractable visor which may be lowered when the bar is not in use. The area vacated by the original bar at this level has been converted to sofa seating.



The cloakroom (Level -1)



The ticket collection counter (Level -1)



The Main Bar (Level -1) with visor raised (placeholder)



Bar with visor lowered



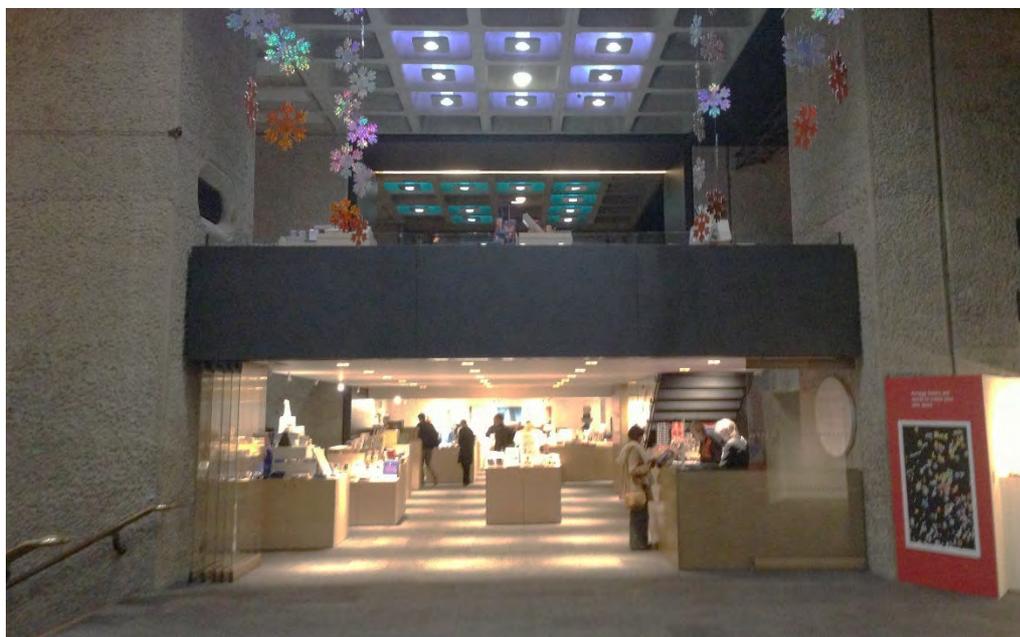
Sofa seating in location of former bar



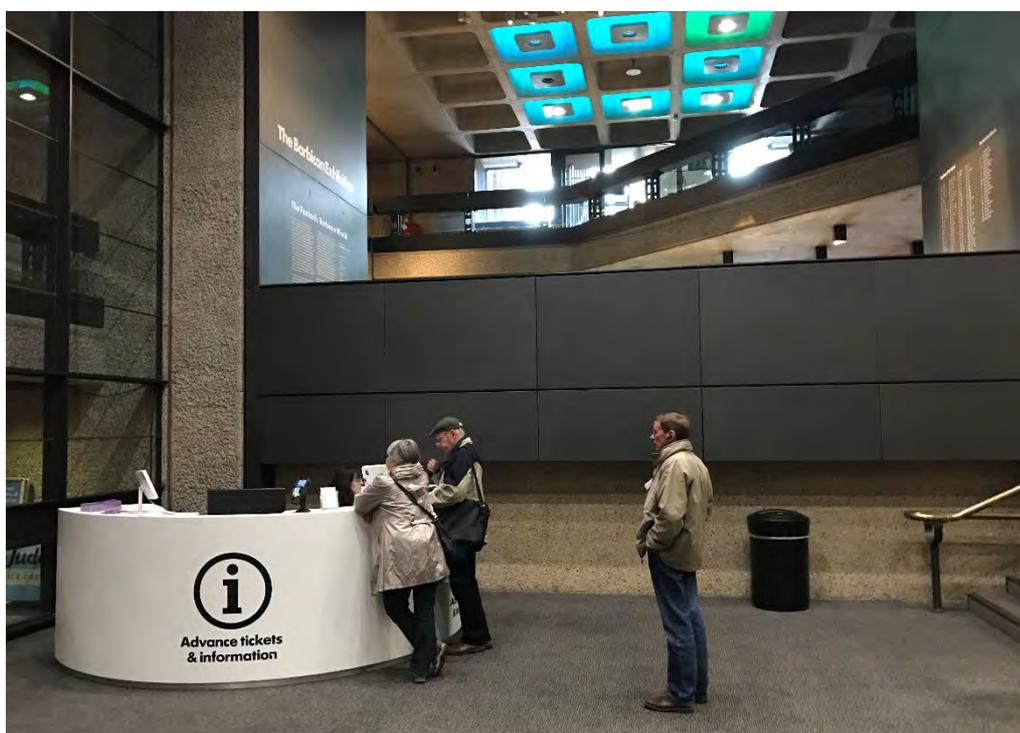
Temporary theatre in action (Level -1)

1. Level -1: Mezzanine : The Shop and Advance Ticket Counter (lower level)

On the intermediate level between Ground and -1 the former Hammerson Room has now become the lower part of the new shop. (2016)



The new shop, as viewed from the lower level. (See earlier image for original view of this area.)



The Advance Tickets Counter, now relocated to the south end of the mezzanine level

2. The Advance Ticket/ Information Counter, previously opposite the Silk Street entrance, then displaced by the shop, has been relocated to the mezzanine as a free-standing circular desk.

1. Level G: Shop (upper level) Café, Fountain Room & Bar.

On Level G the former gift shop in the area below the raked undercroft of the Concert Hall (previously occupied by the bar) has been relocated onto a new floor plate extending into the void opposite the Silk Street entrance.



The new shop (displacing the Advance Ticket Desk), as viewed from the Silk Street entrance



View of the Café on Level G

1. To the south west of the ground floor foyer a new function area, the Fountain Room, now encloses two bays of the foyer where there was originally a cloakroom, with a bar on its east facing flank wall. The space encloses what was originally an open area of foyer accommodating the Ground Floor cloakroom and a free-standing staircase leading up to the Library on Level 1. It now provides another private function room, with its own toilets and direct access to the Lakeside Terrace. One of its regular uses is for university graduation ceremonies, so that a curtain arrangement has been installed to improve spatial acoustics. It is drawn when graduate photographic sessions are taking place.



The Fountain Room, with curtain installation (below). Note portion of smooth fascia, made good following removal of original staircase link to Library above.

1. Level +1: The Martini Bar

On level 1 a temporary (looking) bar fixture – the Martini Bar – has been installed in the square area of foyer adjacent to the lift lobby overlooking the Lakeside. This appears to operate in the evenings during specified hours only.



The Martini Bar, located on Level 1 between the lift lobby and the diagonal foyer bridge

Heritage significance

2. The original arrangement of the various supporting facilities was clearly guided by the desire to leave the main foyer areas unencumbered as places for public congregation and promenade. This ensured that the main performance venues – the Concert Hall and the Theatre - presented visibly as the primary magnets within the Centre and that the ambiance of its foyers was essentially cultural.

3. The success of the Barbican Centre over thirty five years of use has greatly increased the demands made on the original supporting facilities, most notably the A3 uses, and introduced additional ones. Specifically, the more recent pressure for cultural buildings of all kinds, from museums to cathedrals, to provide for retail demand had yet to acquire its current dominance.

4. Retail allocation had of course always been planned for the Barbican estate, but (as noted in Vol IV) was originally intended in Frobisher Crescent (Level 2) as distinct from within the actual Arts Centre foyer space. This original intention, as indeed that of locating the original Ticket Office on the same level between the Concert Hall and the Theatre, appears not to have been implemented with the result that these uses have been brought into the foyers themselves. Meanwhile other new uses, such as informal colonization of foyer areas by laptop workers could not have been foreseen. To the extent that these interventions are simply accommodated with loose furniture, they are not detrimental to the foyers' spatial significance, and indeed help animate them during non-performance hours.

1. Their impact on heritage values depends more on the quality of detailed design. The principal 2007 interventions for example – the cloakroom, the bar, the ticket counter - achieve a standard that is worthy of the original. The Martini Bar however surely does not. Interventions that temporarily occupy central floor areas, such as small exhibitions, craft fairs and other such displays all of which add interest and attract visitors, are also without detriment to the special architectural interest for which the Barbican is listed, precisely because they are temporary – a condition that does however need to be properly enforced.

2. The greater challenge are those interventions that enclose space that was originally open. The Fountain Room for example provides a valuable facility that is suitable for a variety of different functions. However, the means by which this is separated from the main foyer – namely retractable translucent screens retaining the option of merging the spaces with visual connection to the lakeside terrace – ensures that any detrimental spatial impact is limited – albeit this flexibility appears to be used infrequently, if at all.

3. The new shop, though finely designed, has a major impact on the main foyer space in subdividing what was previously a double height open volume that fully proclaimed the Theatre facade. The café on Level G is an intermediate case being directly adjacent, and with clientele partly within, the main foyer and is therefore particularly dependent on the standard of furniture design, lighting and customer management. This entails policing the containment of furniture within the demarcated café carpet zone, and preventing it spreading further.

Guidance

4. Whilst such diversity of supporting uses adds to the overall attraction (and revenue) of the Barbican Centre as a competitive international destination and place of public resort. It is important that it is accommodated in a way that does not detract from the spatial scale and character of the Arts Centre foyers which constitutes a key aspect of their heritage significance, equal to that of the performance spaces themselves.

5. The original strategy for the supporting functions was to locate these at the edges of the foyer spaces, minimizing their encroachment on the spaces themselves. Furniture and displays in the shop should thus be kept at low level to retain clear sight lines across the space. This strategy should also inform the location and configuration of any additional facilities. Thus, if the space above the TV control room is enclosed it should mirror the Stalls Lounge on the west side, maintaining spatial continuity above and beyond the enclosure itself. It is also important that any interventions within the foyers are of the highest design quality in themselves, and do not present as incongruous or unworthy intrusions in an original interior of such distinctive identity and consistent integrity.

The Interior

Other Foyer Areas (Levels 2, 3, 4 and staircase.)

Foyers

Original design

1. Above Level 1, the upper foyers on levels 2, 3 and 4 are of lesser significance, being essentially areas of circulation and connection rather than 'dwell' spaces in their own right. Nonetheless they deserve to be maintained in a manner consistent with the listed status of the Arts Centre as a whole.

2. All these levels have direct access from the north from the respective levels of Frobisher Crescent, whilst on the south side they are served by the axial glazed staircase and adjacent lifts. To the east of the staircase position from Level G upwards the foyer zone is separated from the adjacent circulation area by glazed screens and lobbies, beyond which connections are made from the main Arts Centre to other elements of the estate. These zones are considered separately below under Other Common Parts – Outer Lobbies and Walkways.

Level 2

3. This foyer is accessed from Frobisher Crescent on the north and via lifts and the glazed staircase on the south edge, overlooking Lakeside terrace. It provides direct access to the Library and also, via an intermediate lobby, to the Level 2 restaurant. The area is treated as 'external' to the Arts Centre proper inasmuch as the floor is paved in the exterior brick tile finish used throughout the podium, with carpet beginning only at the Library threshold.

4. Wall and ceiling finishes are pick hammered and smoothface concrete respectively, with lighting housed in the waffle slab recesses. On the west side of the corridor connecting the foyer area with Frobisher Crescent was originally located the Ticket Office in a substantial area with a frontage occupying two whole bays of the planning grid.

Alterations

5. The Library entrance screen appears to be unaltered, with the original doors, but adjoining it a book return desk with library online terminals has been added in a manner consistent with the Barbican aesthetic language. In both these positions, and around the lift lobby corner new signage and wayfinding supergraphics have been applied to good effect. Going north towards Frobisher Crescent, the original Ticket Office has been converted to office use, while half the original corridor width has also been colonized as office space. (See Offices section.)

Level 3

1. The foyer area on this level gives access to the Garden Room and Art Gallery to east and west respectively and is considerably less than the floor below as the walkway from the Frobisher Sculpture Court leads right up to the line of the venue doorways. Finishes and lighting are treated similarly to Level 2.

Alterations

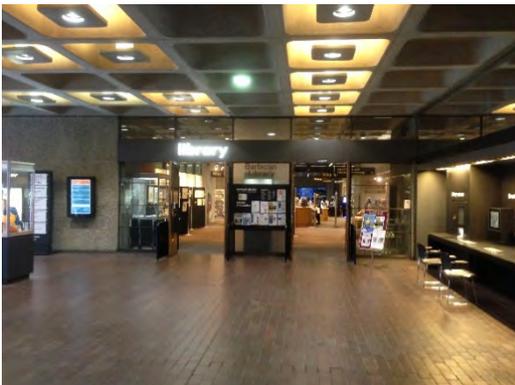
2. Apart from some minor adjustments to the arrangement of the Art Gallery cloakroom desk, there appear to be no alterations from the original design.

Level 4

3. The foyer area on this level gives access to the Conservatory Terrace, the Art Gallery 'rear door', and the lift motor room, with the connection to Frobisher Crescent formed within an arched glazed link.

Alterations

4. The original Art Gallery doorway screen has been altered to allow separate access to the lift motor room, the Gallery connection becoming only a secondary exit or means of escape from its upper level.



The Library entrance, Level 2 foyer



Book return desk adjacent entrance



New supergraphic signage



Entrance to Conservatory Terrace, Level 4



Art Gallery rear exit, Level 4



Glazed link connection to Frobisher Crescent

Heritage significance

1. The foyer spaces described above are not architecturally exalted in the sense that those within the main Arts Centre certainly are. However, they deploy the architectural language of the Barbican in an elegant and consistent manner and deserve to be carefully maintained to respect the original design.

Guidance

2. The original finishes and fittings should be retained and refurbished as required to extend their service life. The original screens and doors should be maintained, with any re-glazing undertaken on a like-for-like basis. Concrete and tile surfaces should be left uncovered. Any replacements should be closely matched to the original appearance. The new fittings and signage graphics are sympathetic to the Barbican ethos and any additional or replacement signage should adopt the same style. Miscellaneous additional fittings - waste bins, notice boards, etc should be kept to a minimum and if unavoidable should conform to a consistent specification for the Arts Centre as a whole.

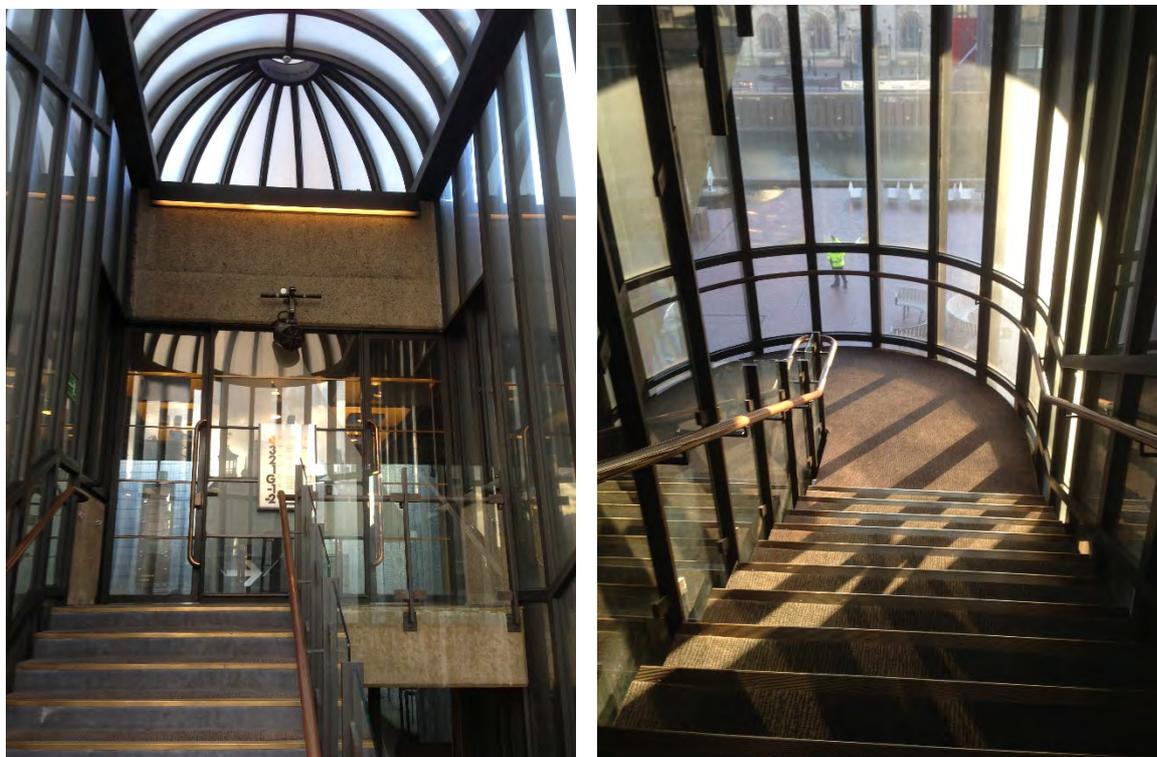
Staircase

Original design

3. The glazed semi-circular staircase on the southern end of the principal north-south circulation axis is a major feature of the original design, connecting up virtually the full height of the Arts Centre, from Level -2 up to Level 4. Formed as an apsidal steel cage it provides a clear navigation point both internally and externally, whilst also affording fine elevated views over the Lake and beyond. The enclosing frame (recoated from bottle green to black with a yellow admixture as per the 2000 masterplan colour palette) is treated as a curtain wall passing outside the landing floor and stairflight edges to present a continuous glazed tower when viewed externally. The concrete staircase is fitted with fine bronze handrails with centre guardings in individual glazed panels. Treads and risers are carpeted, with inlaid floormatting aprons at the two exits to the Lakeside Terrace, Level G. Door screens at landings are in matching black coated steel with wired glass and substantial double swing 'Barbican' doors.

Alterations

1. With its single glazing and direct southern orientation this staircase is susceptible to overheating in summer as is evidenced by the installation of electric fans at landing positions. Blast protection film has also been applied to the internal glass surfaces. The carpet has also been replaced in the same pattern as used within the main foyers.



Top flight and typical half landing within the glazed apsidal staircase. Note handrails and door D handles

Heritage significance

2. This staircase is a 'signature element' of the Arts Centre and forms a pivotal feature in the main southern composition. (See cover image and illustrations elsewhere in this document.) The closely spaced steel mullions create a contrasting architectural idiom to the monumental solidity of the exposed concrete that is deployed elsewhere on the estate, either glazed or infilled, e.g. Frobisher Crescent arcade, the Exhibition Hall facades on Aldersgate Street and the Beech Street Cinema. This staircase also constitutes a crucial component of the overall Barbican circulation system, linking all major floors within the Arts Centre itself and, together with its adjacent foyers, also providing connections to the primary north-south routes across the estate.

Guidance

3. As is evident from the above, the glazed staircase is a key part of the heritage asset and should be carefully maintained in its original form. Replacement/ repair of damage or deterioration should be undertaken strictly on a like-for-like basis.

1. Glazing replacements must be in curved glass where this is applicable, not in faceted panels. When the carpet requires replacement it should be renewed throughout rather than piecemeal, using the same specification as adopted for the main foyer areas, with uniform metal nosings. Likewise door ironmongery.

Other Common Parts – Outer Lobbies and walkways

Original design

2. Eastwards, beyond the foyer areas adjacent the above staircase, outer lobbies occur on Levels G, 1, and 2. These provide access to adjacent venues within the Arts Centre complex, namely the Theatre Upper Circle and lakeside cafeteria (Level G), the Theatre Gallery and mid-range cafe (Level 1) and formal restaurant (Level 2.) Enclosed with glazed steel screens and ‘Barbican’ double doors (with elongated portholes and generous brass kickplates) these areas serve as the Arts Centre’s ‘entry porches’ beyond which the space becomes ‘external’ (albeit covered) and unheated.

Barbican finishes prevail throughout – pick-hammered concrete walls, tile paviers and waffle slab soffit with integrated light fittings.

3. On Levels G and 1 ramp connections lead eastwards to link up with the Lakeside Terrace and the north-south spine of Gilbert Bridge. Originally intended as a primary pedestrian thoroughfare the latter walkway skirts the Theatre footprint to re-connect with Frobisher Crescent on the north side of the Theatre.



Looking east towards outer lobby (Level 2)



Ramp connection from the north-south spine



(placeholder image)

Looking north on the spine to the Centre entry



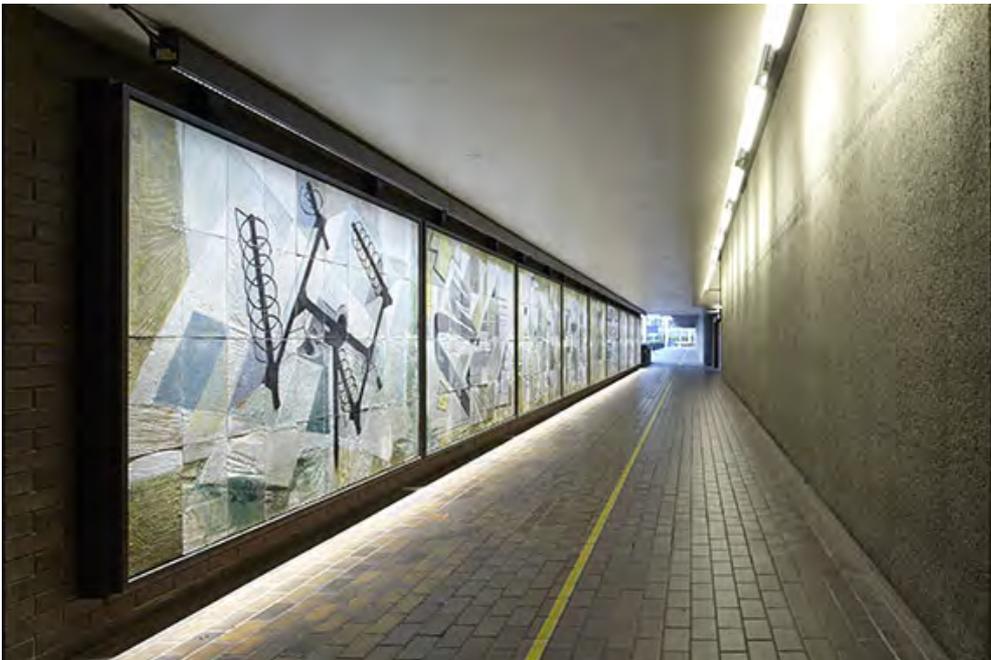
Barbican Muse at corner of ramp and walkway

Alterations

1. There appear to have been few if any alterations to the above spaces, which being robustly finished have withstood over 30 years of intensive use largely unscathed. One conspicuous intervention is the artwork masks – the Barbican Muse, by Matthew Spender (1994) - that embellish the corner of the ramp link and the north-south spine. A useful navigation aid, this also helps to hide the unglamorous array of drainage pipework immediately behind. Further along the north-south spine walkway as it turns west another significant and highly successful intervention has been the relocation of a Grade II listed mural designed by Dorothy Annan from the former Central Telegraph Office on Farringdon Street.

Heritage significance

2. As with the similar upper foyer spaces, these areas are essential elements of the Arts Centre anatomy rather than major architectural statements in themselves. However, as part of the overall composition they are detailed with the same standard of care and deserve to be maintained accordingly. Specifically, the Annan mural has added an artwork of considerable intrinsic importance to an otherwise unremarkable area of the Highwalk, with splendid results.



The Dorothy Annan mural in its new location.

Guidance

3. The above areas should all be maintained in their authentic design. Uncoated surfaces should remain uncoated, and coated surfaces should be refurbished when necessary to the same specification. Lighting design should remain as it is, upgrading to more energy-efficient lamping as and when feasible. Glazed screens and 'Barbican' doors should be conserved, with any replacement being undertaken strictly on a like-for-like basis. Special care should be taken to ensure the safety of the Dorothy Annan mural. This may be best achieved by promoting awareness of its presence at the Centre so that the walkway is populated, and the mural is regularly enjoyed by visitors.

Other Common Parts - Toilets

Original Design

1. Public toilets accessed from the main foyers are located as follows -

Level -2	Serving the Cinema and Pit Theatre
Level -1.5	Serving Concert Hall, Theatre and Foyer areas generally
Level -1	Serving the Foyer
Level G (0)	Serving the Fountain Room
Level 1	Serving the Concert Hall (Balcony Level)
Level 3	Serving the Art Gallery and Garden Room

(For other toilets accessed from within venues, see the respective venues.)

Level – 1.5 Toilets

2. The principal provision is Level -1.5, where the toilets extend across three whole structural bays in a longitudinal back-to-back configuration such that it is possible to pass right through the enclosure to the other side of the foyer. The outer entrances at each end are approached down a half flight of stairs, with the steps, spandrel walls and lower landings finished entirely in terrazzo. Outer doors to the toilet areas are formed in frameless obscured glass, with matching side panels and polished brass push plates, kick plates and patch fittings. Service stores are located at each column position (4 no. total.) Large wall mirrors are placed at each end adjacent to the entrances.

3. Within each zone the layout is symmetrical about the centre axis. In the case of the ladies, a central range of twelve WC cubicles is flanked by two further banks of five cubicles at each end in lobbies that also contain underslung washbasin counters.

4. In the case of the male toilets, the lobbies at each end also contain underslung washbasin counters, with the central area arranged along each side as continuous slab urinals, flanked (on the north run) by two pairs of three WC cubicles. The urinal trough is formed behind a continuous terrazzo plinth edged with two courses of square black quarry tiles.

5. The wall and floor (and service door) finishes are also in terrazzo, with a coved skirting detail, integrated vent grilles and concealed lighting behind a terrazzo pelmet. The washbasin counters are also formed in terrazzo, with foot pedal operation of projecting s/s tap arms over each basin. Individual soap dispensers for each basin are wall fixed through a continuous mirror into which are also set circular 'dressing room' style circular lights. Paper towel dispensers and loose disposal bins are located on the opposite walls. WC cubicles (also fully finished in terrazzo) are fitted with open-top doors (in a range of three colours) and back-to-wall wc bowls.

Alterations

1. Upgrade works to the male toilets were undertaken in 2016 replacing the degraded slabs and dealing with the inadequate drainage. The outcome of which has substantially improved the functionality and appearance of the urinals. The plastic soap dispensers have also been replaced with superior s/s fittings.

Heritage Significance

2. The disciplined symmetrical planning arrangement of the main WC block on Level -1.5 exhibits the same sense of order as is evident elsewhere in the Arts Centre. There was a clear endeavour to make the toilet accommodation worthy of the building. The abundant use of finely detailed terrazzo (even including service doors) is characteristic of the period and conveys a sense of quality, refinement and permanence. The same terrazzo finishes are employed in other toilets elsewhere in the building, creating a consistent material vocabulary.

Guidance

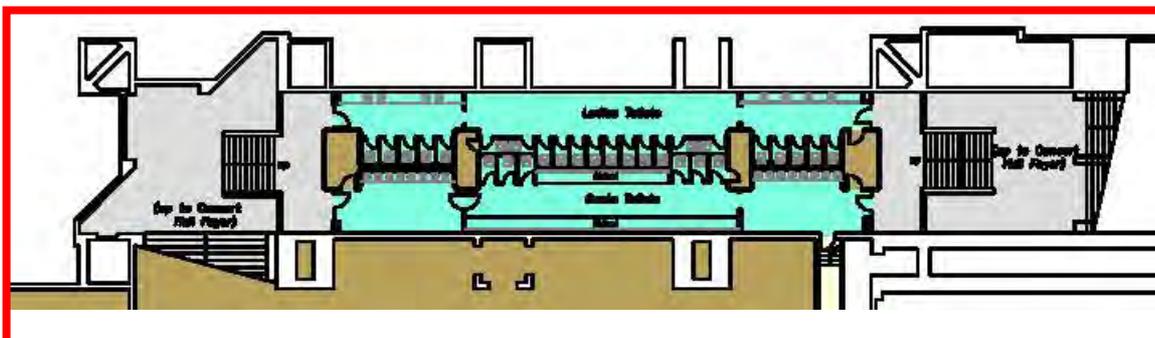
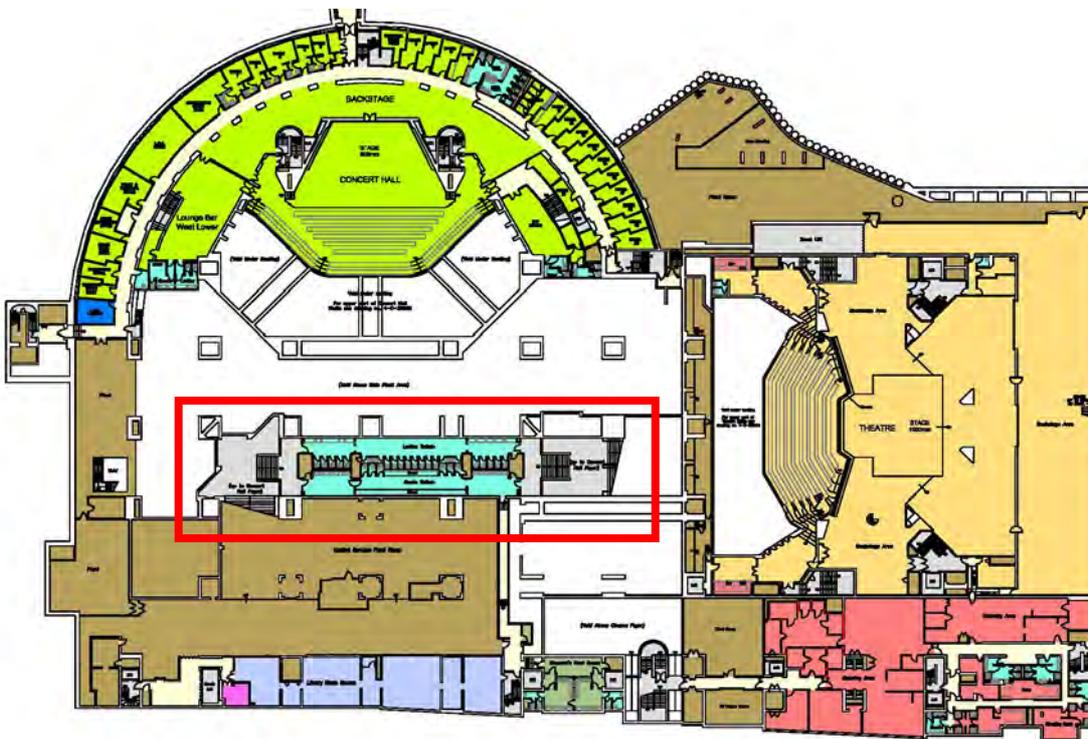
3. Inevitably such areas are subject to intensive use and require periodic upgrade. However, the 2016 works demonstrate that this can and should be undertaken without losing the essential character of the original design. Terrazzo finishes should accordingly be retained and refurbished wherever possible. Where deterioration or local damage requires replacement, this should be undertaken by terrazzo specialists on a like-for-like basis. The concealed lighting should be retained, substituting energy efficient lamps behind the original pelmets. The integrated vent grille openings should also be retained.

4. If the urinal slabs are ever removed and individual bowls are substituted the lower wall should be reformed in a quality inorganic material (e.g. ceramic, glass, stainless steel, or matching terrazzo) rather than a wood laminate or plastic based board. Within this lower zone privacy screens between the bowls, if desired, should be formed in matching material to the reformed wall, but retaining the original terrazzo wall above. If the trough is decommissioned, the channel should be made good in matching quarry tiles, retaining the terrazzo plinth front tread.

5. The washbasin terrazzo counters should be retained and refurbished, with the underslung bowls being replaced with equivalent fittings if and when necessary. The pedal-operated taps should be maintained if possible, but if not, the taps should remain 'hands-free' with sensor operation, and the pedal points replaced with matching terrazzo discs. Plastic soap dispensers are unworthy of the original design, with quality contemporary s/s fittings being more appropriate. Likewise, the function of paper towel dispensers (and associated waste bins) would be better served with high quality s/s warm air dryers.

1. If the WC sanitary ware is replaced, then wall hung bowls are to be preferred to the back-to-wall type. The rear wall should then be made good using whichever material is adopted for the urinal wall zone, ie avoiding wood laminate or plastic. Terrazzo areas should be made good as necessary in matching material by a terrazzo specialist.
2. The WC cubicle doors, if and when renewed, should be replaced with good quality solid fully finished sealed doors, preferably of a neutral colour, using good quality s/s ironmongery fittings and furniture to match that on the service doors.
3. The outer glass doors and brass fittings should be retained and refurbished, and replaced only if necessary, on a strictly like-for-like basis.

Plan, with detail extract below, of main toilet area, Level -1.5



IMAGES (March 2017, following upgrade works)



Terrazzo staircase and lower landing



Male urinals, with terrazzo wall finishes



Washbasin counter and mirrors, foot pedal disks, towel dispensers and bins



WC cubicles



Terrazzo service doors

Level 1 Toilets

Original design

1. These toilets are located behind the rake of the Concert Hall balcony between the auditorium entrances to left and right and are accessed from the narrow Level 1 foyer. Their design adopts the style and materials of the main toilets on Level -1.5 – terrazzo flooring and wall finishes, terrazzo counters with underslung basins, and wall to wall mirrors with ‘dressing room’ lighting. Individual bowl urinals (rather than slabs) appear to have been specified originally and the same original projecting arm taps are used as in Level -1.

Alterations

2. Additional ladies’ toilets, and an accessible wc, were added as part of the 2000 masterplan to increase provision in the previous location of the Concert Hall balcony bar. The soap and towel dispensers are more recent fixtures and strike a discordant note. Lamping appears to have been renewed with LED fittings.



Level 1 foyer with toilets

Heritage significance

3. As noted in the case of Level -1.5 these facilities have been designed to a standard of detail and material finish that matches the high quality of specification throughout the Arts Centre generally. They are accordingly deserving of equivalent care in terms of maintenance and renewal.

Guidance

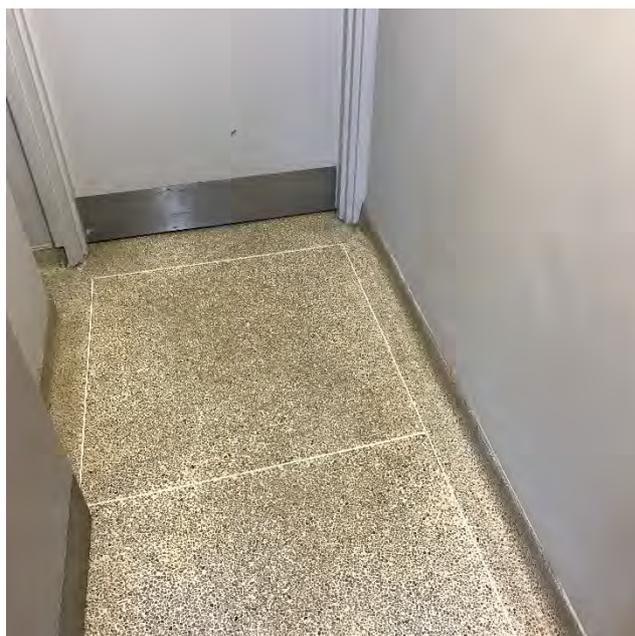
4. Maintenance and repair should be undertaken as required with replacement of any original materials and fixtures on a like-for-like basis. The extensive use of terrazzo flooring in the Arts Centre wc areas is a highly distinctive feature of the original design that should be retained, as should also the small format wall tiling where it survives. The exceptions are the soap and towel dispensers, which should be replaced when required with quality stainless steel fittings.

Level 3 and Frobisher Crescent Toilets

1. These serve the Art Gallery, Garden Room and Frobisher Conference/ Hub facilities respectively. Those for the Art Gallery/ Garden Room have been upgraded with new finishes and fittings to a good standard though removing the original design. In Frobisher Crescent the original terrazzo floor finish survives in reasonable condition and should be maintained and retained if possible.



Level 3 upgraded toilets serving the Arts Gallery and Garden Room



Frobisher toilets, with surviving original terrazzo flooring and small format wall tiles

Green

Works that will not require a LBC application

Example

- 1 Like-for-like repairs or matching replacement of any damaged fixture or finish existing at the time of listing.
- 2 Redecoration of interior surfaces decorated at the time of listing, with the exception of the internal face of any windows, screens and their surrounds (except originally painted cills and sub-frames), unless the latter is like-for-like refinishing or reconditioning. Removal of non-original coatings to restore original finish and colour.

Painting the exterior surface of windows and screens is excluded from this category.
- 3 Introduction of new mechanical, electrical and data services connections provided they are housed within existing containments and are not surface fixed.
- 4 Contract cleaning of existing floor or wall finishes including carpet, woodblock, tile, terrazzo or sheet material.
- 5 Like-for-like replacement of original electrical fittings, eg light fittings, switch cover plates etc, at same locations and fitting onto existing or renewed back boxes etc, See also item 3 above.
- 6 Like-for-like replacement of WC fittings and finishes in existing or original locations. Areas rated single star only. (ie. low sensitivity).
- 7 Refurbishment of existing interior metalwork, ironmongery, bar cabinetry and worktops.
- 8 Replacement of window blinds or curtains in public rooms provided this is undertaken to match existing location, fixing method, colour, material and design.
- 9 Re-lamping of luminaires with more energy-efficient lamps, provided lighting character is unchanged.

Guidance

Removal of non-original items is encouraged. Cleaning of graffiti is permitted in this category provided visual unity with adjacent surfaces is restored.

References should be made to historical records of finishes and colours to ensure authenticity of works. The windows and screens are part of the overall elevational character of the Arts Centre and any general project for upgrade or re-decoration is subject to LBC, see Red Category.

The provision applies only to service runs and excludes any new visible service appliances, terminals or apparatus.

The provision covers general restoration or refresh works only. For alteration or replacement see Red Category.

Refer LBMG Guidance text on toilet areas..

The provision covers general restoration or refresh works only. For alteration or replacement see Red Category.

Replacement of blinds or curtains in a building-wide upgrade Or redesign project is subject to LB Consent

Any project for renewal of light fittings in areas above two star rating will require LBC. See Red category.

Interiors: Foyers and Common Parts

Amber

Works where advice should be sought to determine whether a LBC application is required

	Example	Guidance
1	Installation of new temporary exhibitions, display cases, pop-up counters or stalls, new desks or fixed seating arrays.	Notification of proposals, including length of temporary periods, should be submitted to the Planning Department for prior clarification as to whether LBC will be required.
2	Insertion of new suspended ceilings in the case of areas which have been rated single star only. (ie. low sensitivity). Two star areas and above will require LBC.	A LBC application will however be necessary if the ceiling line would interfere with the window heads or be visible from outside the building.
3	Renewal of floor finishes to areas which have been rated single star only. (ie. low sensitivity). Two star areas and above will require LBC	LBC will be required if the works involve covering an original self-finish area (eg. tiling.)
4	Works in connection with adaptation for people with special needs.	Early consultation is recommended to establish if LBC is required.
5	Installation of temporary decorations, artwork installations, event banners, posters (other than within existing fixed frames) etc.	Notification of proposals, including length of temporary periods, should be submitted to the Planning Department for prior clarification as to whether LBC will be required.
6	Extension in area or duration of the Temporary Theatre Club Stage in Foyer level -1	
7	Introduction of any new services installations	Recent 4G data services have been discreetly fixed to black ventilation grilles in a manner that did not require LBC. However any similar or visible installations should prompt a prior enquiry.

Interiors: Foyers and Common Parts

RED

Works that require a LBC application

Example

- 1 Changes to internal floor layout. This includes:
 - changes to size, shape and location of any enclosed or semi-enclosed areas (eg.lobbies, foyer bars, cloakrooms, storage enclosures, Fountain Room)
 - partial or wholesale removal of partition walls or addition of new full-height partitions
 - alterations to or removal of internal glazed screens or introduction of new screens
 - relocation/ removal of existing door positions or introduction of new doors
 - Any changes to the foyers or common parts that would manifest externally.
- 2 Any intervention or infill which would further diminish the open volume or unassigned floor area of the foyers at Levels -1, Mezzanine, Ground, 1 and 2 or impinge on the voids or intervisibility between these areas.
- 3 Alteration of any details or finishes to stairs and guardings or handrails.
- 4 Alteration of extent or replacement (other than like-for-like) of any floor finishes.
- 5 Changes to the internal elevation of exterior windows or screens, such as alteration of cill details, or introduction of double or secondary glazing, solar or tinted glass, films, blinds, curtains, black-outs or shutters
- 6 Alteration or replacement of any original door furniture, including introduction of any new doors or security fittings.
- 7 Alteration to existing, or addition of any new fixtures to walls or main concrete piers, such as frames for promotional posters, electronic display screens, signage of any kind, etc.
- 8 Any changes to pre-formed services openings in self-finished concrete piers, including electric socket outlets, vent terminals, grilles, heater casings, alarm bells, fire hoses, etc.
- 9 Alterations to, or replacement of major visible services installations such as the passenger or platform lifts (other than local like-for-like repairs.)
- 10 Alteration, replacement of fixed furniture or original joinery fittings.
- 11 Introduction of any new visible services installations, i.e. new lighting, power and data points, trunking systems, surveillance equipment, routers, radio or server units.

Guidance

The following issues may also need to be considered:

- fire compartmentation and escape routes;
- stacking of services and accommodation;
- effects of such alteration with regard to external manifestation;

Removal of non-original enclosures (eg. the former Shop, the Instrument Store adjacent the new cloakroom) is encouraged

Refer also to guidelines for Exteriors.

The generous open foyers were an intrinsic aspect of the original design and a key part of the building's special interest that should not be compromised by further infilling. Any enclosure above the TV Control Room should mirror the Stalls Lounge (Level -1) with partitions to door height only so as to maintain spatial continuity above and beyond. Refer to Guidelines text.

The original guardings and handrails are highly characteristic and should not be altered.

LBC would be required for replacement of carpeting, entrance matting, re-surfacing of woodblock or terrazzo flooring (other than contract cleaning, restoration/ refresh as noted in Green category)

Works to windows and screens and related reveals should be approached with care. The fenestration pattern and design of all windows and curtain walling are integral parts of the architectural character of the buildings. A complete and technically competent method statement demonstrating the suitability of the proposed works should be secured before submitting the LBC application.

Retention of original fittings is preferred. Any new fittings should adopt the same style as originals.

Details of proposals, including how power/ data services would be connected in the case of electronic appliances, should be submitted for consideration by Planning Department.

All original items were strictly controlled and carefully integrated into the structure.

Single alterations to individual lifts, including fascias, panelling, control consoles, etc, should be avoided, and the main lift banks be dealt with holistically

This includes any intervention that would entail making new fixings into an original self-finish material, eg. concrete.

Any new service installation that would be visible in the foyers or common parts is subject to LBC, except within areas of one star rating.

12	Any new ceiling or lighting works	Refer LBMG Guidance regarding foyer lighting installations.
13	Works that would permanently modify or obscure views of the rooflight over the main foyer in the position of the former Santry sculpture.	Any project to introduce louvres, baffles, curtaining as well as any proposal to install a new suspended sculpture, light or similar fitting will require LBC. See also Amber 5 regarding temporary decorations.
14	Alteration of the decorative finish or colour of the exterior shells of the Concert Hall or Theatre.	The orange and claret livery of the two principal venues are a highly distinctive aspect of the building's character.
15	Any enlargement of the foyer café or former shop enclosure in their current locations.	Removal of any non-original insertions which were in place at time of designation is encouraged through submission of a formal Listed Building Consent Application.
16	Insertion of new stairs or ramps within the foyers.	Unless resulting from new DDA requirement, which would entail a LBC.
17	Allowing any temporary installation to become permanent	

Interiors: Foyers and Common Parts

Black

Proposals for which a LBC application would be required, which would have an impact on the significance of the building and could cause substantial harm or loss

	Example	Guidance
1	Any reduction of the extent of the Concert Hall or Theatre shells that is visible from within the foyers.	Removal of any of the non-original insertions which were in place at time of designation is encouraged through submission of a formal Listed Building Consent Application.
2	Any intervention that would reduce the extent of visibility and direct access between the foyer at Ground Level and the Lakeside Terrace.	The visual connection between the foyer and Lakeside is a crucial aspect of the original Barbican design.
3	Any proposal to decorate/ overcoat a self-finished material, including alteration (plastering, painting or over cladding) of any internal feature of self-finished materials, eg. concrete, timber, brick or tile	The exposed concrete surfaces throughout the foyers are a crucial aspect of the Barbican aesthetic language and special interest that should be conserved.
4	Permanent alterations, including covering or overcoating, of the original areas of woodblock or tile floor.	These finishes were a distinctive aspect of the original building character.
5	Any alteration or intervention in structural and load-bearing elements of the buildings.	Examples include forming new openings in concrete piers, suspending new platforms, lighting rigs, etc. (See also Red Category Items 1 & 2 regarding enclosure)
6	Changes to, or reduction of existing internal staircases.	

NOTE As the Barbican Foyers are a 4 star rated area of the Arts Centre in terms of heritage sensitivity any proposed works not specifically covered within the Traffic Light section above, should be treated as Category Amber and proposals discussed prior with the Planning Department to ascertain whether LBC will be required.

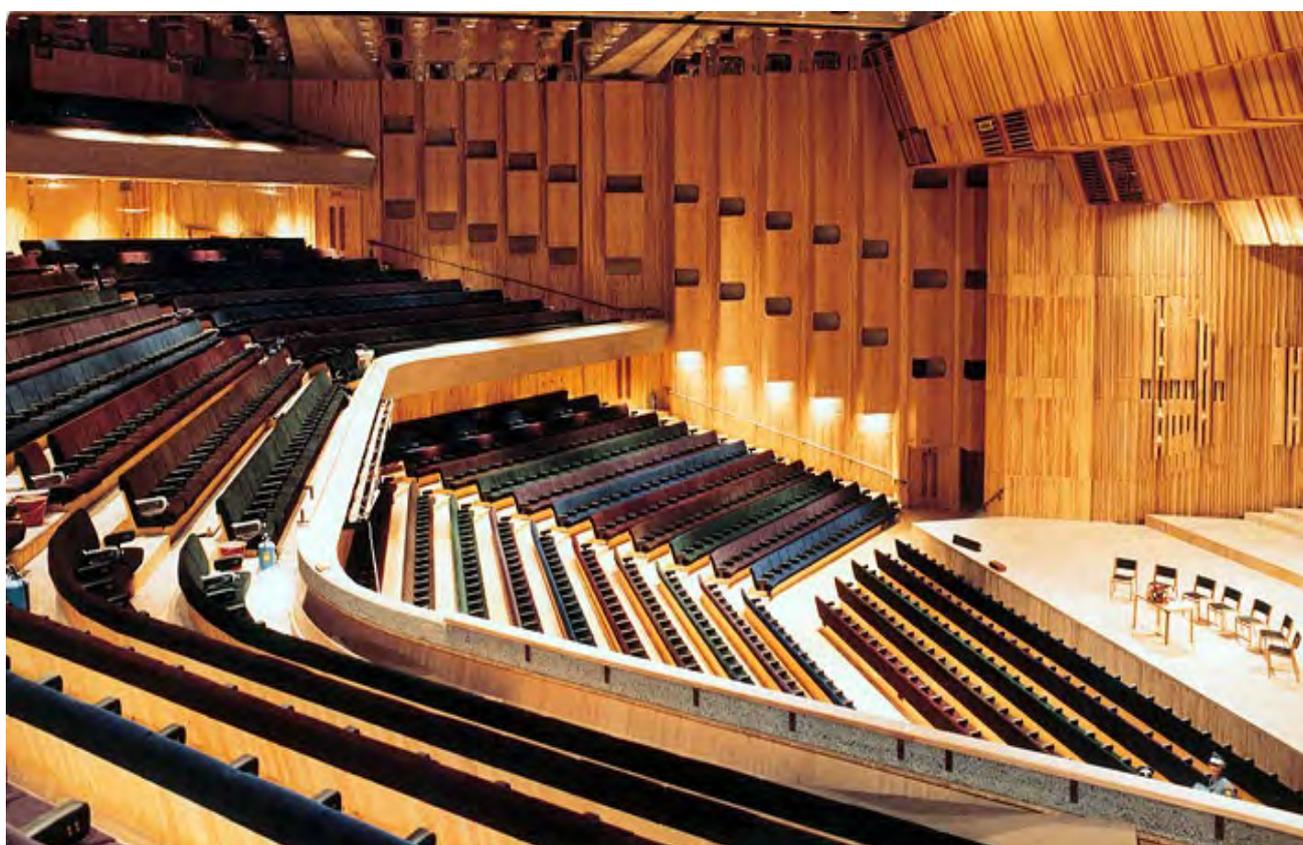
The Barbican Concert Hall

Original Design

1. The Concert Hall was always intended as one of the two principal cultural venues of the Arts Centre, alongside the Theatre (see separate section.) It was designed for, and in conjunction with, the London Symphony Orchestra as the resident company following considerable comparative research of other contemporary concert hall projects in Europe and America, with Scharoun's Philharmonie Hall in Berlin reportedly being regarded by Chamberlin and concert impresario Anthony Besch, whom the City had engaged as advisor, as the most favoured model.

2. The initial projected capacity of 1,300 seats was increased to 2,000 during the briefing process (with an eventual figure of 1,943.) The form of the auditorium was determined by the shape of Frobisher Crescent, with a stage (finished in maple timber) capable of accommodating a 120-piece orchestra and, by extension, a choir of 200 singers. The interior is characterized by the unusually generous fixed seating (designed by Robin Day) that avoids guests having to stand up to let others pass, the successive rows being upholstered in alternate colours – green, blue, brown, claret and purple.

3. Behind a series of straight rows at stalls level the auditorium grades upwards in three segmented raked strata arranged as lower, intermediate and upper terraces, with stepped gangways on the mitre lines and outer edges. The stage itself was finished in light maple flooring, with additional modular portions that could supplement the platform area when required.



Concert Hall Auditorium 1982, showing original lighting, alternating seat colours and concrete fascias



(placeholder)

Auditorium 2017, showing new panelling and convex timber fascias on gallery fronts.



The Concert Hall stage, with new adjustable acoustic ceiling panels

1. Acoustic considerations, originally formulated by the City's consultant Hugh Creighton, dictated that the whole volume of the building section was included within the auditorium with no false ceiling, thereby exposing the massive pairs of twinned beams that span from front to back and side to side. In the former case tracks are inserted within the beam soffits to support a mobile access gantry clad in matching timber to that of the faceted orchestra canopy that could be deployed outwards from the line of the stage portal to service the lighting rigs, etc.

2. Tuning the hall acoustic additionally necessitated the introduction of an array of suspended perspex spheres some of which also accommodated the overhead house lighting. Large speaker arrays were mounted at each side of the stage for sound amplification when the venue is used for conference functions. The concrete shell of the hall was lined with hollow aspen pine reverberation boxes and moulded paneling of varying complexity to enhance the acoustics, while the flooring also continues the timber theme prevailing elsewhere in the lower foyers and is made continuous with the veneered seat backs along their junction with the aisles by a pleasing cove detail.

Alterations

3. The hall has undergone a number of alterations over the years, mainly in response to developing views on its acoustic properties. Most significant has been the series of interventions undertaken by architects Caruso St John and Kierkegaard Associates in 2002, which removed the extendable gantry, some other of the timber ceiling elements (the suspended globes having already been removed) and reconfigured the orchestra canopy in a series of adjustable acoustic panels with revised access catwalks and lighting.

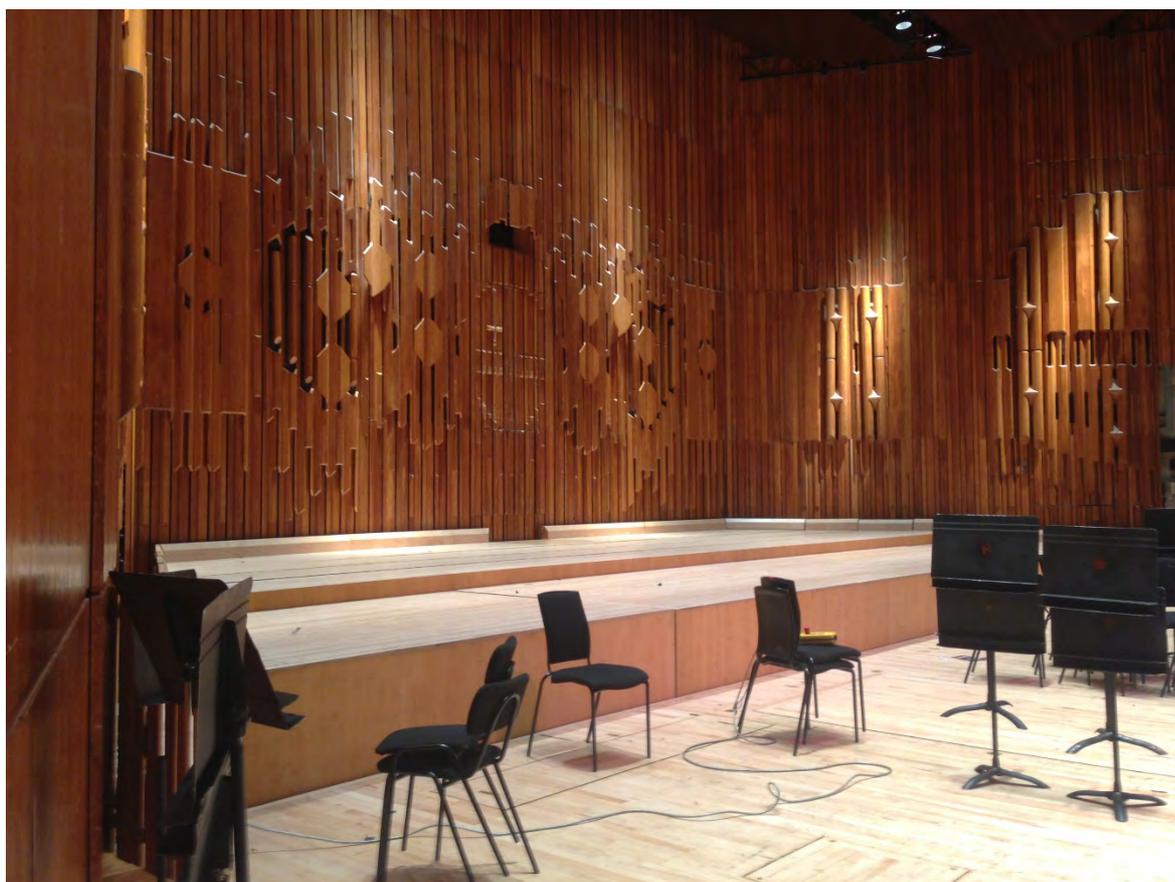
4. Additionally the gallery fronts, originally expressed in the bush hammered concrete finish of the Barbican generally, have now been clad in a continuous convex veneered timber fascia thereby obscuring the material continuity of this element of the interior with the rest of the Arts Centre. Further acoustic linings in red fabric and timber latticework panels have been applied to the side and rear walls of the auditorium. Additional stage/ platform extension has also occurred, resulting in removal of several rows of front stalls seating.



Details of new adjustable acoustic panels and new acoustic linings on side and rear walls

Heritage Significance

1. There can be no doubt that despite the difficulties of fitting such a large performance space into such a constricted site, the Barbican Hall has a unique character among concert venues of similar scale. The interior – a principal ‘set piece’ of the Arts Centre - has a particular grandeur, dominated as it is by the four mighty ceiling beams, the lavish generosity of the seating arrangements, and the richness of its finishes - the highly wrought timber paneling and the quiet luxury of the upholstery colouring. The more recent alterations, whilst addressing the sensitive issue of acoustic performance, have introduced new elements and materials, most notably the acoustic panels above the stage, which have diminished the architectural consistency of the original design. But the essential spatial drama remains, and it is of the utmost importance that this is protected.



The Concert Hall platform with its richly profiled timber cladding around the light maple stage.

Guidance

2. The key components of the Concert Hall’s special interest and character comprise its overall spatial scale and integrity, the expressed roofbeam structure, the generous fixed seating design (including the distinctive upholstery colours), the rich timber cladding of the stage and side walls, and the woodblock floor finish. These should all be retained and maintained accordingly. The introduction of any new features that would interrupt the main space and seating pattern - for example free-standing control consoles, TV camera platforms or the like - should be avoided, with exceptions only where these are purely temporary installations for a specific performance that are entirely removable afterwards without trace.

1. The introduction of other performance engineering apparatus within the main space, for example, further rigs for lighting or speakers (as on the intermediate gallery fascia) should be discouraged. Existing provision for lighting, speakers and other apparatus should be utilized to maximum capacity before introduction of further infrastructure is considered. Any such additional provision, unless mounted 'invisibly' within the catwalk zone, should prompt an enquiry regarding the requirement for Listed Building Consent (i.e.. Amber category).
2. Finishes in every category should be maintained to their original character, and replaced if necessary, only on a like-for-like basis. Specifically, in the case of the seating, when renewal becomes necessary, the upholstery fabric should be replaced in the same colours and alternating row pattern as original, preferably dealing with whole rows or areas at a time rather than on a piecemeal basis. Other original details, such as doors, ironmongery, handrails and similar fittings should also be maintained, and if necessary, replaced strictly on a like-for-like basis.

The Barbican Concert Hall - Backstage Areas

Original Design

3. Backstage areas occur at each of the principal levels of the building relative to the Concert Hall rear section, ie. at Level – 1.5 (stage level) and Level – 1 (lower foyer level). The former was effectively arranged in two distinct zones: a free circulation space directly behind the stage where performers could assemble before entering the auditorium; and a series of dressing rooms, wc's and technical rooms arranged in a crescent formation, corresponding to the geometry of Frobisher Crescent above (and the service roadway and diaphragm foundations below).
4. The adjacent corridor serving these rooms becomes an open ambulatory with free-standing piers where it runs alongside the central assembly space noted above. At either side, and separated from the backstage area proper, were placed lounge bars and toilet facilities for audience use from the lower levels of the auditorium. In both cases stairs from these areas connected back up to the main lower foyer level. Flanking the stage recess, stair drums and lifts connect each floor up to Level 4.



Backstage assembly area and ambulatory (right)

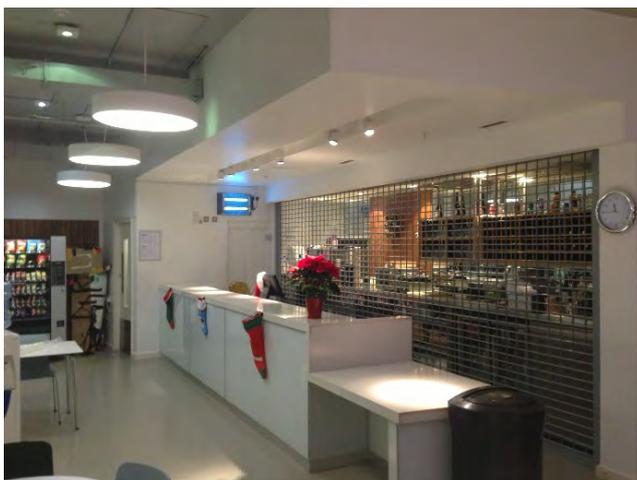


A typical dressing room

1. Above, at Level -1, the rear crescent thickens out to the line of piers and includes a number of larger storage spaces, technical rooms, a choir room and toilet areas. Here the circulation space is punctuated by a series of voids above the assembly area below. The two separate lounge areas either side of the stage noted above were repeated at this level. Only around these voids is the characteristic Barbican exposed concrete finish manifested in the stair drums and balustrade parapets, the walls elsewhere being plastered and painted.

Alterations

2. There have been a number of alterations to the backstage areas described above. At Level -1.5 an Artists' Bar has been fitted out in one of the larger crescent rooms, while the lower lounge area on the west side has been re-designated for performers' use by introducing pass doors from the assembly area at the head of the staircase leading up to the foyer. Directly above this, a music and technical office has been formed behind the Stalls Lounge. On the east side the lower lounge has been converted to become a TV control room. Consent under the 2000 masterplan to install a floor above was not implemented. The choir room has been subdivided with a flexible retractable screen and extended to include a small kitchen area. Nearby, an instrument store of makeshift construction, has utilized part of the circulation space.



The Artists' Bar

3. At the east end of the crescent corridor a new steel staircase has been introduced in order to provide a direct connection to the backstage areas from an Artists' Entrance adjacent the Silk Street entrance. Apart from these spatial alterations there have been numerous incremental changes and additions in the form of miscellaneous service runs, trunking, lighting, new finishes, fittings etc.

Heritage significance

4. The backstage zones of the Barbican Concert Hall are working technical areas designed to support the main performance space and have limited heritage significance per se, other than in the architectural ingenuity with which all the various support functions are fitted into the shape of a building and a site predetermined by a multitude of other factors.

1. The individual rooms have no special architectural interest other than the curving ambulatory with its crescent form which imparts a certain ceremonious quality to the backstage area. The area has clearly undergone fairly considerable change over the years such that only those elements retaining the distinctive exposed concrete finish mark the space as recognizably part of the Barbican. There is also a pattern of casual storage within the main circulation areas – flight cases, large instrument boxes, music stands, folding tables and suchlike – which detracts from the clarity of the spaces and general sense of order.



Storage of instruments, folding tables, music stands, etc within the backstage circulation areas

Guidance

2. The careful control of any further change to the backstage areas is important more for the quality of accommodation and ambience offered to the distinguished performing artists visiting the Barbican than for reasons of architectural heritage as such. As an arts venue of international standing, it is important that these areas have an appropriate sense of order and prestige. This may best be achieved by avoiding any further incursions of storage enclosures and suchlike into the open circulation areas, maintaining the open original curved colonnade, by keeping spaces and surfaces free of miscellaneous clutter, whether of redundant furniture, services or signage, etc, and by maintaining the quality and good repair of fittings and finishes, most notably lighting, decorations and carpeting, throughout the shared areas and the individual rooms.

3. If the previously consented proposal to install a new lounge area above the TV control room is ever resurrected it should mirror the equivalent facility on the west side of the Concert Hall at Level -1, whereby the enclosure terminates at door height, leaving the overhead space to continue above and beyond to maintain visibility of the continuing foyer volume and curvature of the building form.

(See also Foyers & Common Parts, Traffic Light section, Red Category Item 2.)

The Barbican Concert Hall and Backstage Areas Traffic Light section

Green

Works that will not require a LBC application

	Example	Guidance
1	Like-for-like local repairs or matching replacement of any damaged fixture or finish existing at the time of listing.	Removal of non-original items is encouraged.
2	Adjustments to extent and configuration of stage that do not entail any permanent removal of stalls seating.	Such alterations are assumed to be reversible and necessitated by temporary performance requirements only.
3	Addition to or re-arrangement of stage lighting that is at catwalk level or able to be accommodated by existing auditorium rigs.	This excludes any enlargement of lighting array that would require additional rig infrastructure within the auditorium. (See Amber category).
4	Minor like-for-like repair of damaged seating fabric	The original alternating colour pattern must be maintained.
5	Maintenance/ refurbishment of woodblock flooring or timber cladding provided this results in no change of profile or colour	The provision allows for periodic refresh works only, and excludes any intrusive work that would result in changed appearance. (See Red category).
6	Any alteration of the adjustable acoustic panels above the stage.	Such alterations are assumed to be reversible and necessitated by temporary performance requirements only.
7	Re-carpeting or re-decoration within Backstage area	Any works must be contained within the Backstage zone and not involve any coating of original self-finish surfaces..
8	Replacement of any cabinetry, kitchen or sanitary fittings within the Backstage area rooms on a general like-for-like basis.	Such works are assumed to arise from general wear and tear, and not to entail any alterations of extent or floor plan. For cabinetry/ joinery works within Backstage assembly area see Amber category.
9	Temporary modification of amplifier arrays on each side of stage	Such alterations are assumed to be reversible and necessitated by particular performance requirements only. For any additional amplifier infrastructure within the auditorium. (See Amber category).
10	Installation of temporary platform, control console, TV podium or suchlike within the auditorium area	Any such installations would need to be reversible and necessitated by particular performance requirements only. (See also Black category)

Interiors: Concert Hall and Backstage Areas

Amber

Works where advice should be sought to determine whether a LBC application is required

	Example	Guidance
1	Installation or extension of new lighting rig infrastructure within auditorium.	Notification of proposals, including reversibility should be submitted to the Planning Department for prior clarification as to whether LBC will be required.
2	Enlargement of amplifier arrays either side of stage, or addition of further fittings within auditorium.	Any permanent alteration should be discussed with Planning Department to ascertain whether LBC will be required.
3	Alteration of existing, or installation of new joinery works within the Backstage assembly area.	Details of and new shelving, pelmets, storage cupboards etc should be discussed prior with Planning Department to ascertain whether LBC will be required.
4	Alterations to existing lighting (except re-lamping or substitution with more energy efficient lamps) within the Backstage area.	Details of new house lighting proposals within auditorium should be discussed prior with Planning Department to ascertain whether LBC will be required.
5	Installation of any new visible services installations within Backstage assembly area (eg. trunking, conduit, pipework, control apparatus, etc	See also Black category

Interiors: Concert Hall and Backstage Areas

RED

Works that require a LBC application

Example	Guidance
1 Changes to internal floor layout. This includes: <ul style="list-style-type: none">▪ changes to size, shape and location of any enclosed or semi-enclosed areas (eg.lobbies, backstage rooms, storage enclosures,▪ partial or wholesale removal of partition walls or addition of new full-height partitions▪ alterations to or removal of internal glazed screens or introduction of new screens▪ relocation/ removal of existing door positions or introduction of new doors▪ Blocking up/ infilling of any openings between Backstage ambulatory piers	The following issues may also need to be considered: <ul style="list-style-type: none">▪ fire compartmentation and escape routes;▪ stacking of services and accommodation;
2 Installation of new overhead catwalk decking that would be visible within auditorium	The open colonnade was a distinctive feature of the original design LBC would be required for replacement or re-surfacing of woodblock flooring (other than contract cleaning, restoration/ refresh as noted in Green category)
3 Alteration of extent or replacement (other than like-for-like) of any floor finishes within auditorium.	This includes lattice fabric panels to sides and rear of auditorium.
5 Alterations to design, extent or configuration of signage within the auditorium.	Alteration of the seating design or its distinctive alternating coloured upholstery would require LBC
6 Works, other than like-for-like replacement, to seating, including upholstery finishes	Any proposal that would impact adversely on the open spatial character of the auditorium is likely to be refused.
7 Introduction of any permanent new installation, eg. platform, control console, TV podium or suchlike within the auditorium area.	

Interiors: Concert Hall and Backstage Areas

Black

Proposals for which a LBC application would be required, which would have an impact on the significance of the building and could cause substantial harm or loss

	Example	Guidance
1	Any permanent changes to interior arrangement of auditorium, eg. levels, seating, original timber panelling	These are all highly distinctive features of the original design.
2	Overcoating of any original self-finished surfaces in auditorium or Backstage area	Includes main beams in auditorium and exposed concrete areas in Backstage level -1.
3	Introduction of any visible/ face fixed services in auditorium	These are distinctive features of the original design.
4	Infilling of any floor voids in Backstage level -1	Includes any intervention that would obscure visible extent of the main downstand beams.
5	Introduction of a false ceiling in the auditorium	

NOTE As the Barbican Concert Hall is a 4 star rated area of the Arts Centre in terms of heritage sensitivity any proposed works not specifically covered within the Traffic Light section above, should be treated as Category Amber and proposals discussed prior with the Planning Department to ascertain whether LBC will be required.

The Barbican Theatre – Front of house

Original Design

1. The Theatre was completed some while after the Concert Hall, but was developed in close conjunction with the prospective company in residence – the Royal Shakespeare Company. An original projected capacity of 800 was increased on the advice of Peter Hall and eventually settled at 1,200. Considerable comparative analysis was undertaken by the architects to arrive at an auditorium configuration that achieved optimum proximity of the audience to the stage, and the resulting section ensured that no seat is further than 20 metres from the ‘point of command’ – a central position on the platform approx. 2.4 metres from the front edge. The sense of intimacy thus engendered is further enhanced by excluding circulation gangways from the interior and instead arranging access to each row of seating through individual doorways round the perimeter (a strategy trialed in the lecture theatres at CPB’s Roger Stevens Building for Leeds University). The continuation of the auditorium stepped section into the adjacent foyers adds considerable architectural drama to these circulation areas, particularly around the open public staircases which provide another Piranesian experience.
2. The seating, like that in the Concert Hall, is of a fixed design finished in dark brown fabric with leather arms and so generously spaced as to enable audience members to pass along the rows without obliging those already seated to stand up. The circulation areas are finished in differing grades of exposed aggregate concrete, contrasting with the richly paneled interior which has bespoke lighting fittings, with the row doors being held on magnetic catches that release just before the performance begins. The section is arranged such that 60% of the seats are stalls, with three balconies of diminishing capacity above planned in a pincer formation. Tubular brass handrails are used to luxurious effect at the auditorium entry doors and throughout the foyers.
3. The foyers themselves are arranged around the rear edges and corners of the auditorium with main staircases ascending within voids to the successive balcony levels. The principal Theatre bar presents to the main foyer on Level -1, with additional small bars at levels -1.5 and 1. In the former case a private toilet was retrofitted, reputedly for a royal visit. Public entry to the theatre occurs from the main foyer at Ground, Mezzanine and -1 levels, with access to further seating levels by the staircases within the theatre envelope itself.

Alterations

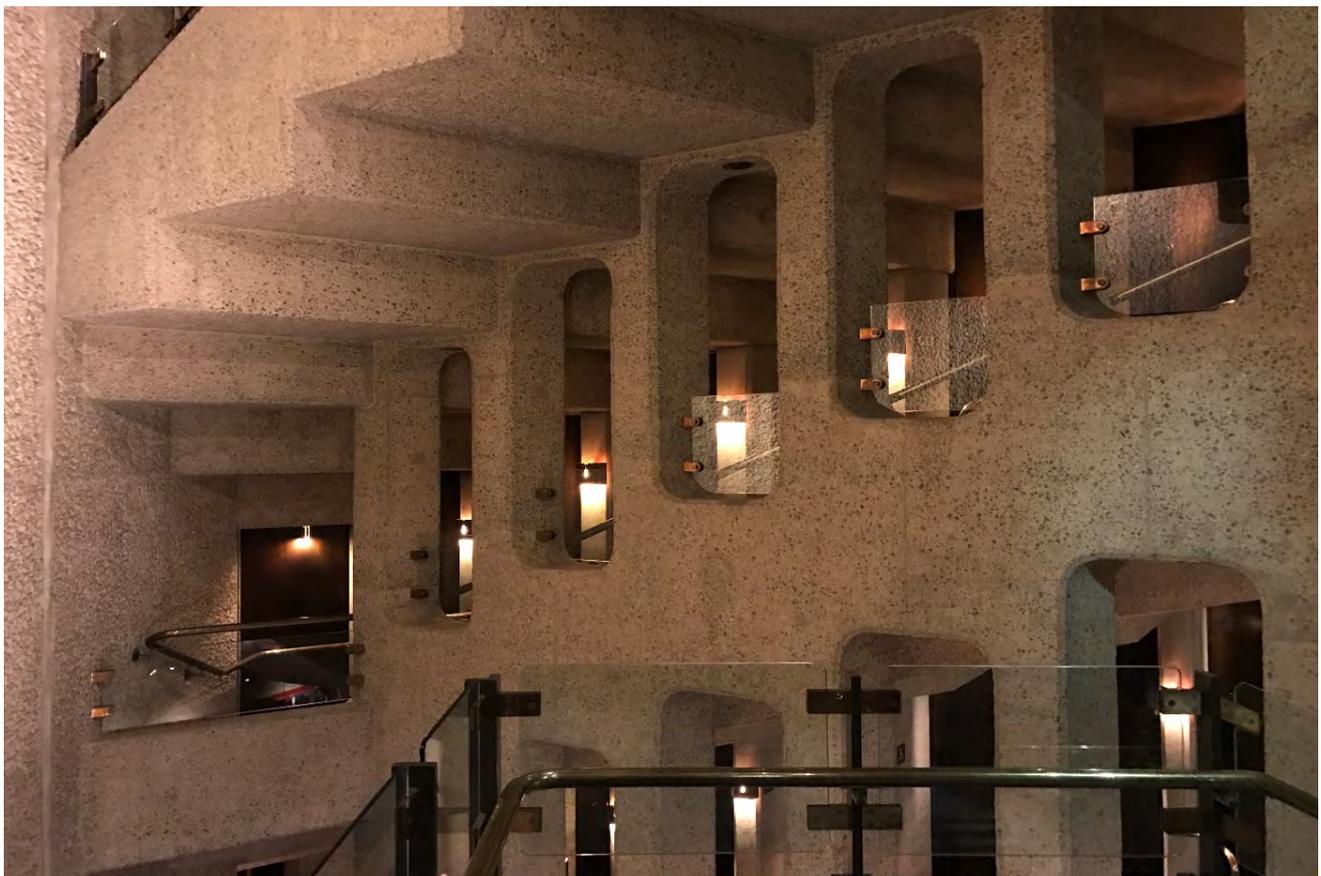
4. The Theatre has been little altered in any respects that affect its heritage significance. The auditorium seating has been recovered, on a like-for-like basis, retaining the combination of brown upholstery and leather armrests. A central line of seats has been made removable to facilitate the use of roving microphones in audience participatory events. The first three rows of stalls seating have also been made removable to accommodate the equipment needed for live-streaming of performances, a highly lucrative feature of current theatre programming. Modular stage extensions have been introduced for enlarging the thrust section to suit the requirements of particular performances. The carpet has also been replaced on a like-for-like basis, and there has been re-lamping with low energy fittings but retaining original luminaires. A series of acoustic panels, hardly noticeable except to the theatre technicians, has been mounted at high level over the auditorium. The foyers are now subdivided with glazed screens and have added track lighting.

Heritage Significance

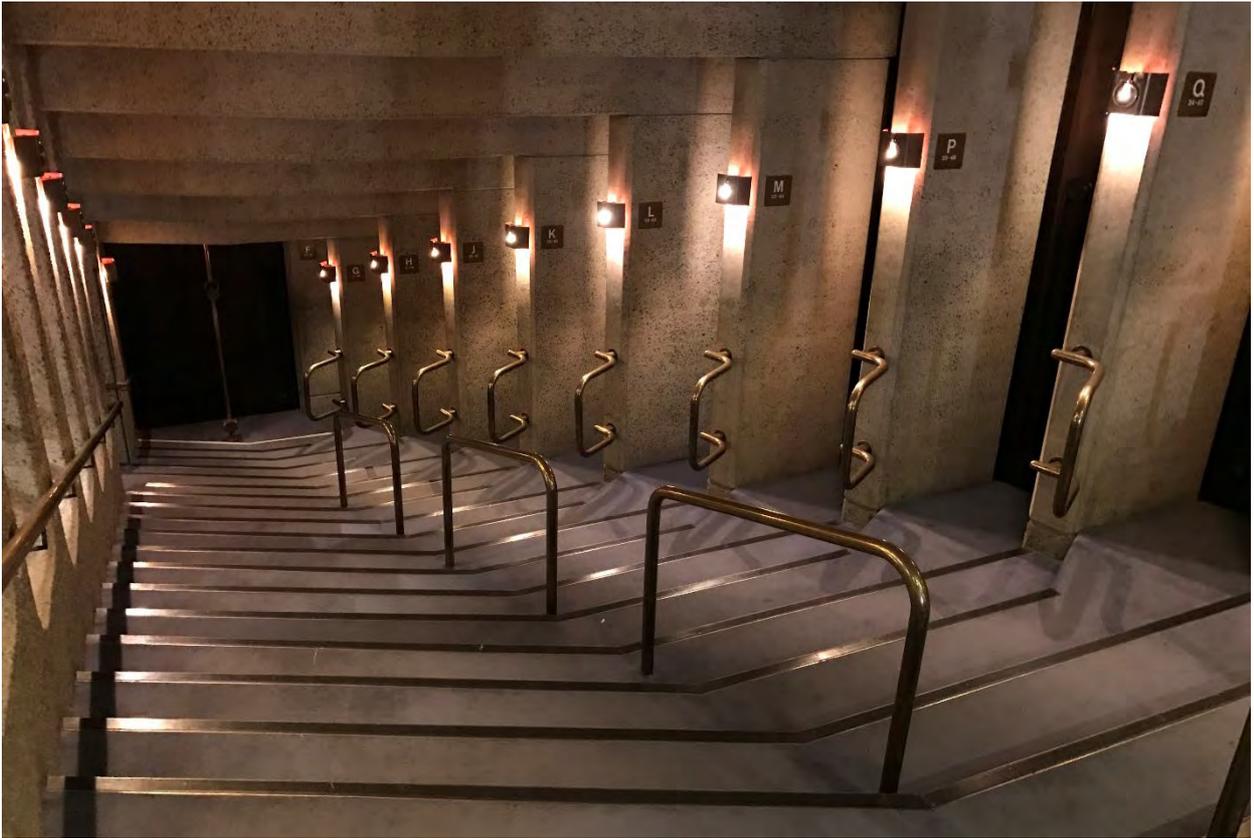
1. The Barbican Theatre is of exceptional heritage significance, both for its innovative re-thinking of spatial and planimetric theatrical conventions – its radical sectional and layout configuration - and in its range of highly bespoke architectural details – its luxurious seating, elegant house lighting, ingenious door entry system, rich paneled finishes, etc – all of which impart a unique and memorable character to the venue. Other less obvious details, such as the ‘iron’ noted below, or the retractable midrails of the upper balcony guardings intended to facilitate re-rigging of the lighting bars, are also of interest in revealing the architects’ innovative approach to operational processes. Thus, the Theatre’s significance inheres in all aspects of the auditorium and foyer areas, and of course in the planning strategies evidenced in the overall scheme organization.

Guidance

2. The care with which alterations to the public areas of the Theatre have been carried out to date serve as a model of how to continue. All key interventions have consisted of either like-for-like replacement or involved interventions that are reversible. This serves as evidence of the Theatre’s capacity to assimilate change without impacting adversely on its heritage interest. There seems no reason why, with conscientious management and ongoing awareness of the Barbican Theatre’s rare architectural interest as outlined above, this tradition may not continue.



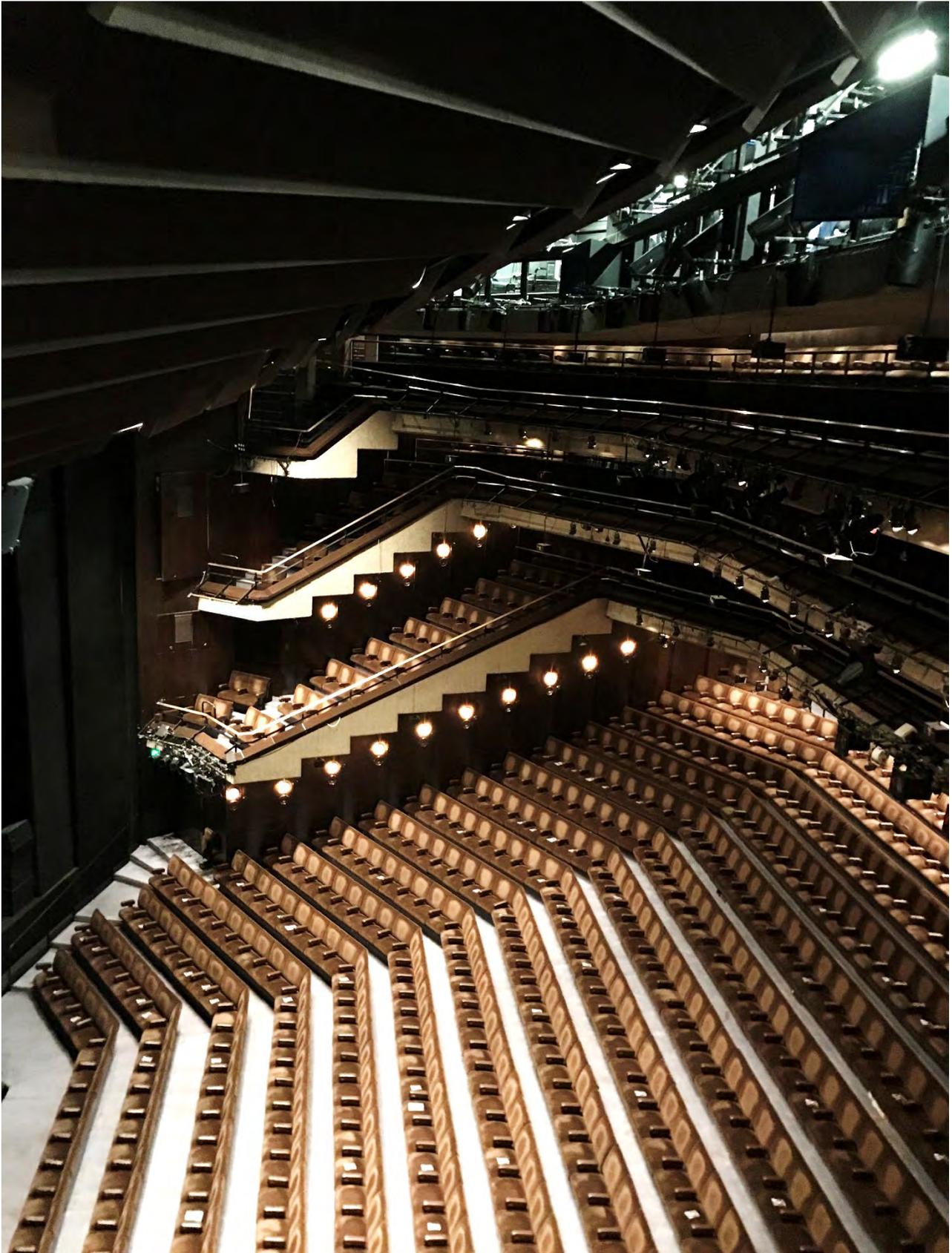
The Piranesian character of the Theatre public stairs



The gangway stairs leading to the theatre interior, with individual doors for each row



Upper foyer showing inserted glazed screen and additional face fixed track lighting.



The Barbican Theatre Auditorium

The Barbican Theatre - Backstage Areas

1. The stage and back-of house areas account for more than half the footprint of the whole theatre and extend outwards from the auditorium to the edges of its large square perimeter, defined on the east and south by the access roadway. The stage itself modified the conventional proscenium format with a partial thrust section in the centre. The safety curtain also took the novel form of a double visor – ‘the iron’ – with top and bottom sections rising and lowering respectively. On the north edge adjacent the Silk Street entrance and past the Stage Door a vehicle access spur leads to the scenery loading dock with its goods lift extending down to serve the main theatre and the Pit at Levels -1.5 and -2 respectively. Behind the main stage and beneath the roadway lies the vast black box back-stage area, whilst above it the fly tower rises some 30m enabling scenic elements of other shows in repertory to be stored, whilst allowing current show scenery to fly in and out unimpeded.

2. At the lowest level (-2) are located the Green Room, a rehearsal room, a band room, a maintenance workshop and other support rooms. At upper levels the catwalks edge the stage sides and rear in a pentagonal formation, with the remaining space within the perimeter being given over to dressing rooms, wardrobe, toilets and the backstage staircases. Above the auditorium and arranged between a series of three massive hollow beams that serve the theatre as air handling ducts, are further sets of offices and meeting rooms for the theatre company staff, these spaces being toplit from upstand rooflights within the Conservatory above.

Alterations

3. The backstage staircases were redecorated in 2002 by the RSC in a range of bright colours to the designs of Michael Wilford. The dressing room washbasins have been replaced, and electronic keypads substituted for conventional locks. In 2013 a major upgrade of the scenery flying equipment was undertaken, replacing the original analogue arrangement with a new digital system. The lighting bridge has also been replaced with a more flexible modern equivalent. The original machinery however, being of some technical interest, has been retained for possible future exhibition. This machinery (stored in Car Park 5, Cage 22) consists of one complete windlass, a flying hoist with drive cabinets, the original patch panel and pulley/divert blocks from the original grid.

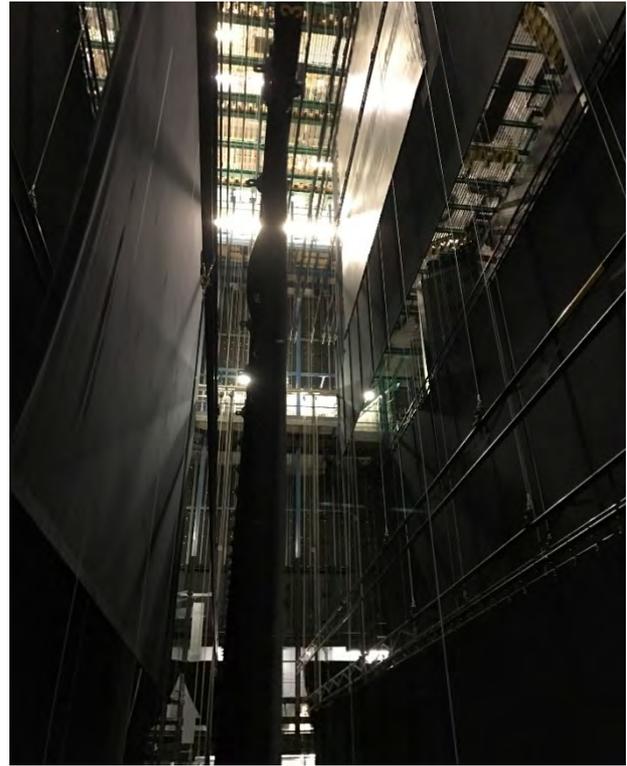
Heritage Significance

4. The backstage and supporting zones are technical working areas that have little heritage interest as such, but must remain as flexible as possible to serve the continuously evolving presentation of performances.

Guidance

5. Subject only to the provision that any future changes within the backstage and support areas are contained within them and do not impact on the adjacent auditorium and foyers. There are no particular constraints on such alteration and intervention that may be needed to sustain optimal operation of the venue. Indeed, the heritage interest in these areas lies precisely in their capacity to assimilate the ongoing cycle of change and renewal that is intrinsic to the workings of a successful theatre. However, the original fly machinery remains of technical interest and should be saved.

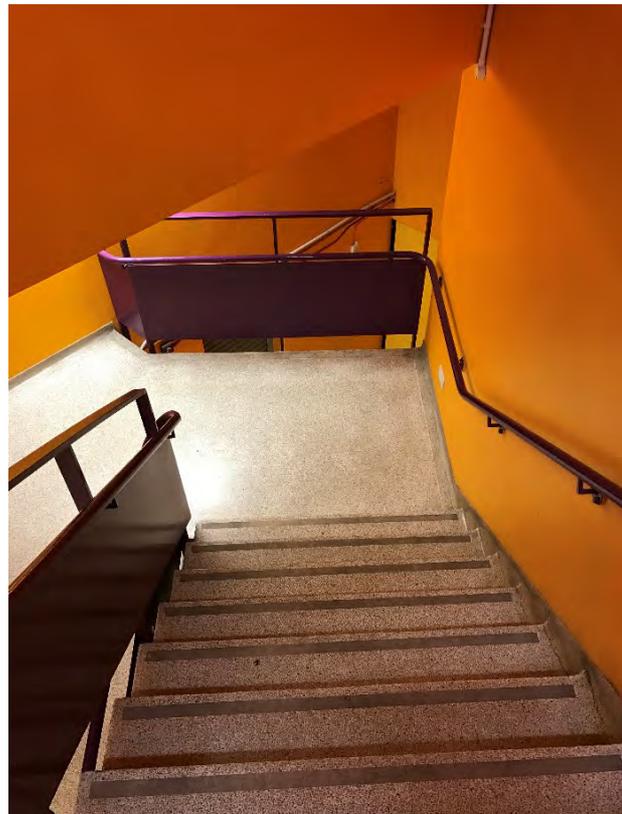
NOTE: For offices above the Theatre on Level 2, see Office section



Backstage views at the Barbican Theatre – wings and flytower (right)



Main backstage area



Internal staircase, recoated but with original terrazzo



Stage Door by Silk Street, with scene dock lift beyond



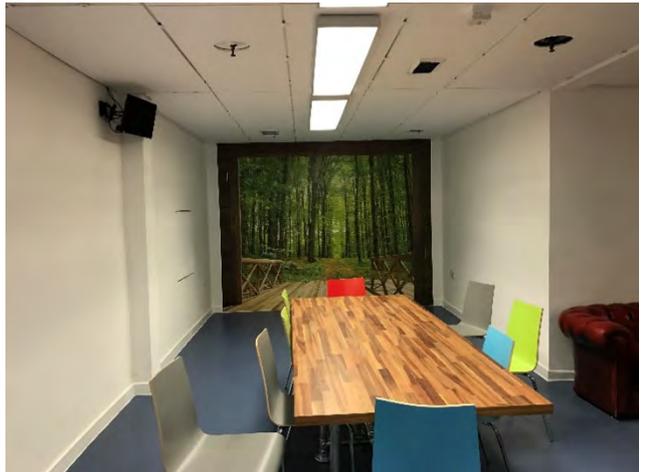
Typical artist's dressing room

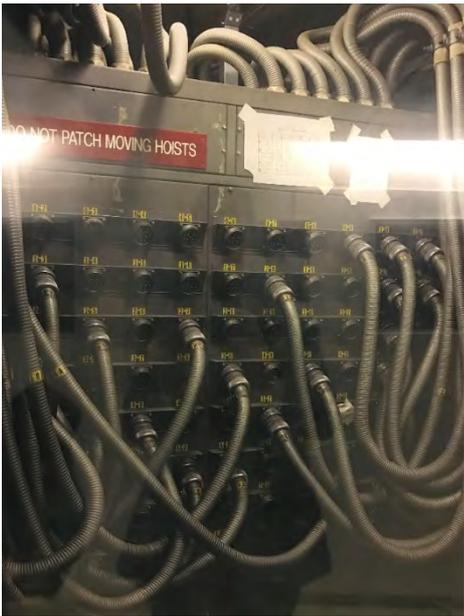


Green Room restaurant and seating area (Level - 2)

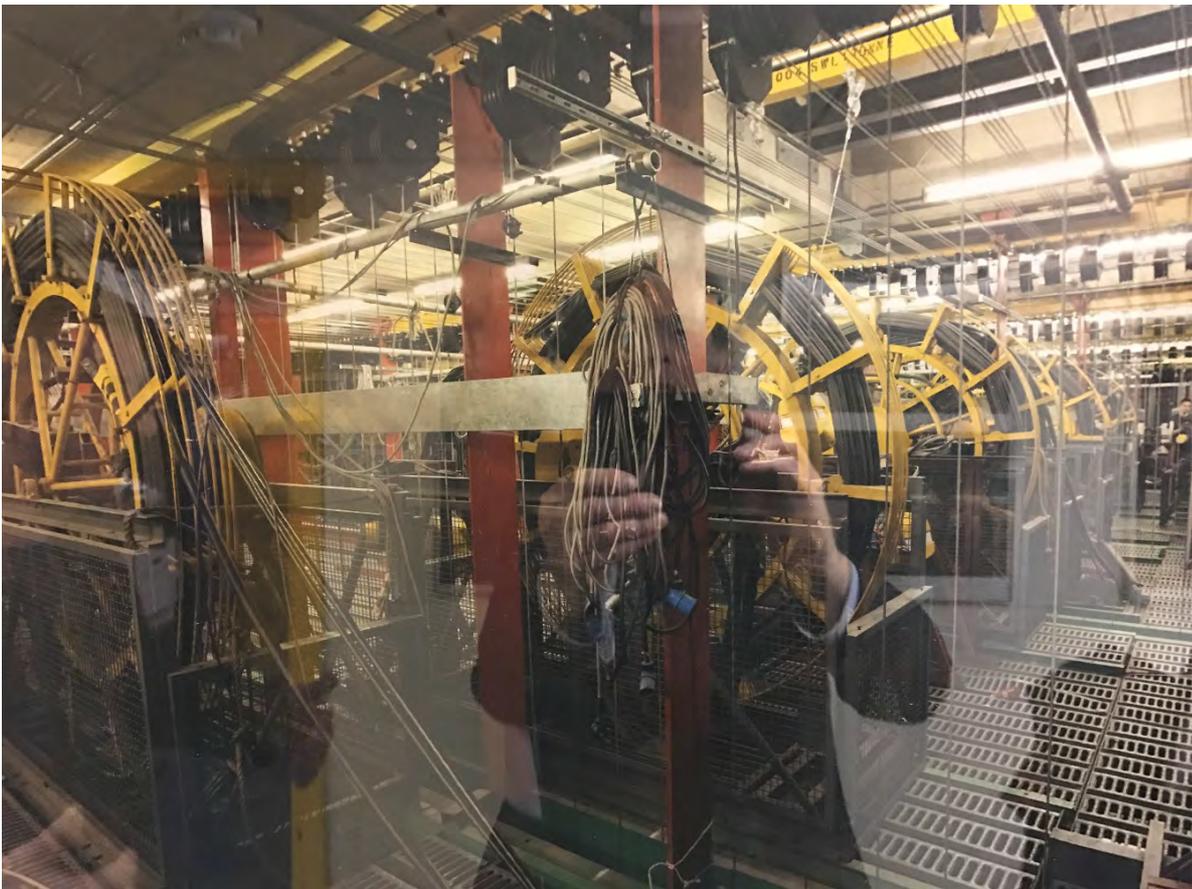


Stage staff kitchen and rest area (Level - 2)





Record photographs of original scene flying machinery (now stored in Car Park 5, Cage 22)



The Barbican Theatre and Backstage Areas Traffic Light section

Green

Works that will not require a LBC application

	Example	Guidance
1	Like-for-like local repairs or matching replacement of any damaged fixture or finish existing at the time of listing.	Removal of non-original items is encouraged.
2	Adjustments to extent and configuration of stage that do not entail any permanent removal of stalls seating.	Such alterations are assumed to be reversible and necessitated by temporary performance requirements only.
3	Addition to or re-arrangement of stage lighting that is at catwalk level or able to be accommodated by existing auditorium rigs.	This excludes any enlargement of lighting array that would require additional rig infrastructure within the auditorium. (See Amber category).
4	Minor like-for-like repair of damaged seating fabric	The original alternating fabric for seats and armrests must be maintained.
5	Maintenance/ refurbishment of carpet flooring or timber paneling provided this results in no change of profile or colour	The provision allows for periodic refresh works only, and excludes any intrusive work that would result in changed appearance. (See Red category).
6	Any alteration of the acoustic panels above the auditorium	Such alterations are assumed to be reversible and necessitated by temporary performance requirements only.
7	Renewal of floor finishes or re-decoration within Backstage area	Any works must be contained within the Backstage zone and not involve any coating or covering of original self-finish surfaces, (eg. original tiling or terrazzo.)
8	Replacement of any cabinetry, kitchen or sanitary fittings within the Backstage area rooms on a general like-for-like basis.	Such works are assumed to arise from general wear and tear, and not to entail any alterations of extent or floor plan.
9	Re-lamping with low energy fittings within existing luminaires	For any works that would result in visible alteration of original auditorium or foyer luminaires see Red category.

Interiors: Theatre and Backstage Areas

Amber

Works where advice should be sought to determine whether a LBC application is required

	Example	Guidance
1	Installation or extension of new lighting rig infrastructure within auditorium.	Notification of proposals, including reversibility should be submitted to the Planning Department for prior clarification as to whether LBC will be required.
2	Installation of crane, platform, control console, TV podium or suchlike within the auditorium area	To avoid LBC any such installations would need to be reversible and necessitated by particular performance requirements only. (See also Black category)
3	Enlargement of lighting/ speaker arrays either side of stage, or addition of further fittings within auditorium.	Any permanent alteration should be discussed with Planning Department to ascertain whether LBC will be required.

Interiors: Theatre and Backstage Areas

RED Works that require a LBC application

	Example	Guidance
1	Changes to internal floor layout in front of house zones. This includes: <ul style="list-style-type: none"> ▪ changes to size, shape and location of any enclosed or semi-enclosed areas (eg.lobbies, foyer areas, etc ▪ partial or wholesale removal of partition walls or addition of new full-height partitions ▪ alterations to or removal of internal glazed screens or introduction of new screens ▪ relocation/ removal of existing door positions or introduction of new doors in front of house zone 	The following issues may also need to be considered: <ul style="list-style-type: none"> ▪ fire compartmentation and escape routes; ▪ stacking of services and accommodation;
2	Any of the above changes in the backstage area that would not be contained within the existing perimeter or that would involve removal of original fittings.	
3	Installation of new catwalk decking that would be visible within auditorium	
4	Alteration of extent or replacement (other than like-for-like) of any floor finishes in front of house area.	LBC would be required for replacement or re-surfacing of woodblock flooring (other than contract cleaning, restoration/ refresh as noted in Green category)
5	Any changes to the internal elevations of auditorium, except alterations of acoustic panels.	This includes doors and panels to sides and rear of auditorium.
6	Alterations to design, extent or configuration of signage within the auditorium.	
7	Introduction of any permanent new installation, eg. platform, control console, TV podium or suchlike within the auditorium area.	Any proposal that would impact adversely on the open spatial character of the auditorium is likely to be refused.

Interiors: Theatre and Backstage Areas

Black Proposals for which a LBC application would be required, which would have an impact on the significance of the building and could cause substantial harm or loss

	Example	Guidance
1	Any permanent changes to interior arrangement of auditorium, eg. levels, seating, house lights, panelling	These are all highly distinctive features of the original design.
2	Overcoating of any original self-finished surfaces in front of house area	Includes all exposed concrete areas.
3	Introduction of any new visible/ face fixed services in front of house area	Includes auditorium and foyers
4	Any alterations of public staircases, railings, etc	These are distinctive features of the original design.
5	Any alteration of front of house doors	These are distinctive features of the original design

NOTE As the Barbican Theatre is a 4 star rated area of the Arts Centre in terms of heritage sensitivity any proposed works not specifically covered within the Traffic Light section above, should be treated as Category Amber and proposals discussed prior with the Planning Department to ascertain whether LBC will be required.

The Pit Theatre

Original Design

1. As with the roughly contemporaneous National Theatre on the South Bank, which included the small experimental Cottesloe (now Dorfmann) Theatre alongside its two main auditoria, the Barbican project also includes a studio or experimental theatre below the main auditorium – now known as The Pit – though this is believed to have been an early adaptation, having originally been intended as a rehearsal space. Located at Level -2, this occupies the full width and depth of the auditorium footprint directly above, the area being equally divided between the public/performance area itself and a rear prep/ storage zone. Audience access is via the lower flight of the main glazed staircase on the south edge of the Centre, which leads down through a glazed lobby at roadway level to a subterranean foyer shared with Cinema 1. (See below) The space itself, seating an audience of 200 is conceived as an entirely flexible black box, and is served by the scenery lift from Silk Street descending a further level from that of the main theatre.

Alterations

2. Specific alterations are difficult to identify, such is the venue's (quite appropriate) ambiance of improvisation and its continuous state of change to suit new performances.

Heritage Significance

3. The principal point of significance is the presence of the venue as an experimental adjunct to the main theatre above, and in its ongoing use as such will this significance be best preserved.

Guidance

4. The Pit needs only to be maintained as a live venue and contained within its existing perimeter.



Views of the foyer and stage (top), with seating and backstage area (below)

The Pit Theatre Traffic Light section

Green

Works that will not require a LBC application

	Example	Guidance
1	Like-for-like local repairs or matching replacement of any damaged fixture or finish existing at the time of listing.	Removal of non-original items is encouraged.
2	Adjustments to extent and configuration of seating within the enclosure of the space.	Such alterations are assumed to be in matching design.
3	Addition/ modification to lighting within the enclosure of the space	
4	Maintenance/ replacement of floor finishes	Any works must be contained within the theatre zone and not involve any coating of original self-finish surfaces.
5	Re-decoration within the enclosed area	
6	Replacement/ re-arrangement of any theatre fittings or equipment	Such alterations are assumed to result from updating information and new theatre programmes,
7	Renewal of notices, promotional posters, etc within existing frames.	

Amber

Works where advice should be sought to determine whether a LBC application is required

	Example	Guidance
1	New access/ H&S installations that would extend outside the theatre enclosure.	Notification of proposals (eg. for DDA compliance) should be submitted to the Planning Department for prior clarification as to whether LBC will be required.
2	Relocation/ alteration of the public entry doorways	Any permanent alteration should be discussed with Planning Department to ascertain whether LBC will be required.

Red

Works that require a LBC application

	Example	Guidance
1	Change of use from theatre to a different public function	Change of use to night club (for example) may require Planning as well as Listed Building Consent
2	Alteration of venue enclosing walls, or introduction of permanent new walls within the free floor area	

Black

Proposals for which a LBC application would be required, which would have an impact on the significance of the building and could cause substantial harm or loss

1 | **Example**
Change of use to a non-public function

Guidance
Eg conversion of space for storage only would reduce what has become a valued part of the Barbican offer.

The Barbican Library

Original Design

1. The Library was brought into the scope of the Arts Centre brief in 1964, and unlike the other principal venues within the complex, is treated as a largely open sided area suspended within the main foyer column grid with natural lighting and external views. Planned over two levels (1 and 2) the lower floor could originally be accessed from the foyer at Ground Level by means of a dog-leg staircase opposite Lakeside Terrace, (in what is now the Fountain Room) with another 'flying' staircase leading up to the second (more extensive) floor at level 2. From here a further flying staircase, dramatically spanning the triple height void, led up to the Art Gallery above. Around the interior void the floorplates are edged with the highly characteristic Barbican steel and glass guarding. (See image, p.101) Elsewhere the Library floors either about the blank perimeter of the Concert Hall (along its south edge) or overlook the Lakeside from conventional cill height windows on the south façade. This provided dramatic intervisibility to and from the foyers from multiple viewpoints and also a fine outlook for readers towards St Giles over the lake.

2. The open treatment of the floorplates also ensures that the rhythm of exposed concrete piers of the main grid visibly continues through the whole interior. As well as containing a generous stock of reference, fiction and non-fiction, the Library also offers a music section containing scores and recordings originally intended for the benefit of concert goers. Except where they are backed onto the blank walls of the Concert Hall, the books are presented in free-standing units of adjustable double-sided wooden shelving. Areas of metal slatted ceiling are used to clad low level concrete soffits. Individual carrels are installed within the southwest corner of the music section.

Alterations

3. Two of the original staircases (from Ground to 1st and from 2nd to 3rd) have been removed to establish secure boundaries and single-entry points for the Library and the Art Gallery. As a result, the only mode of access to the Library is now via the foyer at 2nd floor level with the smaller 1st floor platform becoming in effect a satellite floor reached only from the entry floor above. The original sisal floor covering has been replaced by carpet. The original lighting arrangement of circular glass lamps centred within the recesses of the waffle slab ceiling has been supplemented by modern suspended low-energy tube fittings. A lift has been introduced to provide a wheel chair connection between the two floors. Screens have been set against some of the open balustrades.



Views across the Library, looking south over Lakeside and north towards rear of Concert Hall



Approaching the Library entrance, Level 2



The exhibition/ display area by the Library entrance



Views across the Library showing intervisibility between different levels within foyer.

Note the signature Barbican handrail and balustrade guarding.



Suspended supplementary lighting tracks



Area of reading carrels within the Music Library

Heritage Significance

1. Apart from greatly enriching the range of uses within the Barbican 'offer', the Library forms a highly visible presence within the Arts Centre foyer volume, participating in and contributing to its spatial drama. Key details of the Arts Centre elsewhere – the guarding/ handrail, the centred soffit lighting, the slatted ceiling grid – are deployed through the Library giving it continuity with the rest of the building. The furniture and fittings have a consistency of design that imparts an orderly and unified character to the library as a whole.

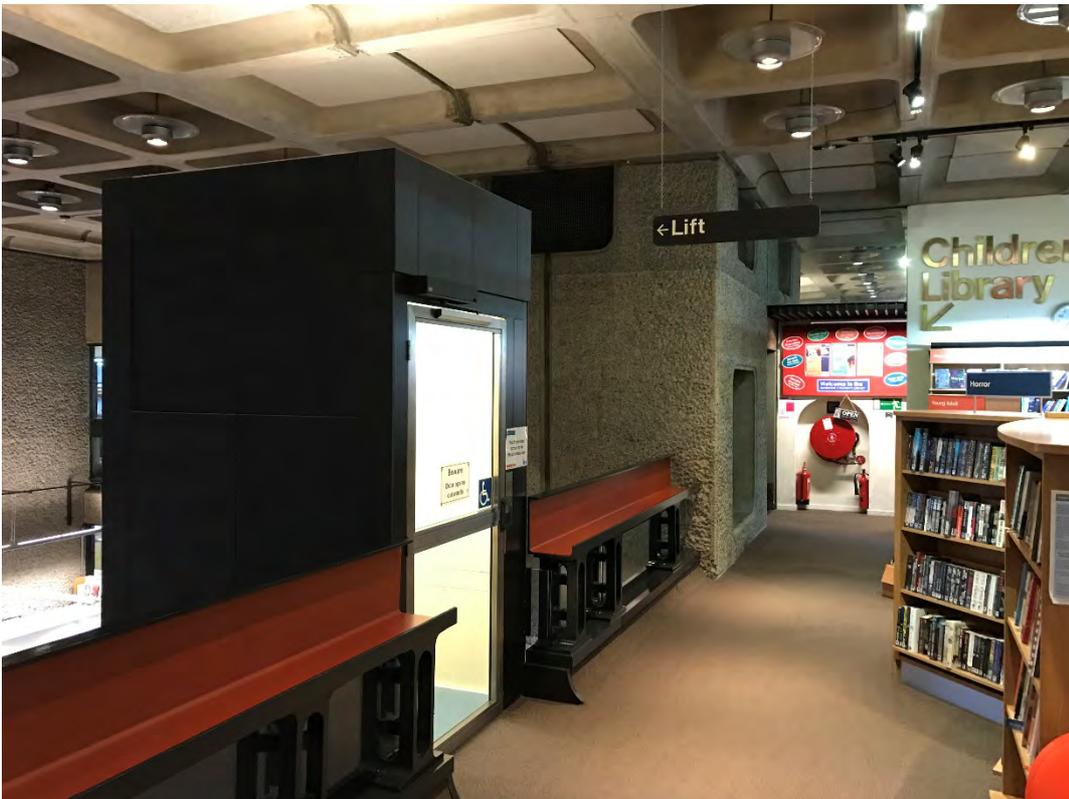
Guidance

2. The open character of the Library is dependent on the floor voids on both levels and use of free-standing units within the main floor area that preserve clear space between their top shelves and the underside of the ceiling. It is vital to maintain this open character by avoiding use of any taller bookcases that would block up this clear space. The only exception is the shelving that backs onto the rear walls of the Concert Hall, where the space stops anyway. The consistency of the bookcase fittings is also an important element of the Library character that is important to maintain. Any new fittings should conform to this pattern, and individual non-matching elements be avoided. The introductory exhibition area at the entrance with its changing displays (existing at the time of listing though believed not to be original) enriches the Library 'offer' and should be maintained.

3. Although the display of posters and pictures adds animation to the interior, their proliferation should be controlled and any permanent new fixtures into the expressed concrete surfaces be avoided. The views over Lakeside are an important part of the Library experience and no interventions, such as new partitions or full height shelving, should be introduced that would obscure or diminish these. Any enclosure of floor areas to provide offices or self-contained rooms should be located on the north edge, ensuring that Lakeside views are not interrupted, and floor voids are not infilled. Any enclosure on void edges should be glazed, not solid. The original unpainted soffits are continuous with the wider foyer area and should remain unpainted.



The southern outlook from the Library windows



The lift connecting the two Library floors. Note consistent use of guarding detail.

The Barbican Library Traffic Light section

Green

Works that will not require a LBC application

Example

- 1 Like-for-like local repairs or matching replacement of any damaged fixture or finish existing at the time of listing.
- 2 Adjustments to extent and configuration of shelving that do not entail any blockage of clear views across the space.
- 3 Addition to lighting that is of uniform design with existing fittings.
- 4 Maintenance/ refurbishment of carpet flooring
- 5 Re-decoration within the Library area
- 6 Replacement of any cabinetry, desk fittings, display cabinets etc within the Library and entrance exhibition area on a like-for-like basis.
- 7 Renewal of notices, promotional posters, etc within existing frames, and replacement of exhibition displays using existing display cabinetry.

Guidance

- Removal of non-original items is encouraged.
- Such alterations are assumed to be in matching design, reversible and necessitated by temporary requirements only.
- This excludes any permanent change of lighting design or removal of original fittings. (See Amber & Black categories).
- The provision allows for periodic refresh works only, and excludes any replacement that would result in changed appearance. (See Amber category).
- Any works must be contained within the Library zone and not involve any coating of original self-finish surfaces.
- Such works are assumed to arise from general wear and tear, and not to entail any alterations in design. (See Amber category).
- Such alterations are assumed to result from updating information and new exhibition programmes, not involving extending the wall coverage or making new fixings into original concrete surfaces.

Interiors: The Barbican Library

Amber

Works where advice should be sought to determine whether a LBC application is required

Example

- 1 Installation or extension of new lighting fittings within the Library area.
- 2 Installation of new bookshelving, desking, carrels or display cabinetry.
- 3 Complete replacement of Library floor finish.
- 4 Relocation/ alteration of the security portals

Guidance

- Notification of proposals, including reversibility should be submitted to the Planning Department for prior clarification as to whether LBC will be required.
- The need for LBC would depend upon the impact of such installations on the clear spatial character of the Library.
- Any permanent alteration should be discussed with Planning Department to ascertain whether LBC will be required.
- Depending on impact on the general arrangement of the Library, this may require LBC.

Interiors: The Barbican Library

RED

Works that require a LBC application

Example	Guidance
<p>1 Changes to internal floor layout. This includes:</p> <ul style="list-style-type: none"> ▪ changes to size, shape and location of any enclosed or semi-enclosed areas (eg. lobbies, reception desks, carrels, storage enclosures, etc) ▪ introduction of new full-height partitions, screens or shelving units ▪ relocation/ removal of existing door or screen positions or introduction of new doors ▪ relocation/ alterations of the passenger lift 	<p>The following issues may also need to be considered:</p> <ul style="list-style-type: none"> ▪ fire compartmentation and escape routes; ▪ stacking of services and accommodation; <p>New partitioning or fittings that would block the open spatial character of the Library would require LBC</p>
<p>2 Changes to the internal elevations of the Library shell including alterations of wall finishes, panelling or existing grid ceiling linings.</p>	
<p>3 Introduction of any permanent new enclosing walls around or within the free floor area, or infilling of any floor voids</p>	<p>Any proposals that would impact adversely on the open spatial character of the Library will be considered in relation to their impact on its significance and special architectural interest and whether any resulting harm would be outweighed by public benefit</p>
<p>4 Alterations to lighting that would involve removal of original fittings, or introduction of new non-matching fittings.</p>	<p>The centrally mounted glass fittings within the waffle slab grid are a distinctive feature of the Library. Additional lighting, if required, should extend the use of the existing suspended track installation.</p>

Interiors: The Barbican Library

Black

Proposals for which a LBC application would be required, which would have an impact on the significance of the building and could cause substantial harm or loss

Example	Guidance
<p>1 Any changes to the windows, or that would block or reduce the Library's outlook over the Lakeside.</p>	<p>The southern views from the Library are highly distinctive features of the original design.</p>
<p>2 Overcoating of any original self-finished surfaces in the Library area</p>	<p>Includes columns and exposed concrete ceiling areas</p>
<p>3 Introduction of any visible/ face fixed services in Library</p>	<p>Any installations involving face-fixed conduit, trunking, wiring etc are likely to be refused.</p>
<p>4 Alteration, or masking of any aspect of the original balustrade guarding</p>	<p>The steel angle handrail detail and supporting stub columns with infilled glass panelling are highly distinctive features of the original design used throughout the Barbican.</p>
<p>5 Introduction of any new false ceiling areas</p>	<p>Includes any intervention that would obscure visible extent of the main concrete soffit.</p>

The Barbican Art Gallery

Original Design

1. Like the Library, the Art Gallery was originally conceived in early scheme designs as a stand-alone separate building before it became integrated into the composite Arts Centre complex. The as-built plans show the gallery extending over two levels (now Levels 3 and 4) with two staircases connecting these internally as well as linking down to the Library on Level 2. The principal floor was planned to give onto a sculpture court (the Concert Hall roof) on the north side, framed by Frobisher Crescent, and on the south a series of open terraces separated and supported by large intermediate planter troughs acting as cantilevers from the main structural piers.

2. The upper level was arranged as a series of eight discrete pavilions or pods accessed by a continuous figure-of-eight gallery bisecting and overlooking two open wells. Whilst the lower level was extensively glazed to provide natural light and views out north and south, the upper level was toplit by a grid of rooflights, with the pavilions presenting externally as solid white tile-clad boxes that define the volumetric modelled character of the Arts Centre as viewed from the south. On the west end a further elongated pod on Level 4 (with its own escape stair) extends over the grand flight of entrance steps leading up from the Barbican podium. Adjacent is a smaller staff room and goods lift originating from Level -1.5.

Alterations

3. The main structural alteration has been the removal of the lower staircase and void that connected the Gallery with the Library, such that the two venues are now managed as separate institutions. The relationship of the Gallery with its immediate external spaces – the sculpture court and the terrace - has also been largely severed on the north side by the introduction of a row of offices partitioned off from the exhibition space, and on the south by blocking off the series of glazed screens along the façade. Additionally, the west entrance has also been closed to enable access to the venue to be controlled from a single direction, the foyer on Level 3. Finally, the rooflights have also been blocked out, albeit by removable covers.

4. As a result the Gallery has been transformed into an autonomous ‘black box’ space, with its own retail area and controlled environmental conditions and entirely lit by internal artificial lighting. Additionally, the original floor covering appears to have been replaced by a polished screed finish. Other alterations include overpainting of originally exposed concrete soffits in white, and replacement of the original flat rooflights with a series of pyramidal lights for improved weather resistance. The foyer access at Level 4 has also become an emergency exit/ staff door only.

Heritage Significance

5. Whilst the various alterations noted above have made the Gallery more usable (and its exhibits capable of being suitably insured) by virtue of being wholly amenable to independent internal modification and controllable by artificial lighting to suit different exhibition requirements, the original heritage significance of its several relationships to the exterior has been all but lost. The Gallery’s volumetric modelling, the tiled finishes and the terrace planters nonetheless remain key aspects of the external identity of the Arts Centre as experienced from the south, west and north.

1. With the exception of the offices along the north side of Level 3, the rooflights and overpainting of soffits, all the above alterations are however believed to be reversible. The offices and support areas have no heritage interest in themselves.

Guidance

2. The various ways in which the original sources of natural light to the Gallery have been blocked off are all generally reversible, which protects the opportunity to retrieve much of the original character of the space, should this ever be regarded as a desirable objective. It is therefore recommended that any proposals to render these alterations permanent should be avoided. Furthermore, any exhibition installation designs that enable the availability of natural light to be exploited – and thereby the original character of the Gallery to be experienced even temporarily by visitors – should be encouraged. Similarly, no alterations should be made that would permanently prevent opportunities being exploited to provide access to the Gallery from the west portico or to exhibit sculpture in Frobisher Court, when circumstances permit. In this way the original heritage significance of the Gallery should be future proofed.



Sculpture Court in use as originally intended (1981)



The Art Gallery, now a black box space



The internal staircase



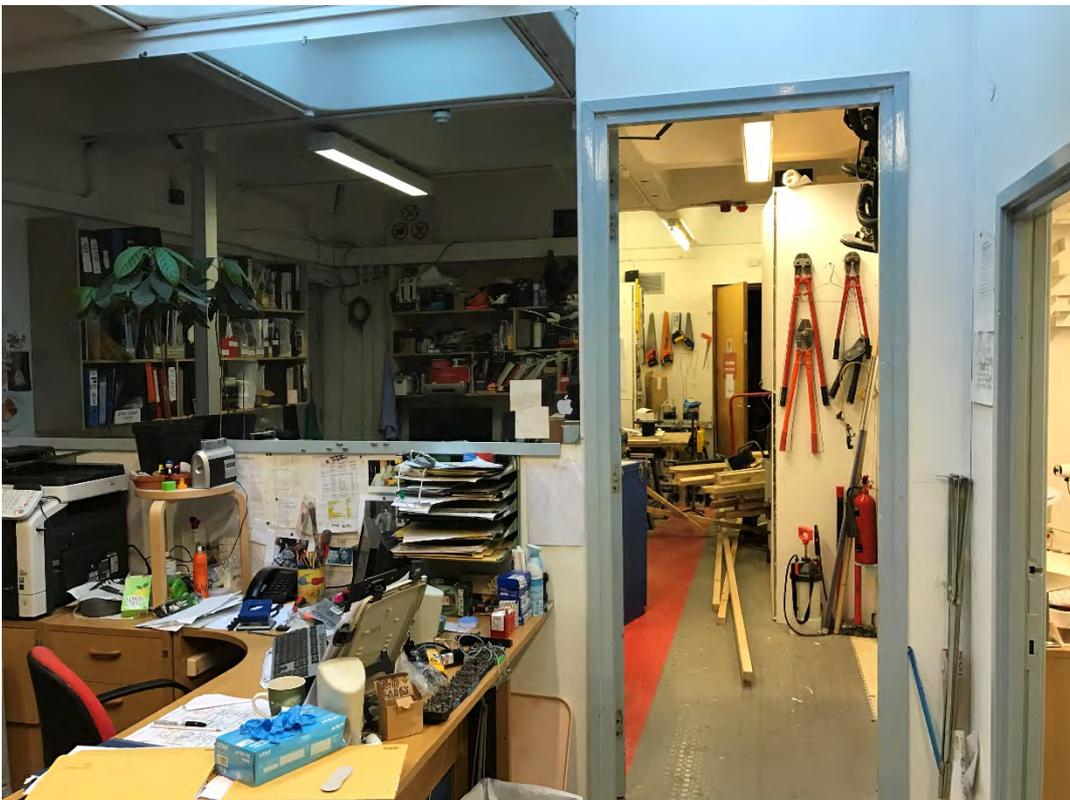
Painted soffit with removable black-out panels



Staff offices overlooking Frobisher Crescent



View of replacement rooflights from within staff office



View of staff office within west facing pod

The Barbican Art Gallery Traffic Light section

Green

Works that will not require a LBC application

Example

- 1 Like-for-like local repairs or matching replacement of any damaged fixture or finish existing at the time of listing.
- 2 Any new exhibition installations that do not entail permanent alterations of the Gallery shell.
- 3 Additions to lighting for specific exhibitions that forms part of the temporary installation.
- 4 Maintenance/ refurbishment of screed flooring
- 5 Re-decoration within the Gallery area
- 6 Replacement of any cabinetry, desk fittings, display cabinets etc within the Gallery and shop area on a like-for-like basis.
- 7 Renewal of notices, promotional posters, etc within existing frames, and replacement of exhibition displays using existing display cabinetry.

Guidance

- Removal of non-original items is encouraged.
- Such installations are assumed to be reversible and necessitated by temporary requirements only.
- This excludes any permanent change of lighting design or removal of original fittings. (See Amber & Black categories).
- The provision allows for periodic refresh works only, and excludes any replacement that would result in changed appearance. (See Amber category).
- Any works must be contained within the Gallery zone and not involve any coating of original self-finish surfaces.
- Such works are assumed to arise from general wear and tear, and not to entail any alterations in design. (See Amber category).
- Such alterations are assumed to result from updating information and new exhibition programmes, not involving extending the wall coverage or making new fixings into original concrete surfaces.

Interiors: The Barbican Art Gallery

Amber

Works where advice should be sought to determine whether a LBC application is required

Example

- 1 Installation of permanent new lighting fittings within the Gallery area.
- 2 Complete replacement of the Gallery floor finish.
- 3 Reconfiguration of the Gallery shop area

Guidance

- Notification of proposals, including reversibility should be submitted to the Planning Department for prior clarification as to whether LBC will be required.
- Any permanent alteration should be discussed with Planning Department to ascertain whether LBC will be required.
- Depending on impact on the general arrangement of the Gallery, this may require LBC.

Interiors: The Barbican Art Gallery

RED

Works that require a LBC application

	Example	Guidance
1	<p>Permanent changes to internal floor layout. This includes:</p> <ul style="list-style-type: none"> ▪ changes to size, shape and location of any enclosed or semi-enclosed areas (eg. lobbies, offices, storage enclosures, etc) ▪ introduction of new full-height partitions, screens or display units ▪ relocation/ removal of existing entrance doors or screen positions or introduction of new doors 	<p>The following issues may also need to be considered:</p> <ul style="list-style-type: none"> ▪ fire compartmentation and escape routes; ▪ stacking of services and accommodation; <p>New partitioning or fittings that would alter the original shell of the Gallery would require LBC</p>
2	Any alteration of the design of the blackout panels to the rooflights	Such alterations could impact on the original manifestation of rooflight positions.
3	Alterations that would affect access to, or extent of planting of the terraces along the south facing facade	Any alterations that would manifest externally would require LBC

Interiors: The Barbican Art Gallery

Black

Proposals for which a LBC application would be required, which would have an impact on the significance of the building and could cause substantial harm or loss

	Example	Guidance
1	Any changes to the windows and rooflights that would permanently block or reduce the Gallery's outlook over the Lakeside or availability of toplighting.	The southern and northern views from the Gallery are features of the original design that should remain available for potential future use of natural lighting
2	Permanent infilling of floor voids, Level 4	Excludes temporary installations for specific exhibition needs. (Refer Green 2)
3	Overcoating of any remaining original self-finished surfaces in the Gallery area	Includes columns and exposed concrete ceiling areas
4	Introduction of any new visible/ face fixed services in Gallery	Any installations involving face-fixed conduit, trunking, wiring etc are likely to be refused.
5	Alteration, or masking of any aspect of the original staircase handrail or balustrade guarding	The steel angle handrail detail and supporting stub columns with infilled glass panelling are highly distinctive features of the original design used throughout the Barbican. The temporary use of the handrail section for mounting exhibition information plaques would not require LBC
6	Introduction of any permanent new false ceiling areas	Includes any intervention that would obscure visible extent of the main concrete soffit.

The Curve

Original Design

1. The Curve is located on Ground Level in the space between the rear of the Concert Hall and the semi-circular ramp of the Barbican internal roadway. Original plans show the area as an open ambulatory continuous with the foyer and reached by descending a few steps from the Silk Street entrance lobby. As the other mode of access to the main foyer from this entrance involved descending to the Mezzanine (Level -1) and then walking back up, it seems likely that many visitors would have used the Curve as the most comfortable way of reaching the foyer on the south of the Concert Hall – the heart of the venue. At each end of the space are doorways from the rear of the Concert Hall stalls. Although the space was furnished with several of the large Robin Day sofas and used to exhibit artworks of various kinds, it was not enclosed or branded as a destination as such.

Alterations

2. The Curve space is now enclosed with screens at each end and operates as a stand-alone black-box gallery and used for its own exhibitions, events and private functions. By introducing the ramped bridge connecting the Silk Street entrance with the main foyer overlooking Lakeside, the half-flight staircase originally reconciling its floor level with that of the entrance has been relocated within the gallery itself beyond a short landing. (The same ramped bridge intervention has necessitated the introduction of a further new staircase to retain the connection with the Concert Hall.) The interior walls have largely been lined out with flush boarding to facilitate redecoration for changing displays, while eye bolts have been inserted in the concrete ceiling to enable Unistrut sections to be rigged as necessary for hanging lighting and exhibits. A small platform lift has recently been installed to deal with the change of level inside the entrance.

Heritage Significance

3. Although the enclosure of the space has altered its relationship with the free-flowing foyer, the principal architectural interest of the Curve inheres in its unfolding shape and lofty scale. It draws the echo of Frobisher Crescent into the Centre, and offers a highly distinctive environment for events, display and perambulation. It adds yet another experience to the rich lexicon of Barbican spaces.

Guidance

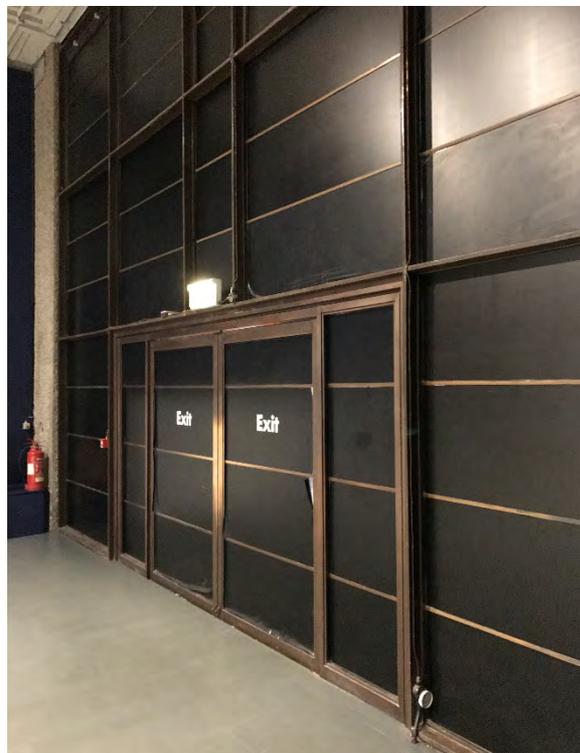
4. Now that the Curve has become a self-contained venue in its own right, it must necessarily serve the functions of a gallery and changing display facility. Most of its original wall surfaces having been concealed behind paneling so there is no constraint on when and how the paneling itself is used or redecorated. However, where there is original exposed aggregate concrete, it should remain uncovered. The provision now made for suspending exhibits from the ceiling enables any installations to be introduced and removed without lasting implications. Whilst the west screen has been masked, the entry screen at the east end should preferably remain clear so that the existence of the space registers with arriving visitors. Provided there is no permanent intervention that would interrupt or diminish the continuity and scale of the whole spatial experience the Curve may continue to function as a flexible display and events venue without detriment.



View of new staircase adjacent the Silk Street entrance lobby. Platform lift visible, near right. (placeholder image)



A temporary display fixed from Unistrut



The masked screen at the west end

The Barbican Curve Traffic Light section

Green

Works that will not require a LBC application

	Example	Guidance
1	Like-for-like local repairs or matching replacement of any damaged fixture or finish existing at the time of listing.	Removal of non-original items is encouraged.
2	Any new exhibition installations that do not entail permanent alterations of the Curve shell.	Such installations are assumed to be reversible and necessitated by temporary requirements only.
3	Additions to lighting for specific exhibitions that forms part of the temporary installation.	This excludes any permanent change of lighting design or removal of original fittings. (See Amber & Black categories).
4	Maintenance/ refurbishment of screed flooring	The provision allows for periodic refresh works only, and excludes any replacement that would result in changed appearance. (See Amber category).
5	Re-decoration within the Curve enclosure	Any works must be contained within the Curve and not involve any coating of original self-finish surfaces.
6	Introduction of any cabinetry, desk fittings, display cabinets, buffet bars etc within the Curve in connection with temporary exhibitions and events.	Such works are assumed not to entail any alterations in the enclosure shell. (See Amber category).
7	Renewal of notices, promotional posters, etc within existing frames, and replacement of exhibition displays using existing display cabinetry.	Such alterations are assumed to result from updating information and new exhibition programmes, not involving making new fixings into original concrete surfaces.

Interiors: The Barbican Curve

Amber

Works where advice should be sought to determine whether a LBC application is required

	Example	Guidance
1	Installation of permanent new lighting fittings within the Gallery area.	Notification of proposals, including reversibility should be submitted to the Planning Department for prior clarification as to whether LBC will be required.
2	Permanent installation of new fixed furniture or display cabinetry.	The need for LBC would depend upon the impact of such installations on the clear spatial character of the Curve.
3	Complete replacement of the Curve floor finish.	Any permanent alteration should be discussed with Planning Department to ascertain whether LBC will be required.

Interiors: The Barbican Curve

RED

Works that require a LBC application

- Example**
- 1 Permanent changes to internal floor layout. This includes:
 - introduction of new full-height partitions, screens or display units
 - relocation/ removal of existing entrance doors or screen positions or introduction of new doors.
 - 2 Introduction of any new visible/ face fixed services on remaining original self-finished surfaces

- Guidance**
- The following issues may also need to be considered:
- fire compartmentation and escape routes;
 - stacking of services and accommodation;
- New partitioning or fittings that would permanently alter the original shell of the Curve would require LBC
- Any proposal that would impact adversely on the open spatial character of the Curve is likely to be refused.

Interiors: The Barbican Curve

Black

Proposals for which a LBC application would be required, which would have an impact on the significance of the building and could cause substantial harm or loss

- Example**
- 1 Overcoating of remaining original self-finished surfaces in the Curve area
 - 2 Introduction of any permanent new enclosing walls around or within the free floor area
 - 3 Introduction of any permanent new false ceiling

- Guidance**
- The exposed concrete ceiling areas should remain uncoated.
- Any proposal that would impact adversely on the open spatial character of the Curve is likely to be refused.

Cinema 1 and Frobisher Crescent Cinemas

Original Design

1. The Barbican originally contained three cinemas – Cinema One on Level -2, and Cinemas Two and Three at each end of Frobisher Crescent on Level 4. Cinema One was the premier venue, being reached by the main southern staircase via a foyer shared with the Pit Theatre (see above). The staircase was decorated with a specially commissioned mural by the artist Gillian Wise. The foyer itself was originally a simple black box space resembling a back stage area, with an array of lights suspended from an exposed steel grid. The raked cinema was furnished with brightly coloured seats arranged in a randomized pattern. The walls were lined with serrated fibrous plaster mouldings.

2. Cinemas Two and Three were of smaller capacity, being formatted within the width of Frobisher Crescent. They are also raked with a front stage and rear projection cabin. In all cases the inclusion of a small platform or ‘stage’ in front of the screen enabled the spaces to be used for other types of event such as colloquiums, award ceremonies and the like.

Alterations

3. The Cinema One foyer has been substantially altered by the insertion of a sloping false ceiling over half of the floor area, and the application of painted plasterboard linings around the remaining walls. New lighting and graphics have been installed. Pentagram’s work in the mid-1990s introduced a free-standing box office in the centre of the foyer, relegating the former box office to becoming a secondary sales kiosk. The 2000 masterplan reinstated the original arrangement. Within the cinema itself the original seating has been changed and now has a uniform upholstery finish. The fibrous plaster wall linings appear to be original, though redecorated. The lighting installation has also been upgraded with new fittings and lamps.

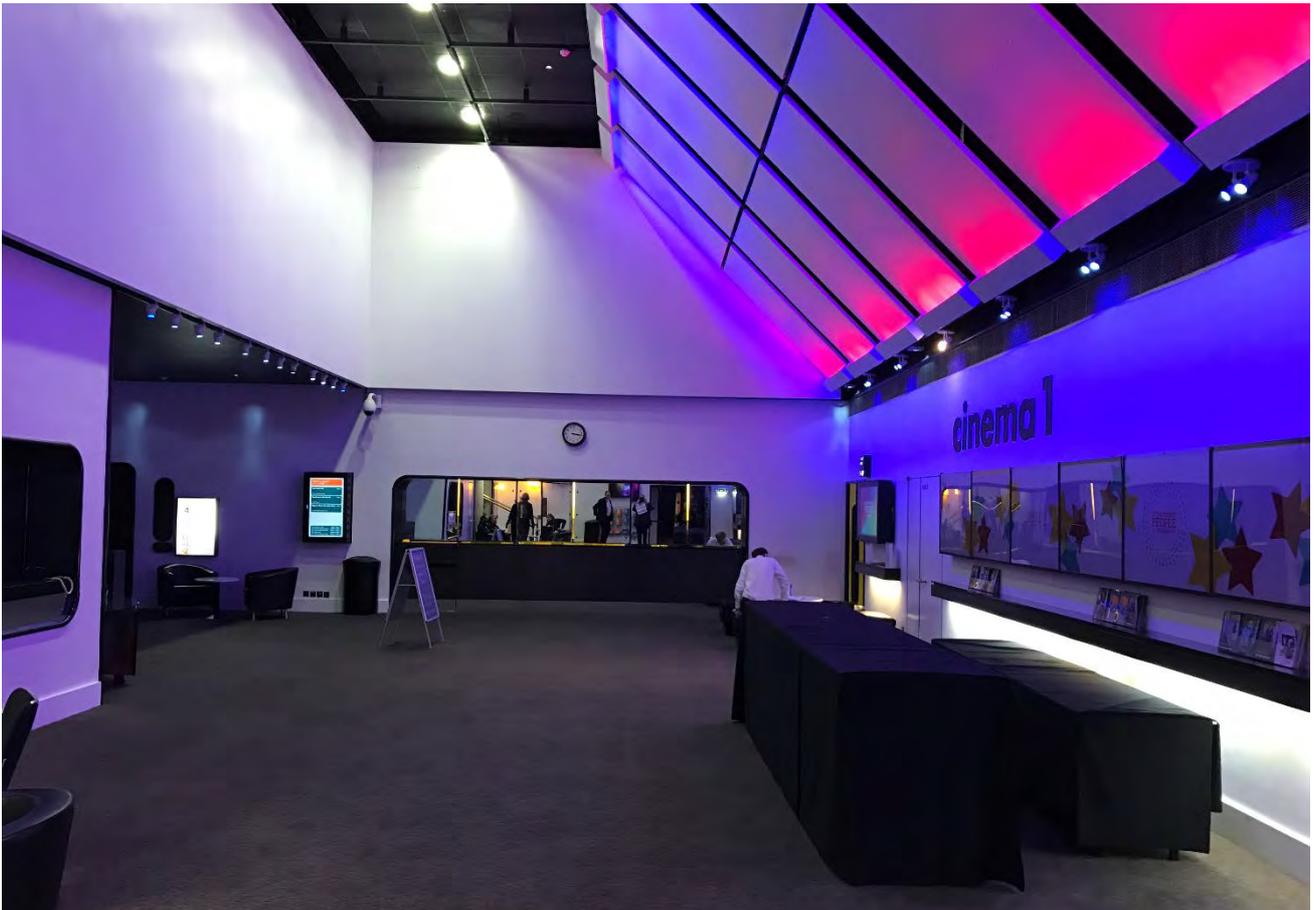
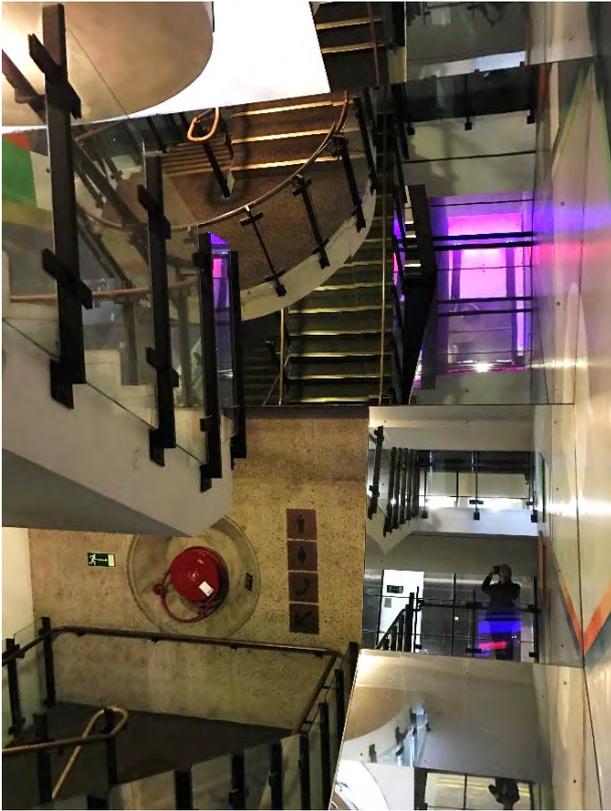
4. Cinemas Two and Three have been completely refitted and following the conversion of the upper floors of Frobisher Crescent to residential use, have effectively become lecture auditoria as distinct from cinemas to avoid problems of noise disturbance. Their original function has been relocated to the new cinemas formed within the Exhibition Halls on Beech Street. (See below)

Heritage Significance

5. As so little of the original fittings and furnishings of the cinemas remain their heritage significance consists chiefly in the continued use of the spaces themselves as places of public assembly and entertainment, and as such, evidence of the rich diversity of the original Barbican Arts Centre ‘offer’.

Guidance

6. As indicated above, there are no particular heritage sensitivities in relation to any of the three cinemas other than preserving their use as public auditoria. However, there are certain details to be safeguarded including such items as the distinctive Barbican doors, the fibrous plaster mouldings, the toilets in Cinema One and the Gillian Wise mural. In the event of new wheelchair access requirements, refer to section on Special Needs at the beginning of this document.



Views of staircase and mural down to Cinema 1, and the foyer with new ceiling, wall linings and graphics.



Original view of Cinema One, with its multi-coloured seating.



One of the cinemas in Frobisher Crescent, now used as a lecture auditorium.

Cinema 1 and Frobisher Crescent Cinemas Traffic Light section

Green

Works that will not require a LBC application

	Example	Guidance
1	Like-for-like local repairs or matching replacement of any damaged fixture or finish existing at the time of listing.	Removal of non-original items is encouraged.
2	Any new installations that do not entail permanent alterations of the cinema shells.	Such installations are assumed to be reversible and necessitated by temporary fit-out requirements only.
3	Amendments to lighting within existing fit-out	This excludes any permanent change of lighting design or removal of original fittings. (See Amber & Black categories).
4	Maintenance/ refurbishment of flooring	The provision allows for periodic refresh works only, and excludes any replacement that would result in changed appearance. (See Amber category).
5	Re-decoration within the cinema enclosures	Any works must be contained within the cinema and not involve any coating of original self-finish surfaces.
6	Introduction of any cabinetry, desk fittings, display cabinets, buffet bars etc within the Cinema One foyer in connection with temporary festivals and events.	Such works are assumed not to entail any alterations in the enclosure shell. (See Amber category).
7	Renewal of notices, promotional posters, etc within existing frames, and replacement of exhibition displays using existing display cabinetry.	Such alterations are assumed to result from updating information and new film programmes, not involving making new fixings into original concrete surfaces.

Interiors: Cinema 1 and Frobisher Crescent Cinemas

Amber

Works where advice should be sought to determine whether a LBC application is required

	Example	Guidance
1	Installation of permanent new lighting fittings within the Cinema One foyer or cinema enclosures	Notification of proposals, including reversibility should be submitted to the Planning Department for prior clarification as to whether LBC will be required.
2	Permanent installation of new fixed furniture or cabinetry in Cinema One foyer	The need for LBC would depend upon the impact of such installations on the spatial character of the foyer.
3	Complete replacement of upholstery or floor finishes.	Any permanent alteration should be discussed with Planning Department to ascertain whether LBC will be required.

Interiors: Cinema 1 and Frobisher Crescent Cinemas

RED	Works that require a LBC application	
	<p>Example</p> <p>1 Permanent changes to internal floor layout. This includes:</p> <ul style="list-style-type: none"> ▪ introduction of new full-height partitions ▪ relocation/ removal of existing entrance doors or introduction of new doors. ▪ Introduction of any permanent new enclosing walls around the free floor area <p>2 Introduction of any new visible/ face fixed services on remaining original self-finished surfaces</p> <p>3 Alterations to arrangement or finishes of toilets in Cinema One</p> <p>4 Change of public use</p> <ul style="list-style-type: none"> ▪ 	<p>Guidance</p> <p>The following issues may also need to be considered:</p> <ul style="list-style-type: none"> ▪ fire compartmentation and escape routes; ▪ stacking of services and accommodation; <p>New partitioning or fittings that would permanently alter the original shells of the cinemas would require LBC</p> <p>If such installation/s are required, eg. for H&S reasons, the most visually unobtrusive routes and material/s should be specified, avoiding red coated wiring if possible.</p> <p>As these have remained in their original form any significant intervention is likely to require LBC</p> <p>Change of use to, say, night club, bar or the like would require Planning as well as Listed Building Consent</p>

Interiors: Cinema 1 and Frobisher Crescent Cinemas

Black	Proposals for which a LBC application would be required, which would have an impact on the significance of the building and could cause substantial harm or loss	
	<p>Example</p> <p>1 Overcoating of any remaining original self-finished surfaces in the cinemas and foyer (eg., staircase)</p> <p>2 Introduction of a new use that would entail permanent alteration of the original cinema shells.</p> <p>3 Any intervention that would conceal or remove the Gillian Wise murals</p>	<p>Guidance</p> <p>The exposed concrete areas should remain uncoated.</p> <p>The spaces should remain venues of public entertainment. Any proposals for conversion to non-public use, eg. office or residential use are likely to be refused.</p> <p>These are distinctive original features that contribute to the special interest of the Arts Centre</p>

NOTE: The new cinemas on Beech Street are dealt with in the Exhibition Halls section

The Offices within the Barbican Centre

Original Design

1. There are several areas of offices within the Arts Centre and also within the lower levels of Frobisher Crescent (the upper floors having been converted from offices to residential use.) On level 2 immediately below the Podium, the large irregularly shaped floorplate north of Frobisher Crescent and edged by Silk Street and Beech Street on the east and north respectively contains offices and support facilities for a variety of departments, including Management, Finance and Technical/estates.
2. On the same level, within the arc of Frobisher Crescent is another range of offices, currently occupied by Customer Experience, IT and Music Departments. Only those offices overlooking Silk Street, and adjacent the small enclosed courtyard wrapped around the east stair turret, receive natural light directly through conventional windows. Those alongside the inner and outer edges of Frobisher Crescent look out into the covered walkway of the crescent itself.
3. Within the perimeter of the Theatre, also at level 2, theatre staff offices are located between the massive hollow beams/ ducts that span onto the proscenium portal. These are toplit from rooflights within raised plinths in the Conservatory. (See Conservatory Section.)
4. In Frobisher Crescent staff offices for the Art Gallery, the LSO, Development, Commercial and Corporate Events fill the entire arc at Level 6, while Level 4 is occupied by suites of meeting rooms and a corporate reception area – the Frobisher Hub – the upper volumes of these spaces extending into Level 5. At the southern ends of the crescent on these levels are the original Cinemas 2 and 3. (See Cinema Section.)

Alterations

5. There have been innumerable local modifications within the above areas, although all the spaces registered as offices on the original plans remain in this use. Frobisher Crescent (Level 4) has been completely re-fitted to a high standard. Radial subdivision of the meeting rooms is now at closer intervals, though retractable screens allow the spaces to be conjoined if required. Running directly adjacent the Theatre west wall on Level 2, a new tranche of offices has been introduced into the main walkway connecting Frobisher Crescent with the southern glazed stair tower. This has approximately halved the width of the walkway and receives only indirect light from the covered corridor itself. With the latter exception, the original envelope of these offices remains in place.

Heritage Significance

6. Whilst heritage significance may be attributed to the continuing use of the above areas for their original office purpose, so much of the interior arrangements and fit-out has now been changed that there is minimal heritage sensitivity in relation to their future internal modification in response to new operational demands. This is subject only to the proviso that any such change is contained within existing original envelopes and that their exterior facade fabric remains unaffected.

Guidance

7. As noted above, care should be taken to ensure the exterior facades of office areas remain unchanged. Where original materials and details remain, these should be preserved.



Office windows overlooking Silk Street (Level 2) Internal corridor reconfigured



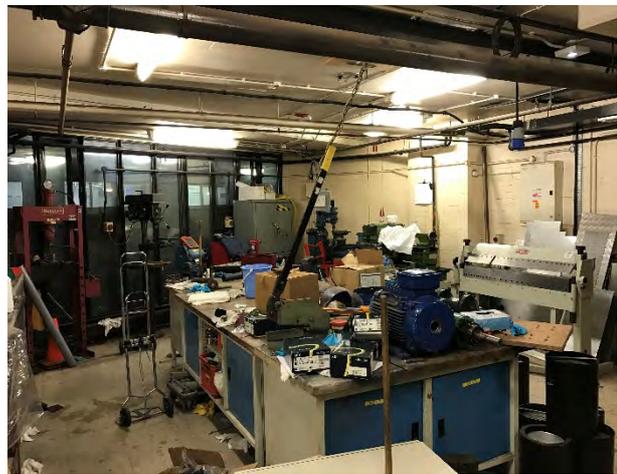
Silk Street offices with original windows and expressed mushroom columns



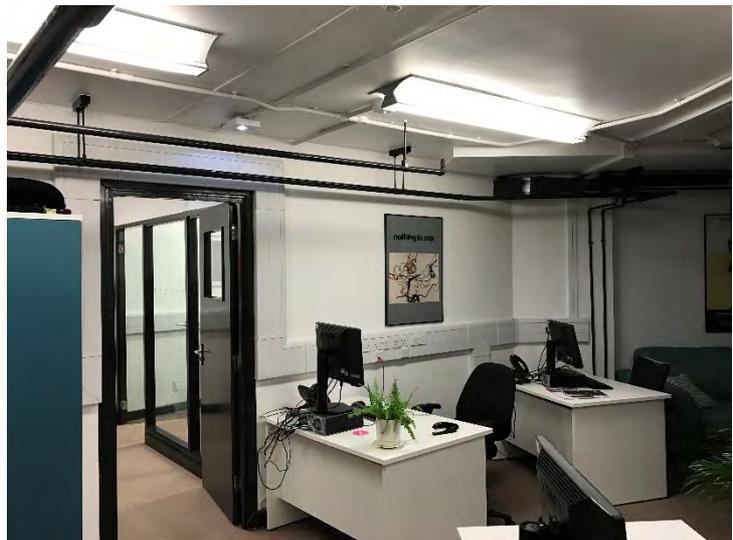
Staff offices surrounding the enclosed courtyard around eastern staircase turret



Offices surrounding Frobisher Crescent walkway, showing original close mullioned façade screen



Typical office (above) and workshop (right) in the zone adjoining Frobisher Crescent



Internal corridor with original tile floor

Typical recent office refit



Typical corridor views within Theatre area (Level 2)



Internal office toplit from Conservatory

Original oval slotted duct detail



Corridor with original exposed concrete

Glazed toplight detail



Frobisher inner gallery, Level 5



Frobisher outer gallery, Level 4 – The Hub



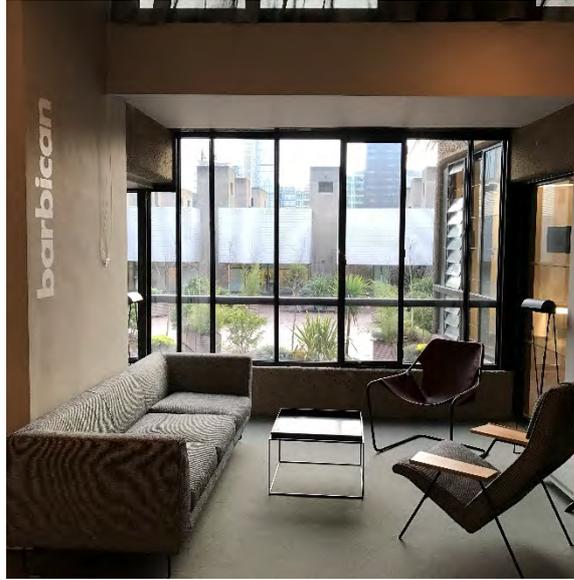
Frobisher corridor, Level 4



Reception / Sign in area



Frobisher Hub Reception Suite (Level 4)



Meeting Room with retractable partition



New partition for separate access to lecture suite



Window detail with new double glazing



Typical office interiors, Level 6.



Original external façade windows and screens remain, with exposed uncoated concrete elements.



New tranche of offices formed within main north-south walkway, Level 2

The Barbican Offices Traffic Light section

Green

Works that will not require a LBC application

	Example	Guidance
1	Like-for-like local repairs or matching replacement of any damaged fixture or finish existing at the time of listing.	Removal of non-original items is encouraged.
2	Any new installations or refits that do not entail permanent alterations of the building shell.	Such installations are assumed to be contained within existing office area footprints.
3	Additions to/ replacement of lighting within office space.	This excludes any permanent change of lighting design or removal of original fittings. (See Amber category).
4	Maintenance/ replacement of carpet flooring.	The provision excludes any new covering/s that would result in changing original tile or terrazzo finishes.
5	Re-decoration within the office areas	Any works must be contained within the office zone and not involve any coating of original self-finish surfaces.
6	Replacement of any cabinetry, desk fittings, shelving, cupboards, etc within office areas.	Such works are assumed to arise from general wear and tear, or to suit new operational requirements. (
7	Renewal of notices, signage, promotional posters, etc within existing frames.	Such alterations are assumed to result from updating information and new exhibition programmes, not involving extending the wall coverage or making new fixings into original concrete surfaces.

Interiors: The Barbican Offices

Amber

Works where advice should be sought to determine whether a LBC application is required

	Example	Guidance
1	Installation of permanent new lighting fittings within office areas that would manifest externally	Notification of proposals, including reversibility should be submitted to the Planning Department for prior clarification as to whether LBC will be required.
2	Installation of permanent new fittings within Frobisher gallery corridors, eg reception counters, etc	The need for LBC would depend upon the impact of such installations on the spatial character of the gallery.
3	Reconfiguration of spaces within the Hub area	Any permanent alteration should be discussed with Planning Department to ascertain whether LBC will be required.
4	Removal of original ceiling panels	Includes original slotted oval duct and ceiling panels.
5	Refitting of catering kitchen within FrobisherHub area	Any re-fit would need to be contained within the existing shell. Otherwise treat as Red category.

Interiors: The Barbican Offices

RED

Works that require a LBC application

Example	Guidance
<p>1 Permanent change to a whole office area footprint. This includes:</p> <ul style="list-style-type: none"> ▪ changes to size, shape and location of any whole office areas (including lobbies, corridors, etc) ▪ relocation/ removal/ alteration of existing Barbican style entrance doors or introduction of new doors 	<p>The following issues may also need to be considered:</p> <ul style="list-style-type: none"> ▪ fire compartmentation and escape routes; ▪ stacking of services and accommodation; <p>New partitioning or screens that would alter the exterior line of the original shell of the office area would require LBC.</p> <p>Only like-for-like works are likely to be permitted.</p>
<p>2 Replacement or modification of original windows, screens or close mullioned façade screens on Frobisher Crescent.</p>	<p>Any alterations that would manifest externally would require LBC. Includes introduction of double glazing where none currently exists.</p>
<p>3 Alteration or replacement of lighting along Frobisher gallery corridors that would manifest externally</p>	

Interiors: The Barbican Offices

Black

Proposals for which a LBC application would be required, which would have an impact on the significance of the building and could cause substantial harm or loss

Example	Guidance
<p>1 Any changes to the original external windows and screens that would materially alter their appearance.</p>	<p>The Silk Street office windows and the southern and northern screens around Frobisher external galleries are key features of the original design.</p>
<p>2 Overcoating of any remaining original self-finished surfaces in the office areas.</p>	<p>Includes columns, brickwork and exposed concrete beams, upstand walls, ceiling areas in corridors and galleries, tiling and terrazzo.</p>
<p>3 Introduction of any permanent new enclosing walls within the Frobisher Hub area</p>	<p>Any proposal that would impact adversely on the exterior form or open flexible character of the Hub is likely to be refused.</p>
<p>4 Introduction of any new visible/ face fixed services or service apparatus on external surfaces</p>	<p>Any installations involving face-fixed conduit, trunking, wiring etc are likely to be refused.</p>
<p>5 Alteration, or masking of any aspect of the original staircase handrails or door ironmongery.</p>	<p>The brass handrail detail and door furniture are highly distinctive features of the original design and part of the Barbican livery.</p>
<p>6 Proposals for permanent change of use of a whole office area</p>	<p>A change of use that could have knock-on effects on adjacent public areas of the Centre is likely to be refused.</p>

The Restaurants within the Barbican Arts Centre

Original Design

1. The original scope of amenities for the Arts Centre as recommended in Anthony Besch's report of 1964 included "an extensive range of catering facilities". Accordingly, the architects designated a prime location for these on the south side of the complex adjacent the wide terrace overlooking the lake. Three different venues are arranged in tiers, the lowest giving directly onto the public terrace, the middle tier exploiting the roof of the lowest as its own terrace, and the top tier enjoying an elevated view across the water to St Giles. The exterior is finished in white tiling that acts as a counterfoil to the tiled elements – the Library and the Art Gallery – on the west side of the central staitower. The facilities are serviced from the internal roadway at Level -1, with staff rooms, office and storage areas on Levels -1 and -1.5. Toilets for all three restaurants are configured in a cylindrical turret at the east end of the catering block.

Alterations

2. The three venues are licensed and present a range of catering and ambience choices. The concessionaire has changed over the years but is typically established as follows. At Ground level is a canteen type cafeteria with open food counters and shared refectory tables. Level 1 provides a mid-range restaurant offer, and on Level 2 is a comfortable restaurant for more formal dining.

3. All the interiors have undergone successive fit-outs, but the following features do remain. In the ground level cafeteria, the floor and ceiling finishes remain respectively as brick tile (albeit a replacement finish continuous with the external paving) and exposed concrete waffle slab (albeit painted in defined areas). In the case of the upper floors only the soffits remain partially exposed, though also painted, other elements of the interiors having been entirely re-fitted. Original terrazzo and tiling finishes remain in the toilet areas. The original doors and windows also generally remain intact.

Heritage Significance

4. The heritage significance of these areas consists essentially in the continuing use for their original purpose and their contribution to the overall diversity of the Barbican Arts Centre offer. However, where original features and finishes remain, as noted above, they continue to exhibit heritage significance and should be conserved.

Guidance

5. The heritage sensitivities in relation to any of the three restaurants relate to preserving their use as public catering venues, though not excluding other hospitality and private hire functions. Where specific original details remain, they should be safeguarded as representing part of the essential Barbican character. Such items include the distinctive Barbican doors, tile and terrazzo wall and floor finishes, any original exposed concrete surfaces and exposed waffle slab soffits, and the windows on all levels. The ground floor toilets are of some significance in having retained their original form and finishes, though sanitaryware may require replacement in the future. Any commercial restaurant signage should be subservient to the main Barbican venue and wayfinding signage and not be unduly dominant when seen from the foyers and circulation areas.



The Cafeteria at Ground Level adjacent Lakeside, currently the 'Barbican Kitchen'.



The mid-level restaurant Level 1, currently the 'Bonfire'.



The formal dining restaurant Level 2, currently the 'Osteria'.

The Interior : The Barbican Restaurants

Traffic Light section

Green

Works that will not require a LBC application

	Example	Guidance
1	Like-for-like local repairs or matching replacement of any damaged fixture or finish existing at the time of listing.	Removal of non-original items is encouraged.
2	Any new installations that do not entail permanent alterations of the restaurant shells.	Such installations are assumed to be reversible and necessitated by temporary fit-out requirements only.
3	Amendments to lighting within existing fit-out	This excludes any permanent change of lighting design or removal of original fittings. (See Amber & Black categories).
4	Maintenance/ refurbishment of flooring	The provision allows for periodic refresh works only, and excludes any replacement that would result in changed appearance. (See Amber category).
5	Re-decoration within the restaurant enclosures	Any works must be contained within the venue and not involve any coating of original self-finish surfaces.
6	Alterations to cabinetry, counters, display cabinets, buffet bars etc within the restaurant shells.	Such works are assumed not to entail any alterations to the enclosure shell. (See Amber category).
7	Renewal of notices, promotional posters, etc within existing frames.	Such alterations are assumed to result from updating information not involving making new fixings into original concrete surfaces.

Interiors: The Barbican Restaurants

Amber

Works where advice should be sought to determine whether a LBC application is required

	Example	Guidance
1	Complete replacement of lighting fittings within the restaurant enclosures.	Notification of proposals, including reversibility should be submitted to the Planning Department for prior clarification as to whether LBC will be required.
2	Permanent installation of new fixed furniture or cabinetry within restaurant shells.	The need for LBC would depend upon the impact of such installations on the spatial character of the venue.
3	Covering of floor finishes in Ground Level restaurant.	The existing brick tile flooring is continuous with the Lakeside terrace. Any alteration should be discussed with Planning Department to ascertain whether LBC will be required.
4	Installation of free standing furniture on the external terrace/s (Ground and Level 1)	The introduction of temporary canopy structures, light standards, patio heaters, etc should be discussed prior with the Planning Department.
5	Installation of new commercial signage	The size and location of any new signage should be discussed prior with the Planning Department.

Interiors: The Barbican Restaurants

RED

Works that require a LBC application

	Example	Guidance
1	Permanent changes to internal floor layout. This includes: <ul style="list-style-type: none"> ▪ introduction of new full-height partitions ▪ relocation/ removal of existing entrance doors or introduction of new doors. ▪ Toilet areas in the east turret 	The following issues may also need to be considered: <ul style="list-style-type: none"> ▪ fire compartmentation and escape routes; ▪ stacking of services and accommodation; New partitioning or fittings that would permanently alter the original shells would require LBC.
2	Any works, except like-for-like replacement, to original internal or external finishes.	Includes brick pavior flooring, tiling and terrazzo
3	Any form of permanent enclosure of, or structure upon, the open terrace on Level 1	The open terrace is an intrinsic part of the external composition of the Arts Centre. (See Building Exterior section, Red Category Item 11.)

Interiors: The Barbican Restaurants

Black

Proposals for which a LBC application would be required, which would have an impact on the significance of the building and could cause substantial harm or loss

	Example	Guidance
1	Overcoating of any remaining original self-finished surfaces in the restaurants	The exposed concrete areas should remain uncoated.
2	Introduction of any permanent new enclosing walls around or within the free floor area	Any proposal that would impact adversely on the spatial character of the adjacent foyers is likely to be refused.
3	Introduction of any new visible/ face fixed services on remaining original self-finished surfaces	Any installations involving face-fixed conduit, trunking, wiring etc on exposed concrete are likely to be refused.
4	Alteration, replacement (except on like-for-like basis) or blocking up of any windows.	The fenestration of the restaurant block is a conspicuous element of the Arts Centre’s external identity.
5	Introduction of a new use that would entail permanent alteration of the original restaurant shells.	The spaces should remain venues for public dining/ hospitality use. Any proposals for conversion to office or residential use are likely to be refused.

NOTE: The new restaurant on Beech Street is dealt with in the Exhibition Halls section

The Conservatory

Original Design

1. The architectural camouflage of the Theatre flytower by cloaking it with a glazed conservatory was one of the most creative and ambitious design strategies of the original scheme. The huge pyramidal form could be read as an augmented echo of the glass pyramid that appeared in some of the earliest sketches of the Barbican development and was illustrated in the architects' report of April 1959. The enclosure extends from Level 2 up and beyond Level 5 and is arranged as a series of mitred facets around the pentagonal outline of the flytower. The planes of glazing are supported on rows of trussed steel portals rising vertically from the perimeter at entry level before pitching over the floor area to abut the concrete flytower core. Secondary steel purlins distribute the loading and carry the areas of single glazing formatted in narrow rectangular panes. Intermittent sections of glazing are in the form of adjustable louvred infills.

2. The western zone is subdivided into a series of pathways and planters and is finished in the same Barbican brick paviers used throughout the Podium and elsewhere across the estate. In the central area is a grid of raised flat topped rooflights providing natural light to the Theatre offices below. (See Theatre section). The eastern zone is laid out more informally with curving dwarf walls and an arabesque pool.

3. Apart from the main superstructure, which is painted white, all other metalwork – handrails, lamp standards, etc is in black painted steel, with tensioned cable guardings. The central flytower core is exposed concrete, with various arrays of service pipework, cable trays, etc slung alongside. Toilets are inserted into the narrow service zone that edges the space on the west side. These retain their original terrazzo floors and coved skirtings.

Alterations

4. Apart from the spectacular development of the planting very little has been altered within the Conservatory other than the addition of some new lighting and various further items of service apparatus, which is generally adequately concealed by the planting itself, together with some patio heaters, added c. 2015. The only 'structural' intervention has been the insertion of a staircase between the Conservatory and the Garden Room in order to link the two spaces.

Heritage Significance

5. The Conservatory is of major significance to the Arts Centre both for its architectural prowess and in adding a uniquely rich recreational attraction to the Barbican public offer. There is no comparable amenity in any UK housing estate, and indeed nothing equivalent in its period.

Guidance

6. The conservation and continued good stewardship of the Conservatory is essential to protect the heritage significance of this unique asset. As well as regular maintenance of its physical fabric and informed management of the vegetation it is important that operational policies provide for optimal public access and enjoyment, commensurate with its primary use as an events venue.



The Conservatory Level 3, showing brick planters and paviers, glazed superstructure and exotic planting.



The Conservatory under construction



The fishpond located at the northern end of the Conservatory



Original post-top lighting



Storage area in northern triangular recess



Principal gathering area on centre axis of Theatre with new patio heaters

The Garden Room

Original Design

1. The Garden Room lies immediately adjacent the Conservatory, being superimposed upon the catering block overlooking Lakeside, and linked through a fully glazed door screen. The two facilities can be used in conjunction for formal receptions, private dinners and other such events, being serviced by a kitchen supplied by the same means as those for the restaurants below. The principal room occupies two whole bays of the structural grid, with another fully glazed double height screen on the south façade that gives onto an open stepped terrace with cantilevered planter troughs of similar design to those of the Art Gallery terrace. This is finished in the standard concrete and brick pavior Barbican palette.

Alterations

2. The Garden Room interior has been refitted to a high standard, with new wood flooring, illuminated false ceilings and new lighting. The central ceiling zone however still reveals the original waffle slab above, and areas of the original concrete finish of the main piers also remain exposed.

Heritage Significance

3. The Garden Room should be understood as an integral adjunct to the Conservatory and, since externally it forms the crown of the Theatre facade as seen from the south, an essential part of the original Barbican architectural composition. Its surviving original finishes evidence the consistency of architectural vocabulary throughout the Arts Centre.

Guidance

4. The Garden Room is a prestigious venue within the Barbican Centre and deserves to be maintained to a commensurately high standard. Original uncoated surfaces should remain uncoated. Beneficial use of the external terrace would enrich the facility, subject to appropriate safety guarding measures and avoidance of disturbance to nearby residents.



Garden Room looking towards the Conservatory



View over terrace towards St Giles (placeholder)

The Interior : The Conservatory & Garden Room Traffic Light section

Green

Works that will not require a LBC application

	Example	Guidance
1	Like-for-like local repairs or matching replacement of any damaged fixture or finish existing at the time of listing.	Removal of non-original items is encouraged. Replacement of damaged glazing on a like-for-like basis will not require LBC.
2	Any event-related installations that do not entail permanent alterations of the Conservatory or Garden Room shells.	Such installations are assumed to be reversible and necessitated by temporary requirements only.
3	Amendments to lighting within existing design	This excludes any permanent change of lighting design or removal of original fittings. (See Amber & Black categories).
4	Maintenance/ refurbishment of flooring	The provision allows for periodic refresh works only, and excludes any replacement that would result in changed appearance. (See Amber category).
5	Like-for-like re-coating of steelwork elements.	Any works must be contained within the venue and not involve any coating of original self-finish surfaces.
6	Re-stocking of plants in Conservatory or terrace planters	Such works are assumed not to entail any alterations to the enclosure shell. (See Amber category).
7	Provision of new signage for plant identification	Such alterations are assumed to result from updating information not involving making new fixings into original concrete surfaces.
8	Replacement of full height curtains to glazed screen on south facade	As these effectively present as a significant aspect of the Arts Centre as viewed from the south, these curtains should be dealt with as a complete item, not replaced individually with differing character.

Interiors: The Conservatory and Garden Room

Amber

Works where advice should be sought to determine whether a LBC application is required

	Example	Guidance
1	Complete replacement of lighting fittings within the venue enclosures.	Notification of proposals, including reversibility should be submitted to the Planning Department for prior clarification as to whether LBC will be required.
2	Permanent installation of new fixed furniture or equipment within venue shells.	The need for LBC would depend upon the impact of such installations on the spatial character of the venue.
3	Renewal/ replacement (except like-for-like) of curtaining to double height screen on south façade of Garden Room.	As this could affect the external appearance of the Arts Centre, any alteration should be discussed with Planning Department to ascertain whether LBC will be required.
4	Introduction of new service pipework, engineering appliances, trunking, ductwork and the like within the Conservatory. (See Black category for Garden Room).	Prior discussion with the Planning Department is required to ascertain potential impact of such installations on the space.

Interiors: The Conservatory and Garden Room

RED

Works that require a LBC application

	Example	Guidance
1	<p>Permanent changes to internal floor layout. This includes:</p> <ul style="list-style-type: none"> ▪ introduction of new full-height partitions ▪ relocation/ removal of existing entrance doors or introduction of new doors. ▪ new structures within Conservatory 	<p>The following issues may also need to be considered:</p> <ul style="list-style-type: none"> ▪ fire compartmentation and escape routes; ▪ stacking of services and accommodation; <p>New partitioning or fittings that would permanently alter the original shells would require LBC.</p>
2	Any works, except like-for-like replacement, to original internal or external finishes.	Includes brick pavior flooring, tiling and terrazzo
3	Replacement of Conservatory glazing (except like-for-like to deal with local breakage)	If double glazing is ever proposed, this should be configured as closely as possible to match the existing appearance, using deeper rather than wider glazing bars. LBC will be required.
4	Installation of additional guarding/s on southern terrace	The standard boat edge parapet here is below compliance height. Any new guardings should take the form of a glazed stand-off barrier located well back from the inside edge to avoid visibility from the south.

Interiors: The Conservatory and Garden Room

Black

Proposals for which a LBC application would be required, which would have an impact on the significance of the building and could cause substantial harm or loss

	Example	Guidance
1	Overcoating of any remaining original self-finished surfaces in Conservatory or Garden Room.	The exposed concrete and terrazzo areas should remain uncoated.
2	Introduction of any permanent new enclosing walls around or within the free floor area	Any proposal that would impact adversely on the spatial character of the venues is likely to be refused.
3	Introduction of any new visible/ face fixed services on remaining original self-finished surfaces in the Garden Room. (See Amber category for Conservatory)	Any installations involving face-fixed conduit, trunking, wiring etc on exposed concrete are likely to be refused.
4	Alteration, replacement (except on like-for-like basis) or blocking up of any windows.	The fenestration of the restaurant block (including the Garden Room) is a conspicuous and complete element of the Arts Centre's external identity as viewed from the south.
5	Introduction of a new use that would entail permanent alteration of the original restaurant shells.	The spaces should remain venues for public dining. Any proposals for conversion to office or residential use are likely to be refused.
6	Any form of enclosure of, or structure upon, the open terrace outside the Garden Room (Level 3)	The open terrace is an intrinsic part of the external composition of the Arts Centre and should remain so.

The Exhibition Halls

Original Design

1. The Exhibition Halls occupy the substantial land plots north of Beech Street on the area of the estate known as North Barbican. The facility is split into two 2 storey sections, divided by the southern end of Golden Lane as it joins Beech Street, and 'contained' under the podium which runs across the street and joins up the estate as a whole. The eastern section is L shaped in plan with a large service/ delivery yard on its north east corner. Beyond the foyer entered from Golden Lane the Beech Street tranche consisted of a large open plan space, punctuated by the coupled columns that support Ben Jonson House, with a double height zone on the north edge. A reception suite (now named The Last Stand) occupied the south west corner, the remaining space being given over to toilets, offices, storage and plant. The western section is slightly smaller and rectangular in plan. It is also entered off Golden Lane with large open plan areas on both levels and a double height portion on the north edge.

Alterations

2. These spaces have been subject to intensive use over the years with numerous interventions in the form of partitioning, false ceilings, new floor finishes, lighting and décor. The spaces are now regularly used as exam halls by London University. The eastern section has more recently been converted to provide two cinemas (relocated from Frobisher Crescent) and a new restaurant.

Heritage Significance

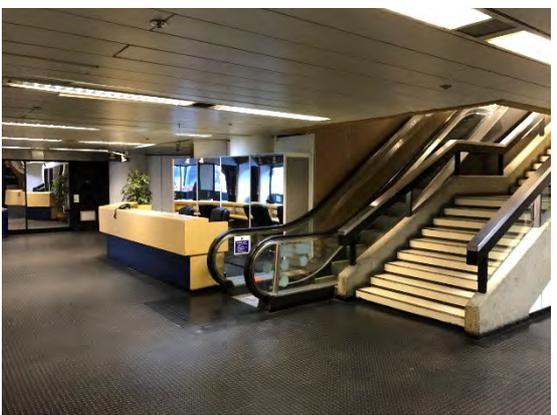
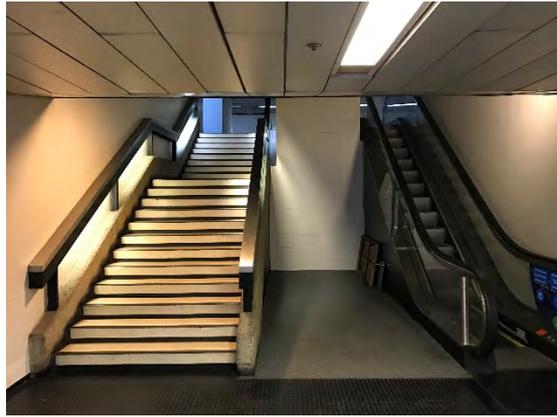
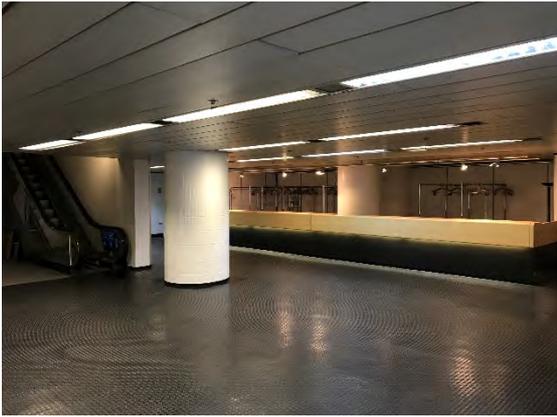
3. Apart from the sheer size and spatial ambition of these areas the only remaining elements of heritage significance comprise timber paneling in The Last Stand, the staircase and escalators in Hall 1, the tiled staircase turrets and scalloped galleries, some original doors and ironmongery and the characteristic narrow mullioned treatment of the exterior façade (See image below)

Guidance

4. Apart from good maintenance of surviving original elements noted any modifications are acceptable subject to their containment within the building envelope and quality of design.



The delivery yard, with paneled façade. Breton House is above the podium level.



Range of views within the Exhibition Halls, east and west of Golden Lane.

The Interior : The Exhibition Halls

Traffic Light section

Green

Works that will not require a LBC application

Example

- 1 Like-for-like local repairs or matching replacement of any damaged fixture or finish existing at the time of listing.
- 2 Any event-related installations that do not entail permanent alterations of the Exhibition Hall shells.
- 3 Amendments to lighting within existing design
- 4 Maintenance/ replacement of floor finishes
- 5 Like-for-like re-coating of steelwork elements.
- 6 Removal/ replacement of redundant plant and service installations.
- 7 Redecoration of already coated surfaces
- 8 Introduction of new partitions and screens for temporary purposes only.

Guidance

Includes re-conditioning of paneling and original fittings within The Last Stand. Removal of non-original items is encouraged.

Such installations are assumed to be reversible and necessitated by temporary requirements only.

This excludes any permanent change of lighting design or removal of original fittings. (See Amber & Black categories).

The provision allows for refresh works and replacement except where this would result in permanent alteration/ loss of an original finish. (See Amber category).

Any works must be contained within the venue and not involve any coating of original self-finish surfaces.

Such works are assumed not to entail any alterations to the enclosure shell.

Excludes overcoating of original concrete surfaces.

Examples could include screening of exam areas.

Interiors: The Exhibition Halls

Amber

Works where advice should be sought to determine whether a LBC application is required

Example

- 1 Complete replacement of lighting fittings within the venue enclosures.
- 2 Permanent installation of new fixed furniture or equipment within venue shells.
- 3 Replacement of false ceilings or extension of their coverage.
- 4 Permanent changes to internal floor layout. This includes:
 - introduction of new full-height walls
 - relocation/ removal of original entrance doors or their ironmongery
 - new structures within the Exhibition Halls
 - infilling floor voids within the double height areas

Guidance

Notification of proposals, should be submitted to the Planning Department for prior clarification as to whether LBC will be required.

The need for LBC would depend upon the impact of such installations on the spatial character of the venue.

Should be discussed with Planning Department to ascertain whether LBC will be required.

The following issues may also need to be considered:

- fire compartmentation and escape routes;
- stacking of services and accommodation;

New partitioning or fittings that would permanently alter the original shells would require LBC.

Includes permanent new platforms, staircases, etc

Interiors: The Exhibition Halls

RED

Works that require a LBC application

- Example**
- 1 Any permanent works, except like-for-like replacement, to original finishes.
 - 2 Replacement of external framed panelling (except like-for-like infill to deal with local breakage)
 - 3 Introduction of a new use (eg. retail) that would entail permanent alteration of the original hall shells.

Guidance
Includes exposed concrete, brick pavior flooring, tiling and terrazzo

The framed panelling is an original element of the Barbican facade vocabulary deployed in several locations across the estate. Replacement or alteration would require LBC.

The new cinemas are a good example of assimilation of new use. However for such interventions LBC (and potentially Planning Consent) is required.

Interiors: The Exhibition Halls

Black

Proposals for which a LBC application would be required, which would have an impact on the significance of the building and could cause substantial harm or loss

- Example**
- 1 Modification or removal of the scalloped gallery detail around the double height spaces.
 - 2 Alteration or blocking up of original stair turrets or staircases.

Guidance
This is a characteristic feature of the original design

As above



Turret staircase with original tiling



Inside view of paneling on external façade



Double height space in the western section of the Exhibition Halls. Note scalloped gallery detail, left edge.



Views of new cinema foyers formed within Exhibition Hall space, and accessed from Beech Street



Views of new cinema auditoria



Entrance to new restaurant on Beech Street formed within eastern section of Exhibition Halls

The Interior: The Plant areas – Note

1. For a complex of the scale of the Barbican Arts Centre there was a massive demand for engineering plant and services, and the volumes needed to accommodate them. These spaces are distributed in several locations and levels across the Centre, the principal areas being beneath the main foyer and Concert Hall (at Levels -1.5 and -2) and on the north edge of the Theatre (at Levels -1.5 and -1). Smaller plant rooms occur at various levels and locations elsewhere (see plans).
2. These extensive installations have undergone various modifications over the years and essential operational elements will continue to require maintenance and periodic renewal of systems and components. Provided these interventions are contained within the ample spaces provided it is not considered that any heritage sensitivities will be affected, and therefore that Listed Building Consents will not be applicable for any such works.
3. In the event that such a major alteration is required that it would require modification to the external envelope of a plant room or would manifest on the exterior of the building, then prior discussion should take place with the Planning Department to establish whether a formal consent will be required. (ie. Such works should be treated as Amber category.)



Typical views in the main plant room

This page is intentionally left blank

THE BARBICAN

Listed Building Management Guidelines Volume IIIA
The Barbican Arts Centre

Appendices

- References
- John Honer – Original notes, 1982
- Acknowledgements and Consultation
- Early CPB drawings of the Arts Centre
- Plans as built
- Floor Plans and Occupancy Details (August 2010)
- Exhibition Hall plans showing conversion works, 2015

References

- *Report to the Court of Common Council of the Corporation of the City of London on residential development within the Barbican area, prepared on the instructions of the Barbican Committee by Chamberlin, Powell & Bon, Architects, April 1959.* Referred to as Architects' Report, April 1959
- Barbican Arts Centre, CPB Report 1968
- English Heritage, *Conservation Principles* (2008)
- Harwood, Elain *Space, Hope and Brutalism*, Yale UP, 2015
- Harwood, Elain *Chamberlin Powell & Bon*, RIBA Publishing, 2011, p. 99 ff.
- Heathcote, David *Barbican Penthouse over the City*, John Wiley & Sons, 2004
- Honer, John *Notes on the Barbican Arts Centre Concert Hall (LSO)* 1982
- Honer, John *Notes on the Barbican Arts Centre Theatre (RSC)* 1982
- Kenyon, Nicholas, *The City of London* Thames & Hudson, 2012
- The Barbican Arts Centre, *The Architectural Review* Special, vol. 170, no. 1016, 1981, pp.240-254
- <http://www.barbican.org.uk/buildingthebrutal> Photographic archive by Peter Bloomfield

John Honer – Original notes, 1982

BARBICAN REDEVELOPMENT ARTS CENTRE: CONCERT HALL (LSO)

The Concert Hall, accommodating an audience of approximately 2,000, was designed to the specific requirements of the London Symphony Orchestra, who prescribed that a 'rich' and 'full' quality of sound be produced. To achieve this the Corporation's Acoustic Consultant, Hugh Creighton, determined that the volume of the hall be not less than 300 Cu.Ft. of space per seat, since he interpreted the London Symphony Orchestra's requirements as necessitating an average reverberation time of approximately 2 seconds.

Bearing in mind the extremely restricted site available, and the need to respect levels of circulation already established by previous phases of the Barbican Redevelopment, it was necessary to include the spaces defined by the roof beams within the volume of the hall to achieve the required quality of sound. This, however, presented further problems in that sound being reflected from the sides of the 12' deep roof beams would produce unacceptable echos within the hall. It was therefore necessary to diffuse the sound and to this end a large number of perspex spheres were suspended within the roof spaces, which although primarily introduced for acoustic reasons were exploited to decorative effect, some of which accommodate the house lighting.

In order to test the effect of the materials incorporated within the design of the hall an eighth full-size model was constructed for this purpose. By this means it was possible to assess the quality of sound at any selected position in the hall.

The stage of the Barbican Hall has been designed to accommodate an orchestra of 120 players, and is capable of forward extension by approximately 80 to accommodate a choir of 200 in addition to the orchestra. The canopy over the stage has been profiled to reflect the sound towards the audience and the rear and side walls of the stage area are lined with reverberation boxes, concealed by a perforated decorative screen.

A nine-month tuning period was allowed for in the construction programme during which a number of test concerts were carried out and minor adjustments made. These tests revealed a deficiency in the reverberation time at lower frequencies requiring adjustment to the spheres and to the construction of the seats.

The prime purposes of the hall is for symphonic music which requires no amplification. A secondary purpose is served by the use of the hall for Conferences. Because of the inherent incompatibility between the acoustic requirements for music and those for speech, a sound amplification system has been introduced for conference use only.

All construction details were verified by the Acoustic Consultant who was extremely influential in determining internal finishes, the type of upholstery and fabric of which seats are constructed, the construction of the stage floor and canopy etc.

© JOHN HONER 1982

BARBICAN REDEVELOPMENT
ARTS CENTRE: THEATRE (RSC)

In 1955 Chamberlin, Powell and Bon, Architects, were commissioned to carry out a feasibility study for the Corporation of London to demonstrate the potential for housing on the Barbican site. Included in their proposals were new facilities for the Guildhall School of Music and Drama which is administered by the Corporation of London. This included a Theatre and Concert Hall. This particular scheme was rejected by the London County Council on planning grounds because they considered the density of housing to be too high.

In 1956 Chamberlin, Powell and Bon submitted alternative proposals to the Corporation of London for housing on an enlarged site at a slightly reduced density. This scheme not only included accommodation for the Guildhall School of Music and Drama but also new premises for the City of London School (for boys) and The City of London School for Girls. In an attempt to provide a whole which was greater than the sum of its parts, the assembly halls of the boys and girls schools, and the Theatre and Concert Hall of the Guildhall School were grouped around a court to form a cultural centre for the benefit of the residential community as well as for the students of the three schools.

By 1959 various changes in requirements were made including the abandonment from the Barbican scheme of the boys school. This of course invalidated CPB previous proposals. At this time the Corporation appointed Dr. Richard Southern as a specialist consultant to advise them on the detailed requirements of the Guildhall School Theatre and Concert Hall so that these would be suitable to accommodate public performances by professional companies as well as to serve the school. His proposals included the provision of a 700 seat theatre with proscenium stage and orchestra pit suitable for Opera, and for Restoration, Georgian, Victorian and Modern drama. They also included the provision of a 1,000 seat concert hall which could not only accommodate a full orchestra and choir but which could also be adapted for those types of drama for which the proscenium theatre is unsuitable such as for Theatre in the Round and for Elizabethan (forestage) productions.

Between 1959 and 1969 the residential phases of construction were set under way. During this period also the Corporation of London sought further advice, this time from Mr. Anthony Besch concerning the commercial and technical viability of the constituent elements of the Arts Centre. Mr. Besch's report of 1964 recommended the following:-

- i) The Guildhall School of Music and Drama to be provided with separate accommodation suitable for its own particular requirements.
- ii) The provision of a Theatre to seat approximately 1,200 persons.
- iii) The provision of a Concert Hall to seat approximately 2,000 persons.
- iv) The inclusion of accommodation for the City's principal Lending Library and Art Gallery.
- v) The inclusion of an extensive range of catering facilities.
- vi) The provision of appropriate circulation space and services.

Mr. Besch was influential in convincing the City Corporation of the merits of designing the Theatre and Concert Hall to the specific requirements of existing well established companies. Consequently the Concert Hall was designed to meet the specific requirements of the London Symphony Orchestra, and the Theatre to meet those of the Royal Shakespeare Company.

The Barbican Theatre is intended to replace the Royal Shakespeare Company's current use of the Aldwych Theatre in London. It is the policy of the Royal Shakespeare Company in its use of the Aldwych Theatre to concentrate primarily on productions of Shakespeare and on 19th Century and Modern drama.

In the design of the Barbican Theatre considerable attention has been given to the provision of good sight lines from every seat in the auditorium and to achieving as close a proximity of all seats to the stage as possible. No seat is further than 65' from the point of command, being a position in the centre of the stage 8' behind the front edge of the stage from which an actor can encompass the whole of the auditorium in his peripheral vision.

The volume of the auditorium has been reduced to the minimum possible by:-

- i) excluding all circulation space in the form of gangways from within the auditorium enclosure which would otherwise occupy space better suited to favourably placed seats. The auditorium is approached by means of stepped Foyers from which the seat row is selected, access being obtained by means of a door at the end of each row.
- ii) the provision of three balconies containing only two rows each projecting forward towards the stage thus incurring a reduction rather than an increase in headroom. The balconies also step down towards the stage around the sides of the auditorium.
- iii) the design of the main beams which support the roof to the auditorium which are upstanding beams and are therefore external to the volume of the auditorium. Furthermore, these beams, being hollow, provide the means by which the conditioned air is supplied to the auditorium, the vitiated air being extracted via plenum ducts beneath the seats. Most of the air supply and extract ducts are therefore also external to the volume of the auditorium.

The distribution of seats, which are fixed (not tip-up), is as follows:-

Stalls	:	726 Seats
1st Balcony	:	196 Seats
2nd Balcony	:	141 Seats
3rd Balcony	:	137 Seats

Total: 1,200

Longest Row (rear of stalls)	:	50 Seats
Shortest Row (front of stalls)	:	24 Seats
Row Spacing (back to back)	:	3'4"
Clear space between seats (front to back)	:	1'4"

Critical dimensions of the Stage are as follows:-

Proscenium Opening	:	73'
Opening between fixed front masking screens: (rear masking screens are flown)	:	44'
Stage depth	:	48'
Proscenium Height	:	30'
Stage Rake (fixed)	:	1:18

A "double height" Flytower is provided to enable the flats within the company's repertoire to be stored at the top of the tower as well as for the intermediate level to serve the current production. The height of the tower is 110' from stage to underside of grid, from which are suspended 76 scene bars operated by motorised winches.

© JOHN HONER 1982

Acknowledgements and Consultation

Avanti Architects wish to acknowledge the valuable assistance of the following people and organisations in the preparation of this document -

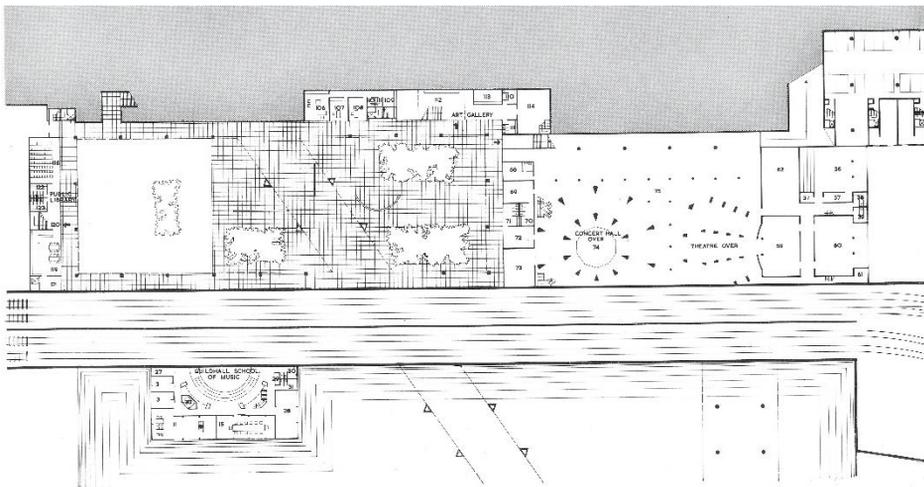
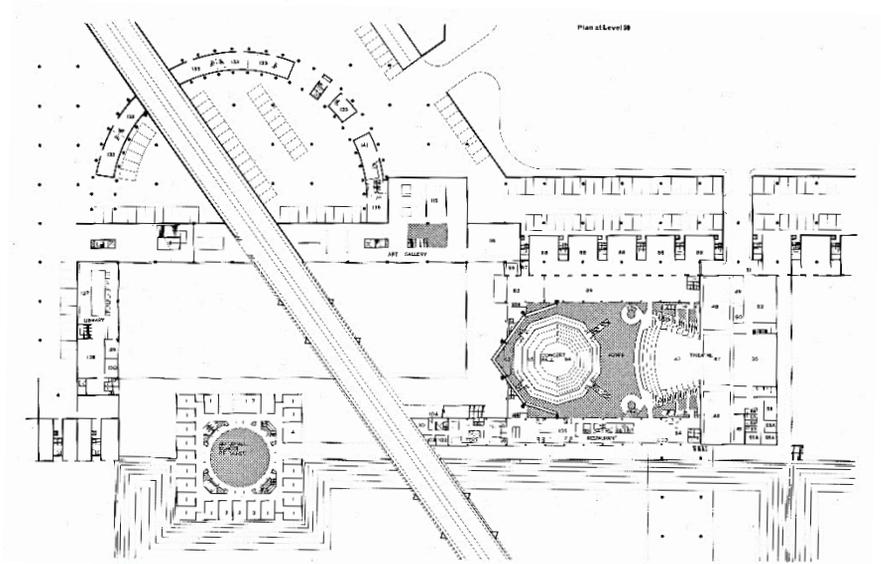
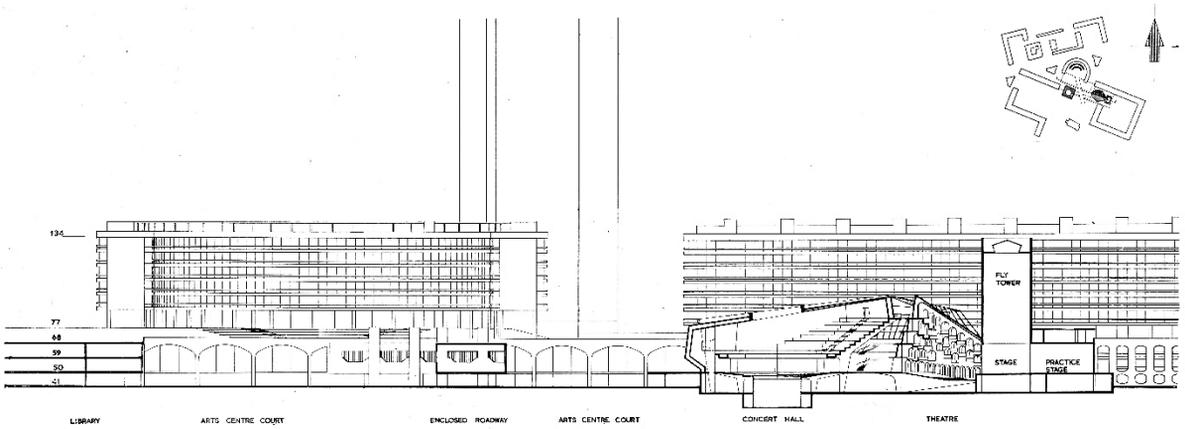
- Sir Nicholas Kenyon, Managing Director The Barbican Arts Centre
- John Honer, Project Architect of the Arts Centre, formerly of Chamberlin, Powell & Bon
- Jonathon Poyner, Director of Operations & Buildings, Barbican and Guildhall School
- Michael Dick, Helen Kearney, Laura Whitticase, Jim Turner, Christopher Bate, Maria Sommer, Barbican Arts Centre
- Petra Sprowson, Paul Robertshaw, Clive Cornwell, City of London Department of Planning and Transportation
- Ashley Pickles, The Barbican Theatre
- Carol Boswarthack, The Barbican Library
- Peter Morris, Alford Hall Monaghan & Morris, Architects

The following stakeholders have also been consulted in the process of finalizing this document -

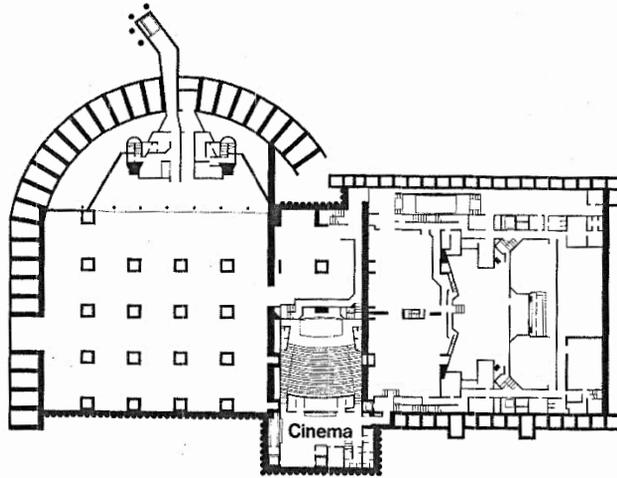
- The Barbican Residents' Association
- Historic England
- The Twentieth Century Society

Drawings

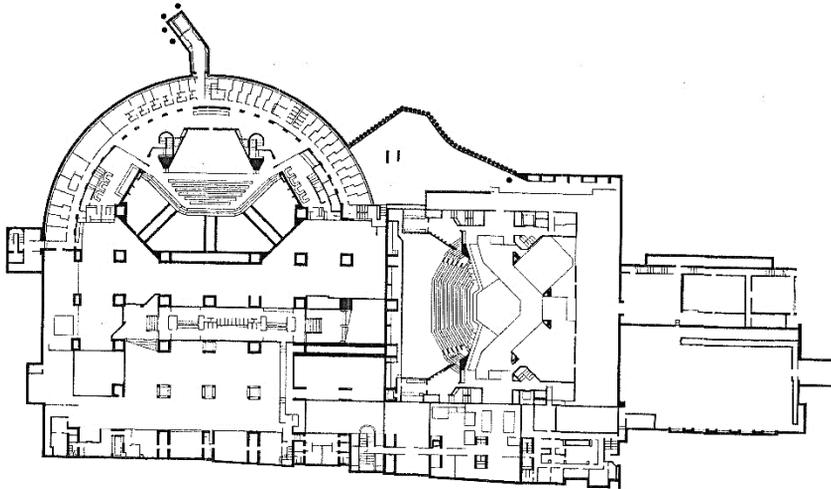
Early CPB drawings of the Arts Centre (1959)



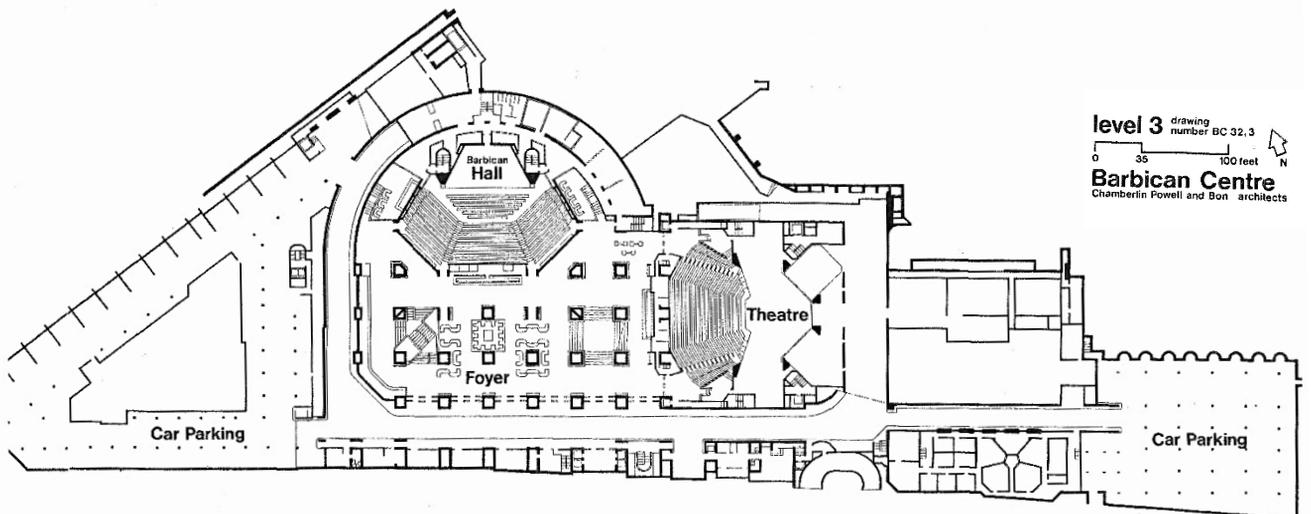
Plans as built



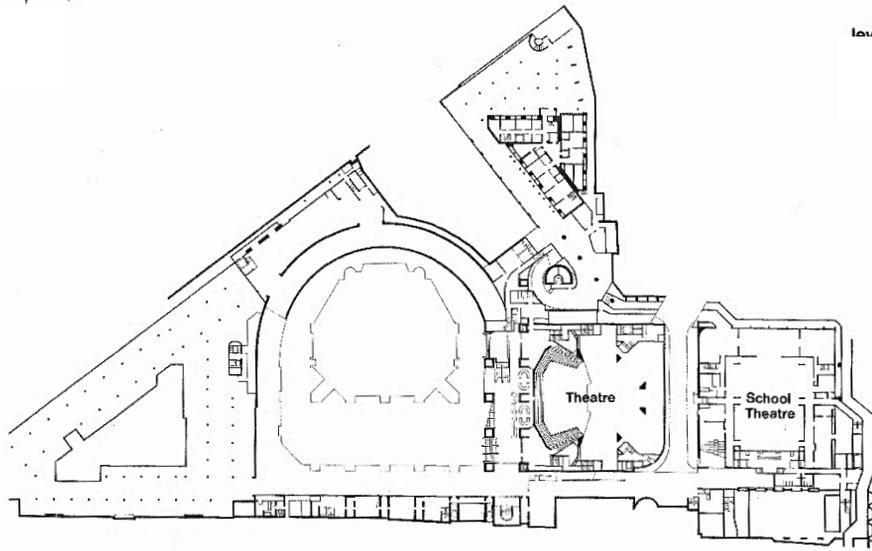
level 1 drawing number BC 32,1
0 35 100 feet
Barbican Centre
Chamberlin Powell and Bon architects



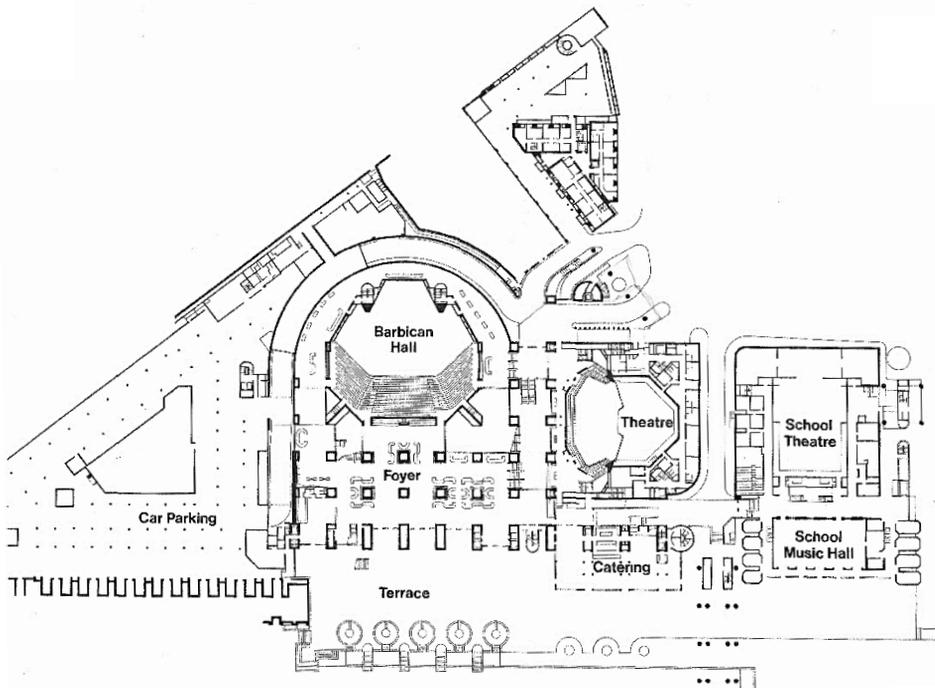
level 2 drawing number BC 32,2
0 35 100 feet
Barbican Centre
Chamberlin Powell and Bon architects



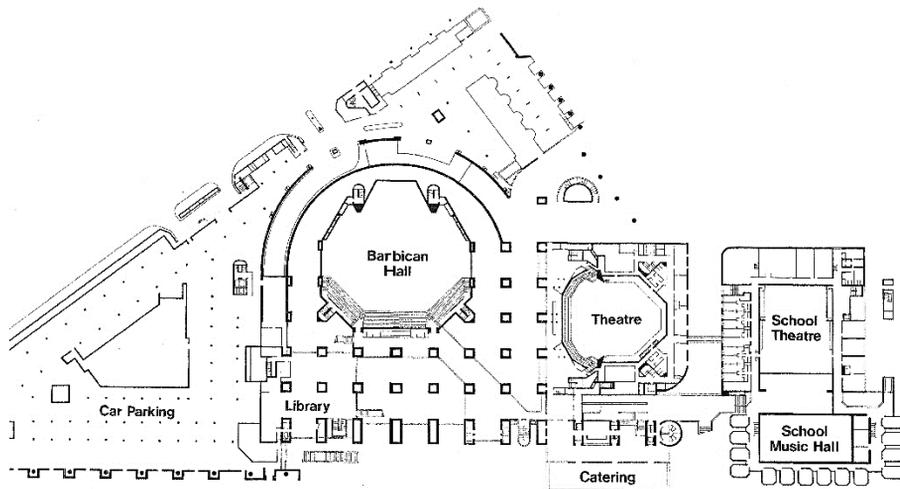
level 3 drawing number BC 32,3
0 35 100 feet
Barbican Centre
Chamberlin Powell and Bon architects



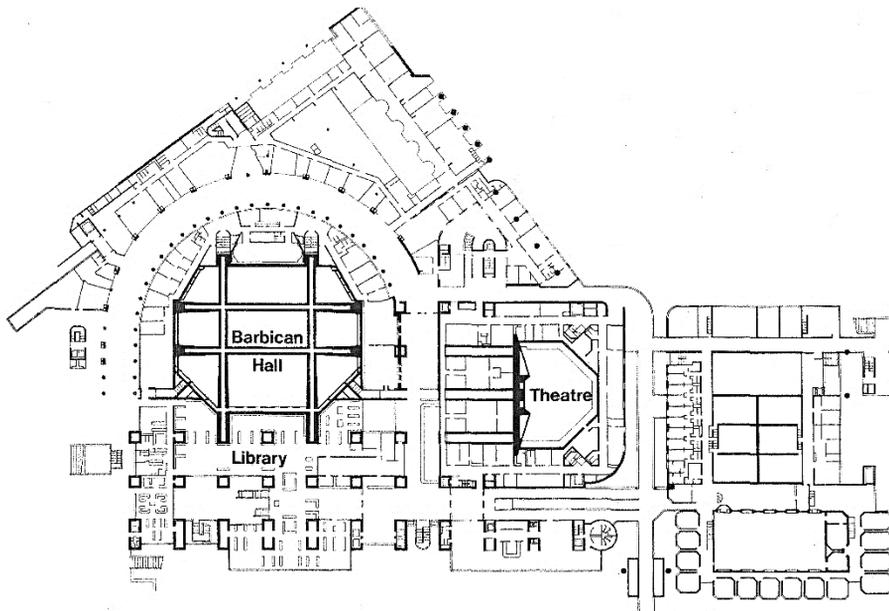
level 4 drawing number BC 32,4
 0 35 100 feet N
Barbican Centre
 Chamberlin Powell and Bon architects



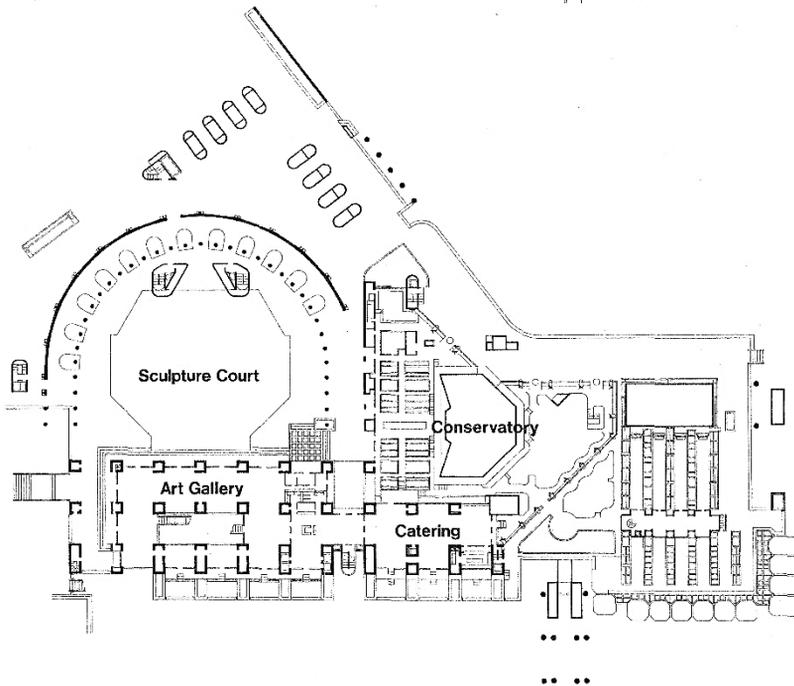
level 5 drawing number BC 32,5
 0 35 100 feet N
Barbican Centre
 Chamberlin Powell and Bon architects



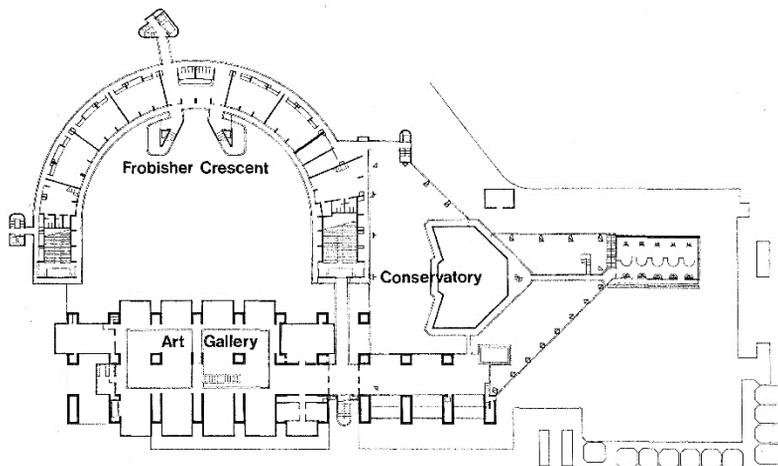
level 6 drawing number BC 32,6
 0 35 100 feet N
Barbican Centre
 Chamberlin Powell and Bon architects



level 7 drawing number BC 32,7
 0 35 100 feet N
Barbican Centre
 Chamberlin Powell and Bon architects



level 8 drawing number BC 32,8
 0 35 100 feet N
Barbican Centre
 Chamberlin Powell and Bon architects



level 9 drawing number BC 32,9
 0 35 100 feet N
Barbican Centre
 Chamberlin Powell and Bon architects

Floor Plans and Occupancy Details (August 2010)



Barbican Arts and Conference Centre

Floor Plans and Occupancy Details

Produced August 2010

Information compiled by City Surveyors Department Corporate Property Review Team.

This document will be periodically revised.

To obtain the latest information or to notify of any errors or omissions please contact;

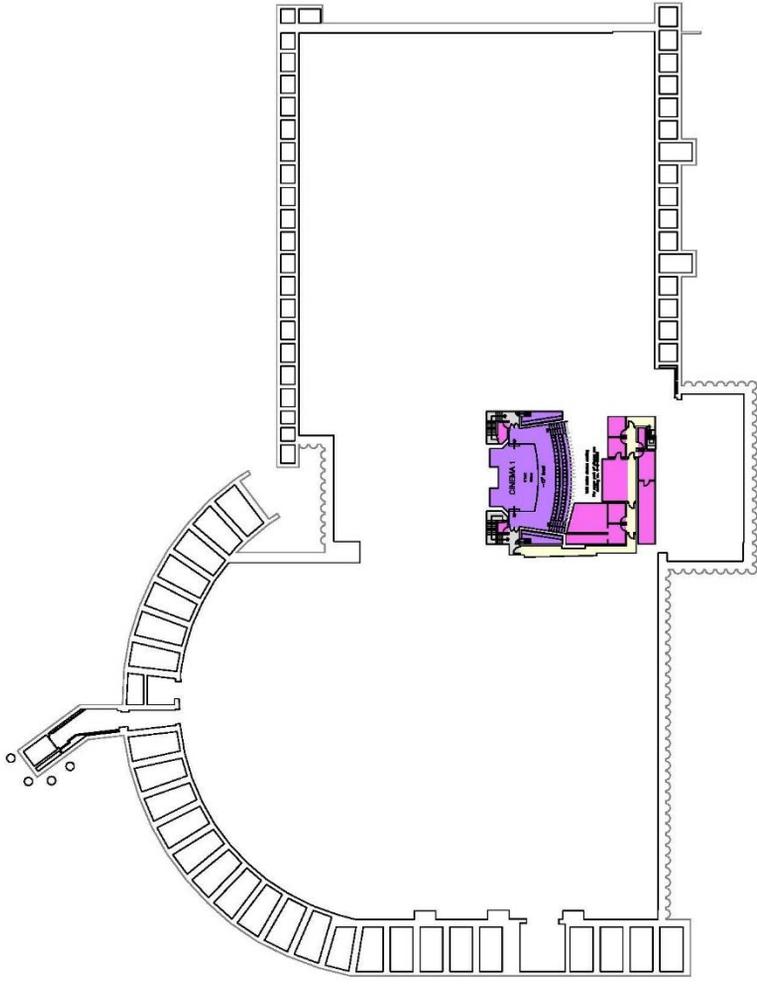
David Rawlings Tel: 020 7332 1077

david.rawlings@cityoflondon.gov.uk

Schedule of Plans

Level	Facilities	Drawing Number	Revision	Date
Level -3	Cinema 1 (lower part)	4-C-30989 LO 03		June 2010
Level -2	Cinema 1 Pit Theatre	4-C-30990 LO 03		June 2010
Level -1.5	Barbican Hall Stalls (lower part) Theatre Stalls (lower part) Catering Admin and Kitchens Car Park 2	4-C-30991 LO 03		June 2010
Level -1	Barbican Hall Stalls (upper part) Theatre Stalls (upper part) Car Park 3	4-C-30992 LO 03		June 2010
Level -1 Mezzanine	Theatre Circle Car Park 4	4-C-30993 LO 03		June 2010
Level 0	Silk Street Reception and Main Foyer Barbican Hall Circle Theatre Upper Circle Curve Gallery Waterside Café Lakeside Terrace Car Park 5	4-C-30994 LO 03		June 2010
Level 1	Barbican Hall Balcony Theatre Gallery Barbican Music Library Balcony Café	4-C-30995 LO 03		June 2010
Level 2	Barbican Library Barbican Centre Main Office Level Searcy's Restaurant	4-C-30996 LO 03		June 2010
Level 3	Art Gallery Conservatory The Garden Room	4-C-30997 LO 03	A	June 2010
Level 4	Art Gallery (upper level) Cinemas 2 and 3 Conservatory Terrace Conference Rooms	4-C-30998 LO 03		June 2010
Level 5	Cinemas 2 and 3 (upper part)	4-C-30999 LO 03		June 2010
Level 6	Frobisher Crescent Offices	4-C-31000 LO 03	B	August 2010
Level 7	Frobisher Crescent Residential Development	4-C-31001 LO 03		June 2010
Level 8	Frobisher Crescent Residential Development	4-C-31002 LO 03		June 2010
Level 9	Frobisher Crescent Residential Development	4-C-31003 LO 03		June 2010
Roof Level	Frobisher Crescent Roof Level	4-C-31004 LO 03		June 2010
Exhibition Hall 1 Lower Level	Exhibition Hall	4-C-31005 LO 03		June 2010
Exhibition Hall 1 Upper Level	Exhibition Hall	4-C-31006 LO 03	A	June 2010
Exhibition Hall 2 Lower Level	Exhibition Hall	4-C-31007 LO 03		June 2010
Exhibition Hall 2 Upper Level	Exhibition Hall	4-C-31008 LO 03	A	June 2010

This drawing is digitized from a hard copy original and may contain dimensional errors inherent in the digitization process and as a result of the digitization process. All dimensions scaled from this drawing should be confirmed on site.



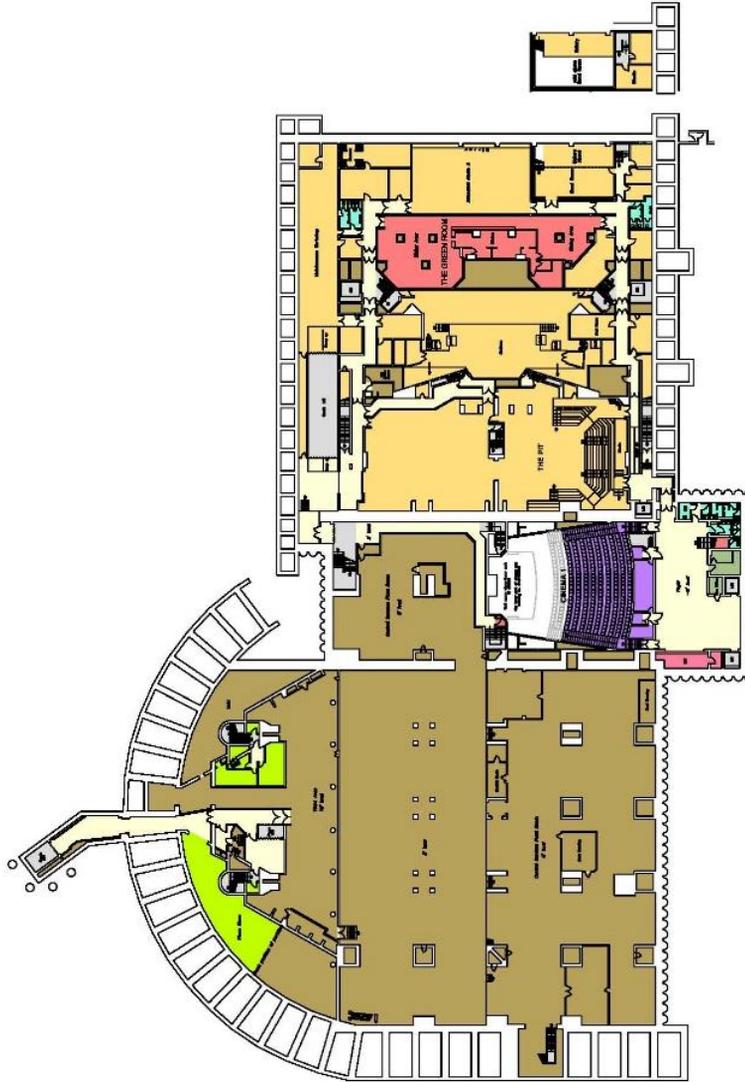
- Artistic**
- Cinema
- Commercial & Buildings**
- Technical
- Primary Circulation Routes**
- Vertical Circulation
- Toilet Facilities
- Plant



 CITY OF LONDON City Surveyor	P.G.Bennett, M.A. (Council) FRICS CITY SURVEYOR'S DEPARTMENT Corporate Property Group - Corporate Property Review				
Address : Barbican Arts Centre Silk Street London EC2Y 8DS			Title : Level -3 Cinema 1 lower level		
Date :	Scale to fit A3	Drawn by :	DTR		
Date :	Feb 2010	Rev. no.:	035		
Drawing No. :	4-C-30689 LO 03				
Revision					

This drawing is digitized from a hard copy original and may contain dimensional errors.
 Inquiries to this drawing should be made as a result of the conversion process.
 All dimensions stated on this drawing should be confirmed on site.

- Artistic**
 - Chinema
 - Customer Experience
 - Music
 - Theatre
- Commercial & Buildings**
 - Commercial Contracts
- Primary Circulation Routes**
 - Vertical Circulation
 - Toilet Facilities
 - Plant



Rev	Drawn	Date



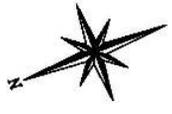
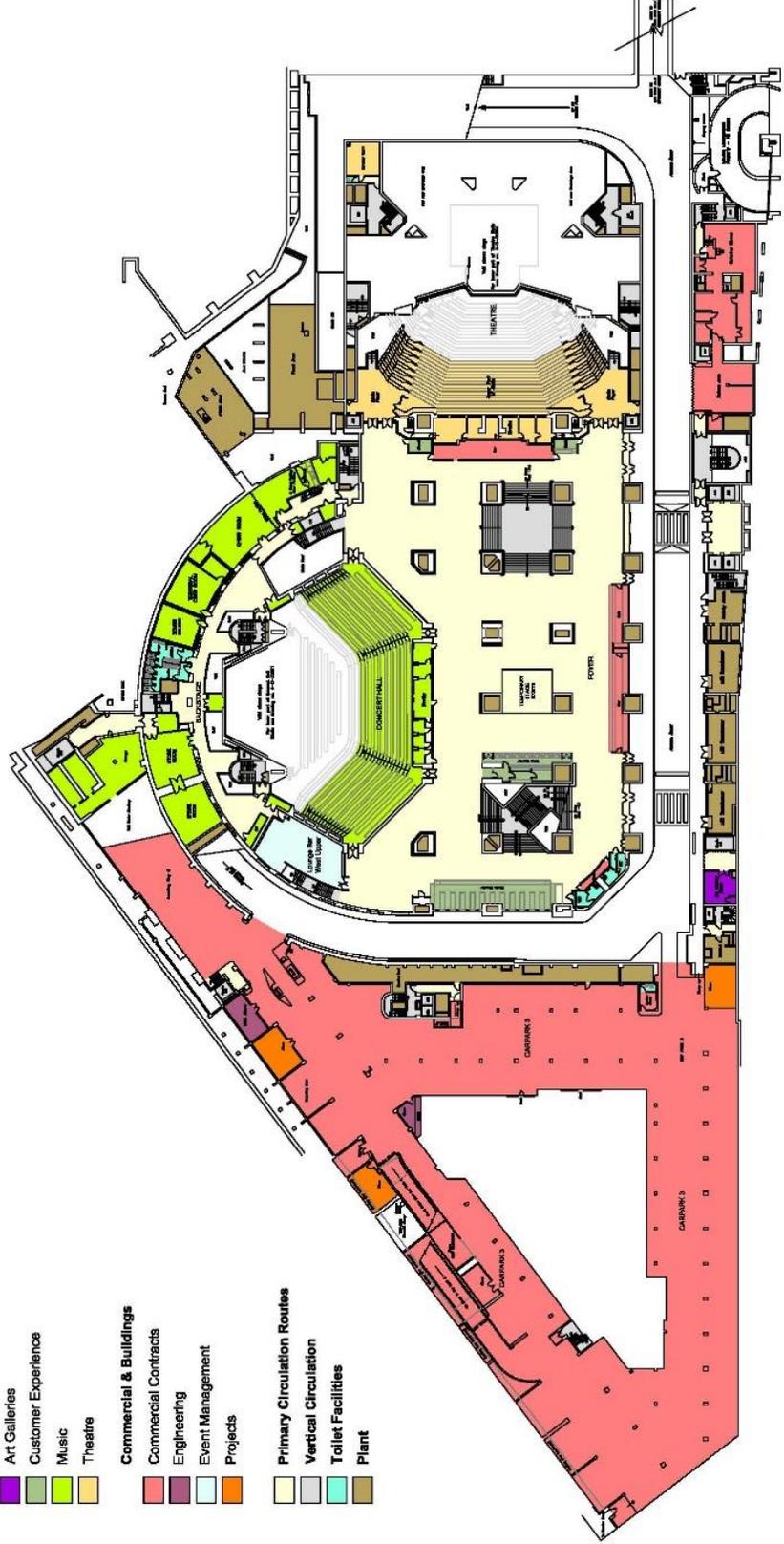
CITY OF LONDON
P. G. Bennett, MA (Cantab) FRICS
 City Surveyor

CITY SURVEYOR'S DEPARTMENT
 Corporate Property Group
 Corporate Property Section

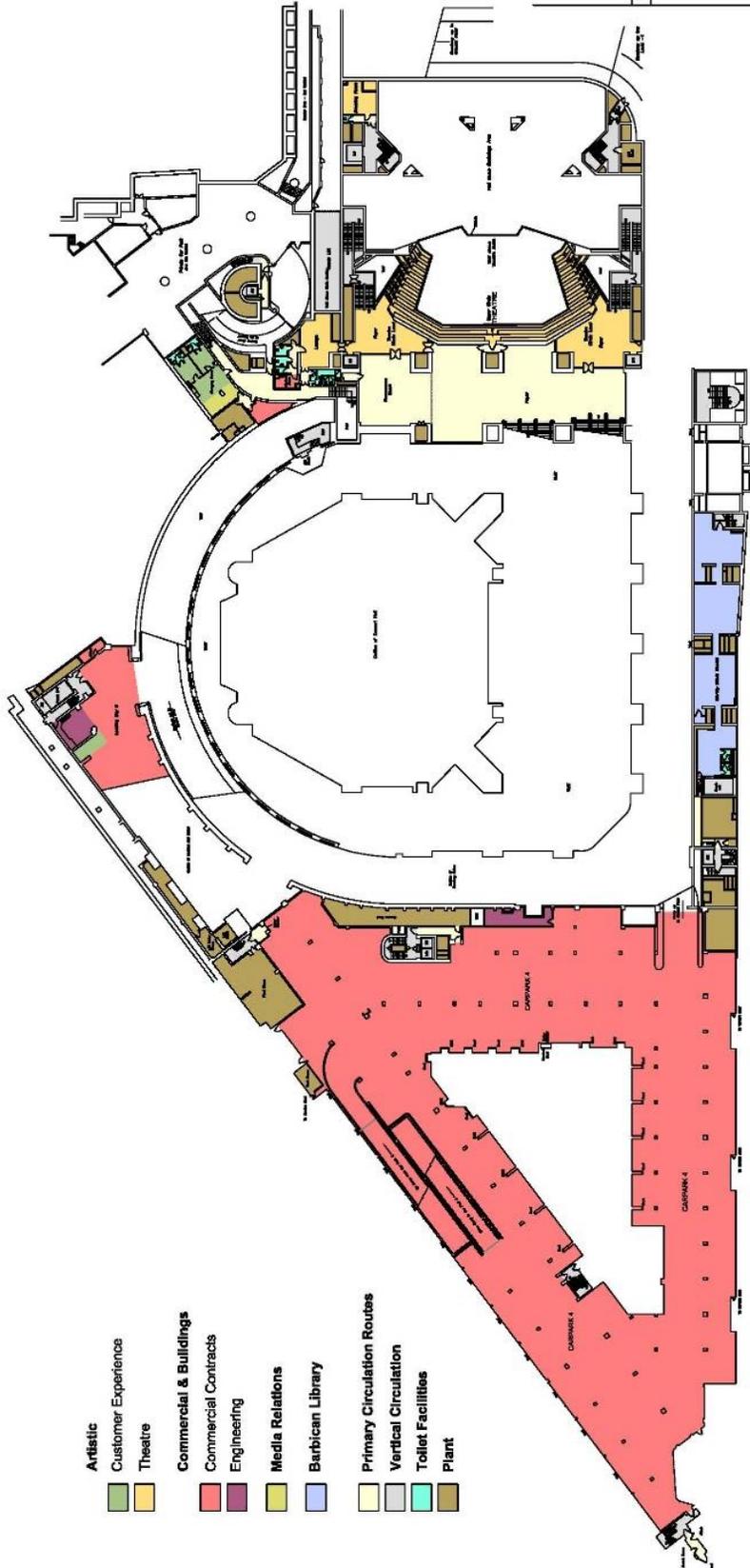
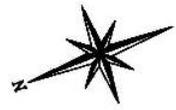
Address 1		Barbican Arts Centre Silk Street London EC2Y 6DS	
Title 2		Level -2 Chinema 1 Pl. Theatre	
Owner 1	Scale 1 to 11.43	Drawn by 1	DTR
Date 1	File 2010	Doc. Code	0001
Drawing No 1	4-C-30060 LO 03		
Revisions			

This drawing is a simplified form of a detailed design and may contain dimensional errors. It is intended for informational purposes only and should not be used for construction. All dimensions should be confirmed on site.

- Artistic**
 - Art Galleries
 - Customer Experience
 - Music
 - Theatre
- Commercial & Buildings**
 - Commercial Contracts
 - Engineering
 - Event Management
 - Projects
- Primary Circulation Routes**
 - Vertical Circulation
 - Toilet Facilities
 - Plant



Ref	Drawn	Issue
 CITY OF LONDON City Strategist		
P.G. Bennett, M.A. (Candidate) FRICS CITY SURVEYORS DEPARTMENT Corporate Property Group Corporate Property Division		
Address: Barbican Arts Centre Silk Street London EC2Y 8DS		
Name: Level -1 Concert Hall Seals (upper part) Theatre Seals (upper part) Car Park 5		
Scale: 1:500	Scale: 1:500	Scale: 1:500
Date: Feb 2010	Date: 2008/2009/2010	Date: 2008/2009/2010
Drawing No: 4-C-00992 LO 03		



- Artistic**
- Customer Experience
- Theatre
- Commercial & Buildings**
- Commercial Contracts
- Engineering
- Media Relations
- Barbican Library
- Primary Circulation Routes
- Vertical Circulation
- Toilet Facilities
- Plant

This drawing is a digital file and may contain errors. It is not to be used for construction purposes. All dimensions should be confirmed on site.

Rev	Drawn	Check


CITY OF LONDON
 City Surveyor
 P.G.Bennett MA (Corrad) FRICS

CITY SURVEYOR'S DEPARTMENT
 Corporate Property Group:
 Corporate Property Review

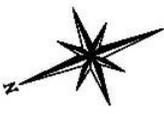
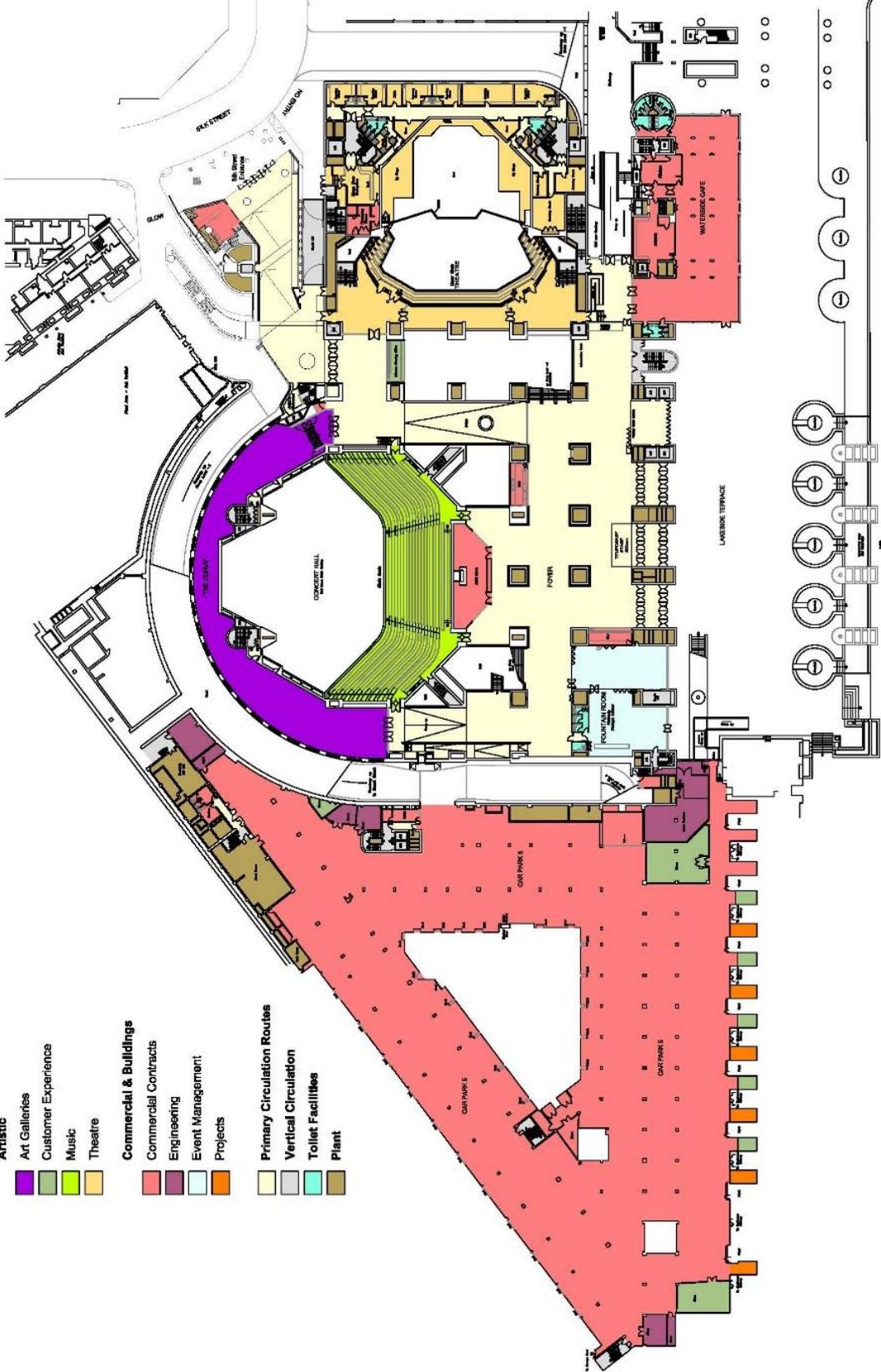
Address:
 Barbican Arts Centre
 Silk Street
 London EC2Y 8DS

Title:
 Level -1 Mezzanine
 Theatre Grade
 Car Park 4

Scale:	Sheet No:	Drawn By:
1:500	101/AS	DTR
Date:	File No:	Drawn Date:
15/01/2010	101/AS	15/01/2010
Drawing No:	4-C-30690 LO 03	

This drawing is digitised from a hard copy original and may contain dimensional errors inherent in the original document and as a result of the conversion process. All dimensions should be confirmed on site.

- Artistic**
 - Art Galleries
 - Customer Experience
 - Music
 - Theatre
- Commercial & Buildings**
 - Commercial Contracts
 - Engineering
 - Event Management
 - Projects
- Primary Circulation Routes**
- Vertical Circulation**
- Toilet Facilities**
- Plant**

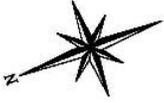


CITY OF LONDON
 City Surveyor
P. G. Bennett, MA (Chartered) FRICS
 CITY SURVEYOR'S DEPARTMENT
 Corporate Property Group :
 Corporate Property Review

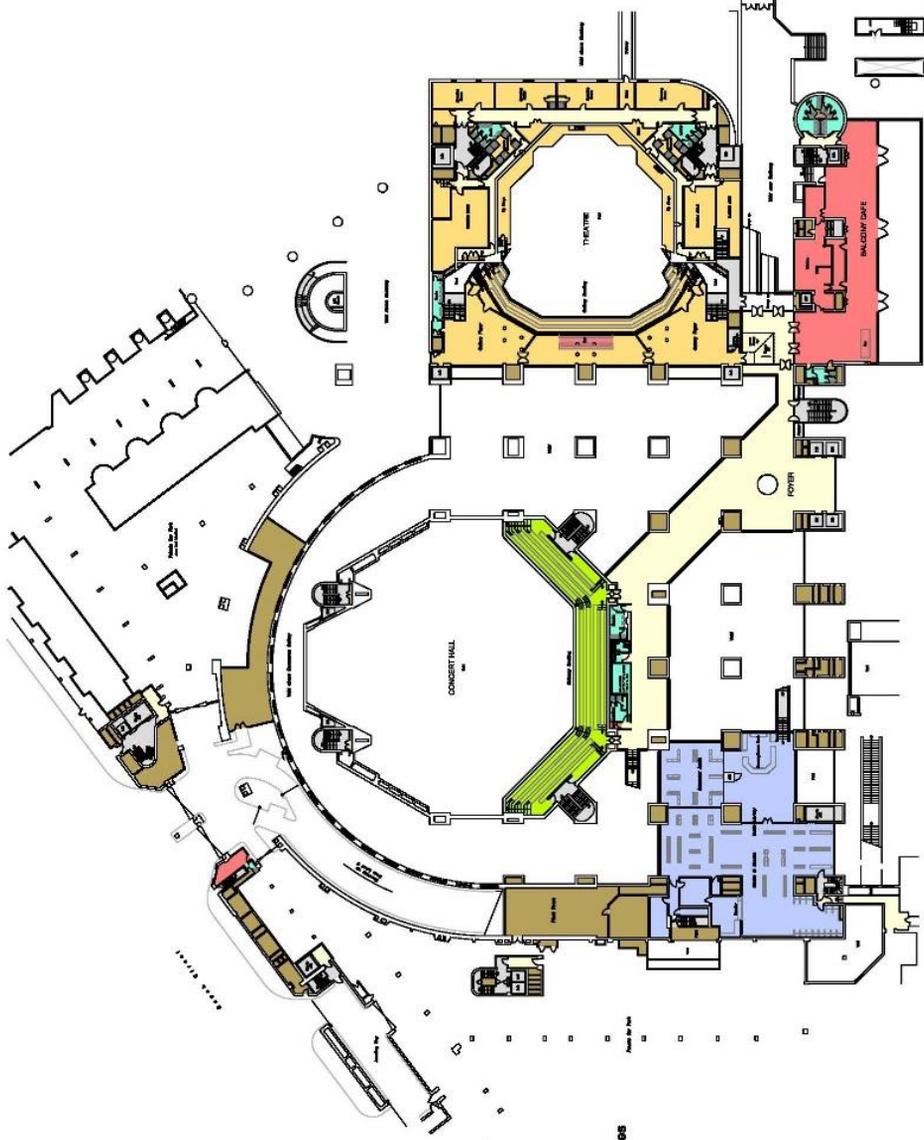
Barbican Arts Centre
 Silk Street
 London EC2Y 8DS

Level 10
 Silk Street
 Barbican Centre
 Concert Hall Deck
 Curve Gallery, Theatre Upper Circle
 Waterside Cafe, Car Park 5

Scale : 1:500
 Date : Feb 2010
 Drawing No : 4-C-30964 LO 03



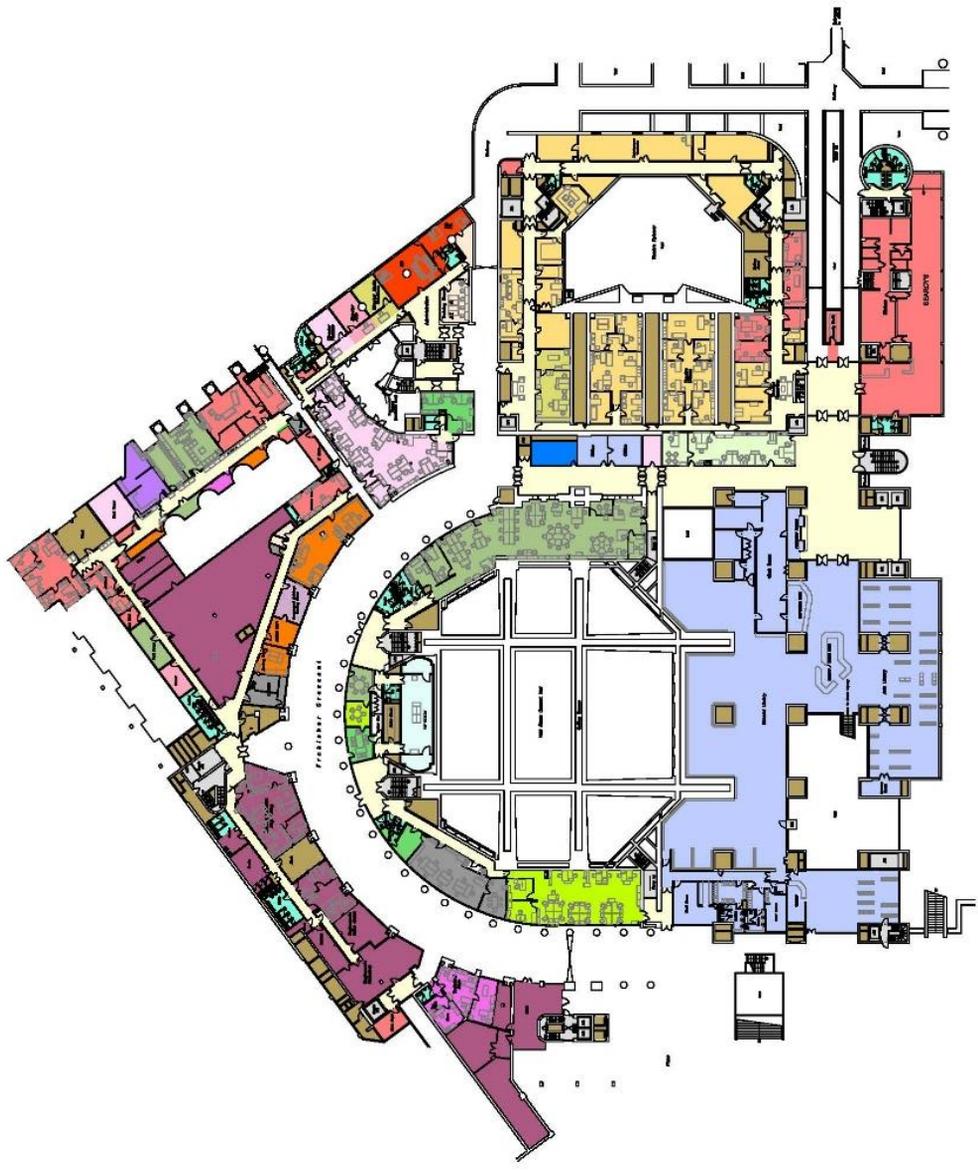
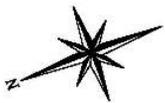
Area	Drawn	Date
 CITY OF LONDON City Surveyor		
P.G. Bennett, MA (Chartered) FRICS CITY SURVEYOR'S DEPARTMENT Corporate Property Group : Corporate Property Review		
Address : Barbican Arts Centre Silk Street London EC2Y 8DS		
Title : Level 1 Concert Hall Balcony Theatre Gallery Barbican Music Library Library Cafe		
Scale 1 : 5000 to 11.5 A3	Drawn by : DTG	
Date : Feb 2010	File name : 045	
Drawing No : 4-C-30965 LO 03		
	Revision	



This drawing is digitised from a hard copy original and may contain dimensional errors. All dimensions should be confirmed on site.

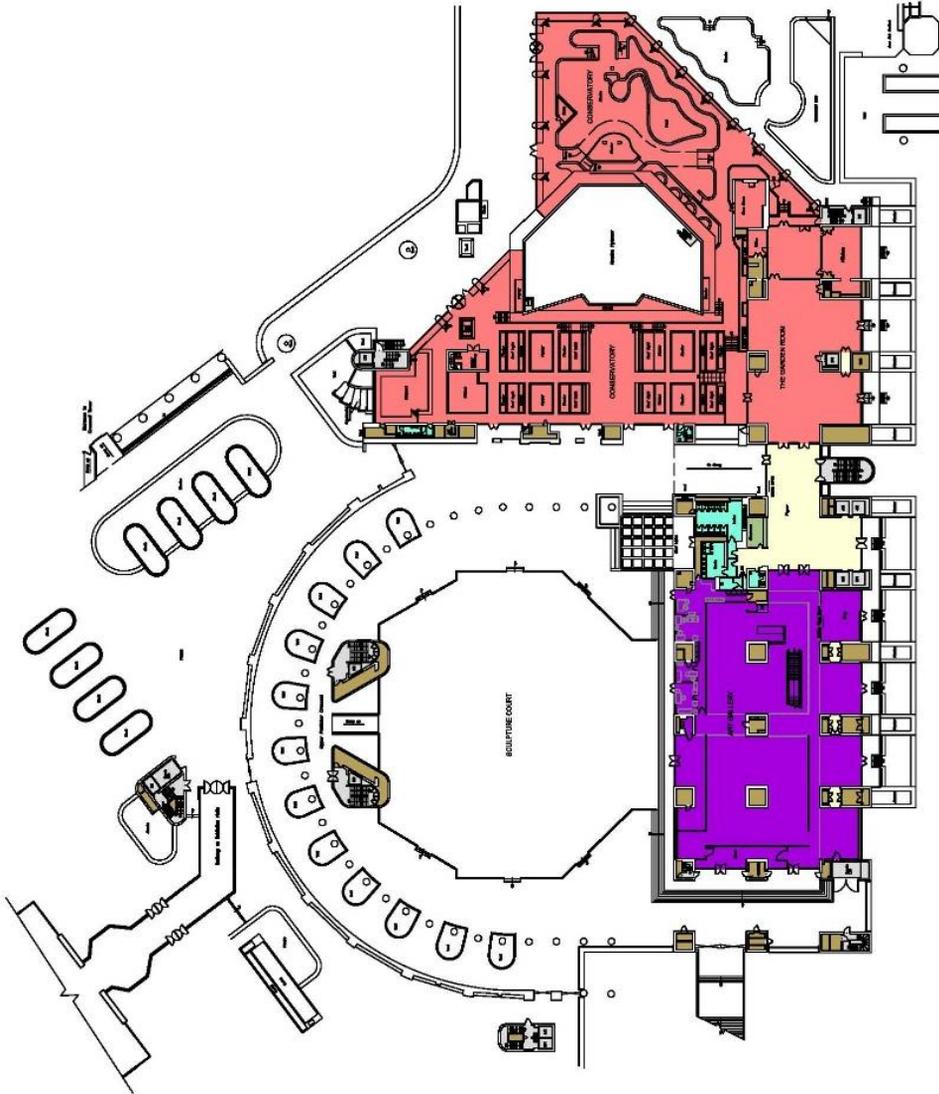
- Artistic**
- Music
- Theatre
- Commercial & Buildings**
- Commercial Contracts
- Barbican Library
- Primary Circulation Routes**
- Vertical Circulation
- Toilet Facilities
- Plant

This drawing is digitised from a hard copy original and may contain dimensional errors inherent in the source document and as a result of the conversion process. All dimensions detailed from this drawing should be confirmed on site.



- MD
- Artistic
- Cinema
- Customer Experience
- Music
- Theatre
- Commercial & Buildings**
- Commercial Contracts
- Engineering
- Event Management
- Projects
- Technical
- Finance
- Human Resources
- IT
- Media Relations
- Shared Facilities
- Barbican Library
- GSMD
- LSO
- Primary Circulation Routes**
- Vertical Circulation
- Toilet Facilities
- Plant

 CITY OF LONDON P. G. Barnard, MA (Chartered) FRICS City Surveyor	CITY SURVEYOR'S DEPARTMENT Corporate Property Group Corporate Property Review				
Address Barbican Arts Centre Silk Street London EC2Y 8DS			File No Level 2 Barbican Library Barbican Centre Main Office Level Survey & Maintenance		
Scale : South to N/A2		Drawn by : DTR		Check :	
Date : Feb 2010		Drawn :		Checked :	
Drawing No : 4-C-30398 LO 03		Revision :			

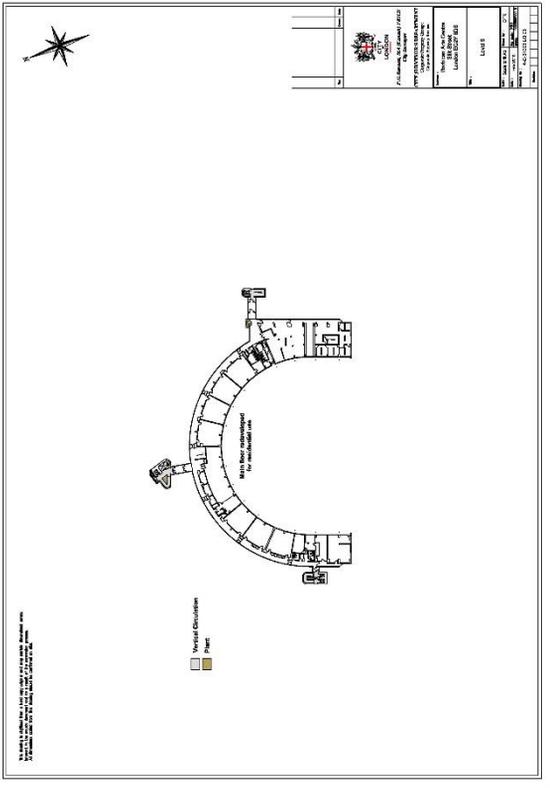
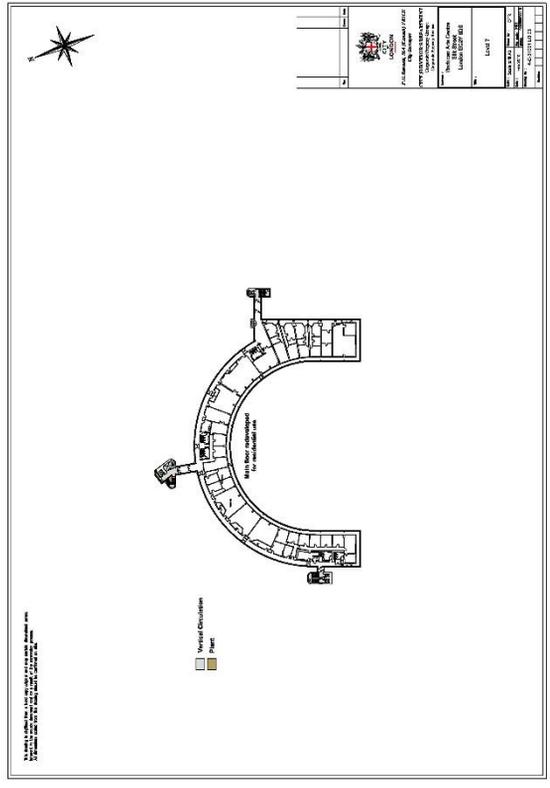
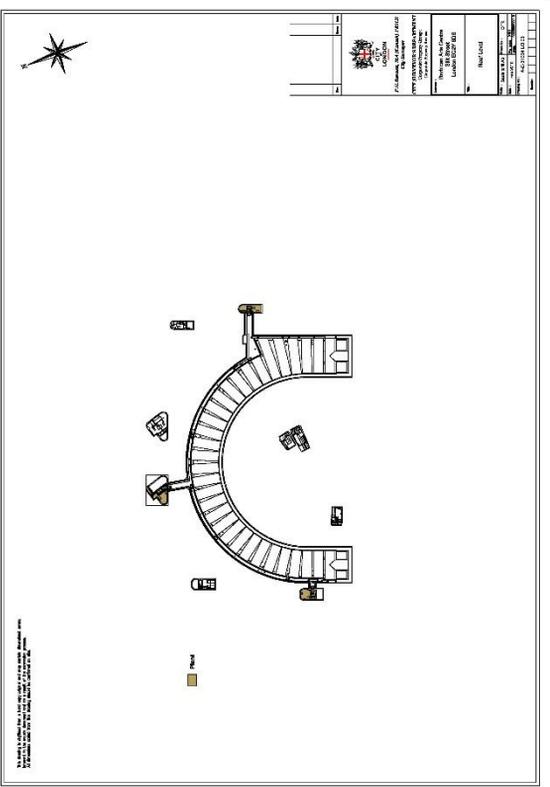
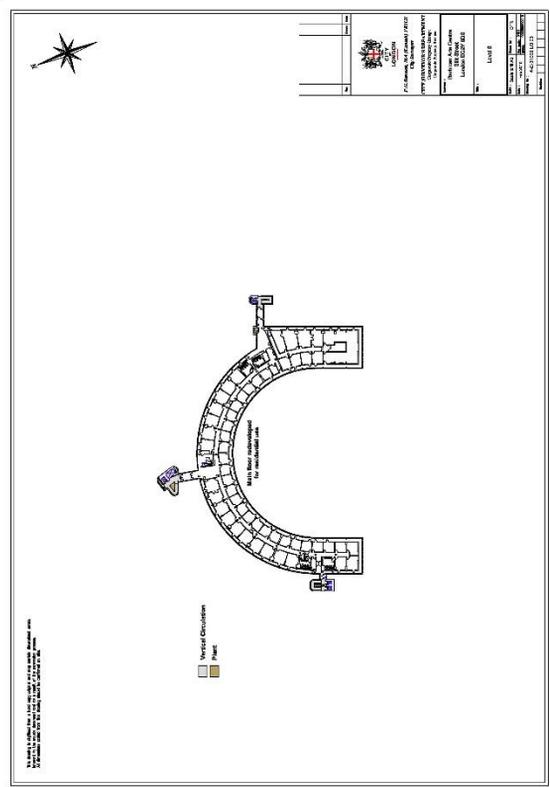


This drawing is digitized from a hard copy original and may contain dimensional errors. All dimensions indicated on this drawing should be confirmed on site.

- Artistic**
- Art Galleries
- Customer Experience
- Commercial & Buildings**
- Commercial Contracts
- Primary Circulation Routes**
- Vertical Circulation
- Toilet Facilities
- Plant

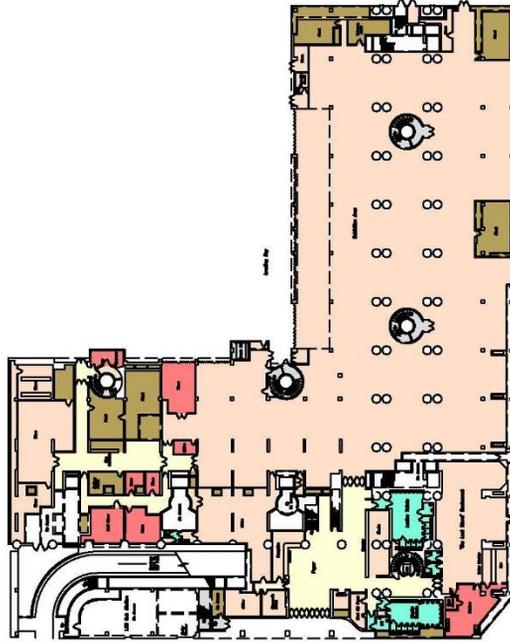
A	Consent to Issue for the proposed development	City	Area	Drawn	Date				
 CITY OF LONDON <i>P.G. Bennett, MA (Cantab) FRICS</i> <i>City Surveyor</i>						CITY SURVEYOR'S DEPARTMENT Corporate Property Group - Corporate Property Services			
Address 1						Barbican Arts Centre Silk Street London EC2Y 8DS			
Title 1						Level 3 Access Conservatory The Concert Room			
Scale 1: Scale to fit A3		Date 1: Feb 2013		Drawn By: J.S.		Checked By: J.S.		DTL	
Drawing No. 4-C-30097 LO 03						CO2/2013/0116 CO2/2013/0116			
Sheets: 1 of 1									

Frobisher Crescent plans at upper (residential) levels



This drawing is digitised from a hard copy original and may contain dimensional errors inherent in the source document and as a result of the conversion process. All dimensions stated on this drawing should be confirmed on site.

- Commercial & Buildings**
- Commercial Contracts
- Exhibition Halls
- Primary Circulation Routes**
- Vertical Circulation
- Toilet Facilities
- Plant



Corner of Exhibition Hall No. 2 Lower Level
See drawing No. 4-C-31027 for details



No.	Describe	Date



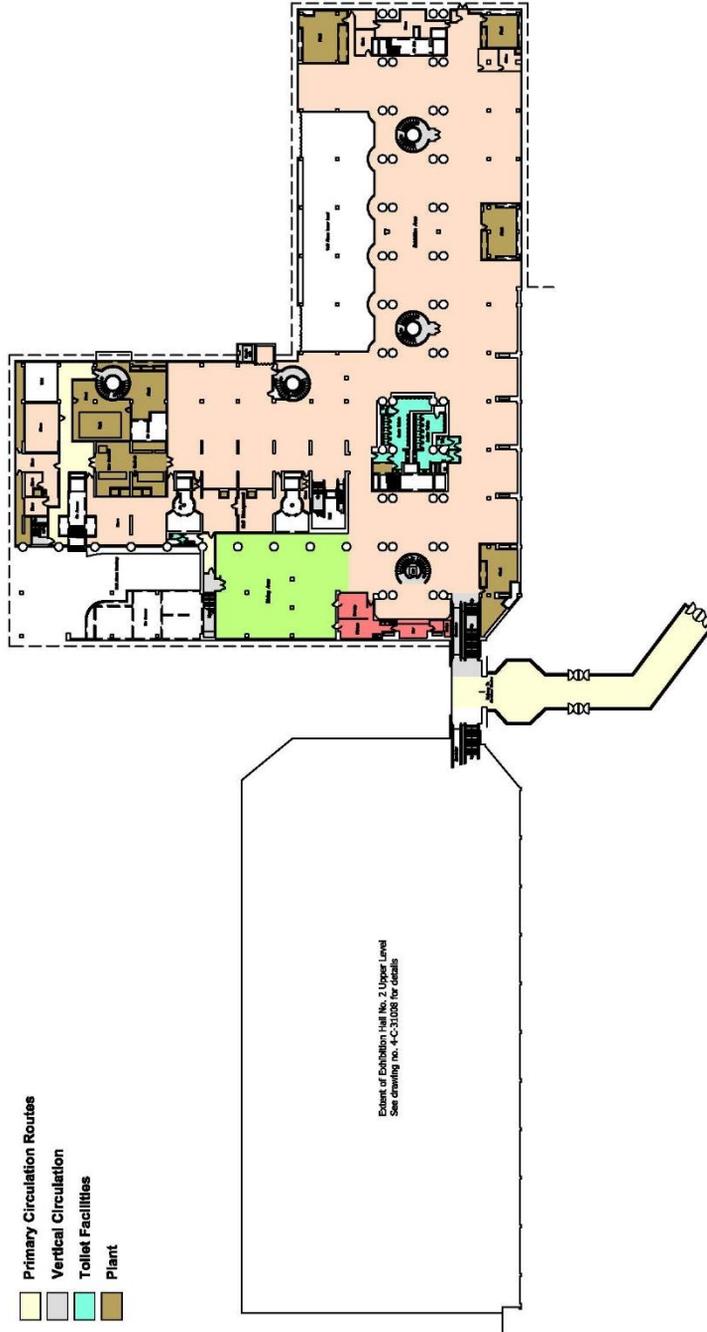
CITY OF LONDON
P. G. Bennett, M.A. (Cantab) FRICS
City Surveyor

CITY SURVEYOR'S DEPARTMENT
Corporate Property Group
Corporate Property Services

Address 1 Barbican Trade Centre Golden Lane London EC2Y 8DS	
Title 1 Exhibition Hall 1 Lower Level	
Scale 1 Scale to fit A3	Drawn by 1 DTR
Date 1 Feb 2010	Proj. Ref. 1 2002070205
Drawing No. 1 4-C-31005 LO 03	Revision

This drawing is digitized from a hard copy original and may contain dimensional errors inherent in the source document and as a result of the conversion process. All dimensions scaled from this drawing should be confirmed on site.

- Artistic**
- Marketing
- Commercial & Buildings**
- Commercial Contracts
- Exhibition Halls
- Primary Circulation Routes**
- Vertical Circulation
- Toilet Facilities
- Plant



Extent of Exhibition Hall No. 2 Upper Level
See drawing no. 4-C-31026 for details



Rev	Description	By	Date
A	Contract issued to Barban Centre aligned with Framework (08/07)	ETK	14/10



CITY OF LONDON
P. G. Remiss, MA (Council) FRICS
City Surveyor

CITY SURVEYOR'S DEPARTMENT
Corporate Property Group
Corporate Property Services

Address
Barban Trade Centre
Golden Lane
London EC2Y 8DS

Title
Exhibition Hall 1
Upper Level

Scale	Scale to R.A.S.	Drawn by	DTR
Date	Feb 2010	File name	50
Drawing No.	4-C-31026	Project No.	2000007952
Revision	A		



Rev	By	Date



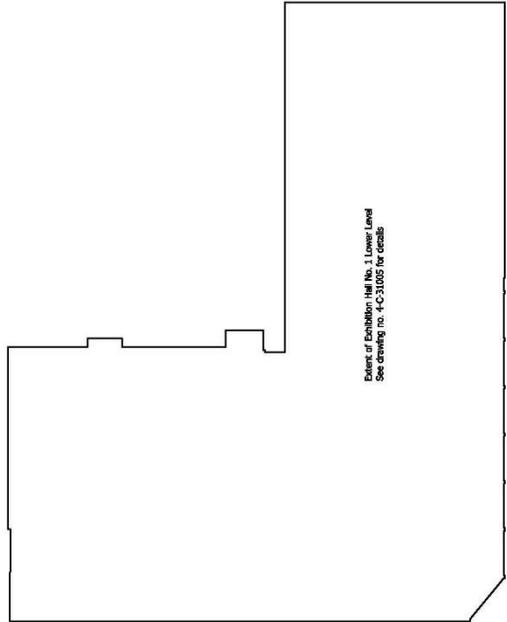
CITY OF LONDON
P. C. Bennett, MA (Consultant) FRICS
City Surveyor

CITY SURVEYORS DEPARTMENT
 City Surveyors
 Corporate Property Services

Address
 Barbican Trade Centre
 Golden Lane
 London EC2Y 8DS

Title
 Exhibition Hall 2
 Lower Level

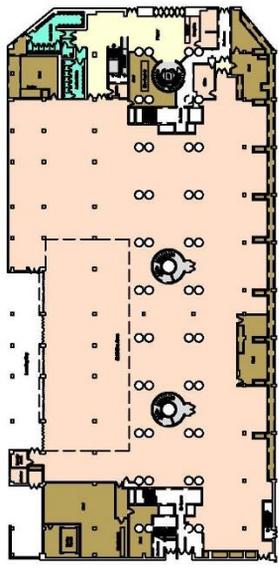
Scale : South to RL 43	Drawn By : DTR
Date : Feb-2010	Checked By : [Signature]
Drawing No : 4-C-31007/LO 03	Revision : [Signature]



Golden Lane

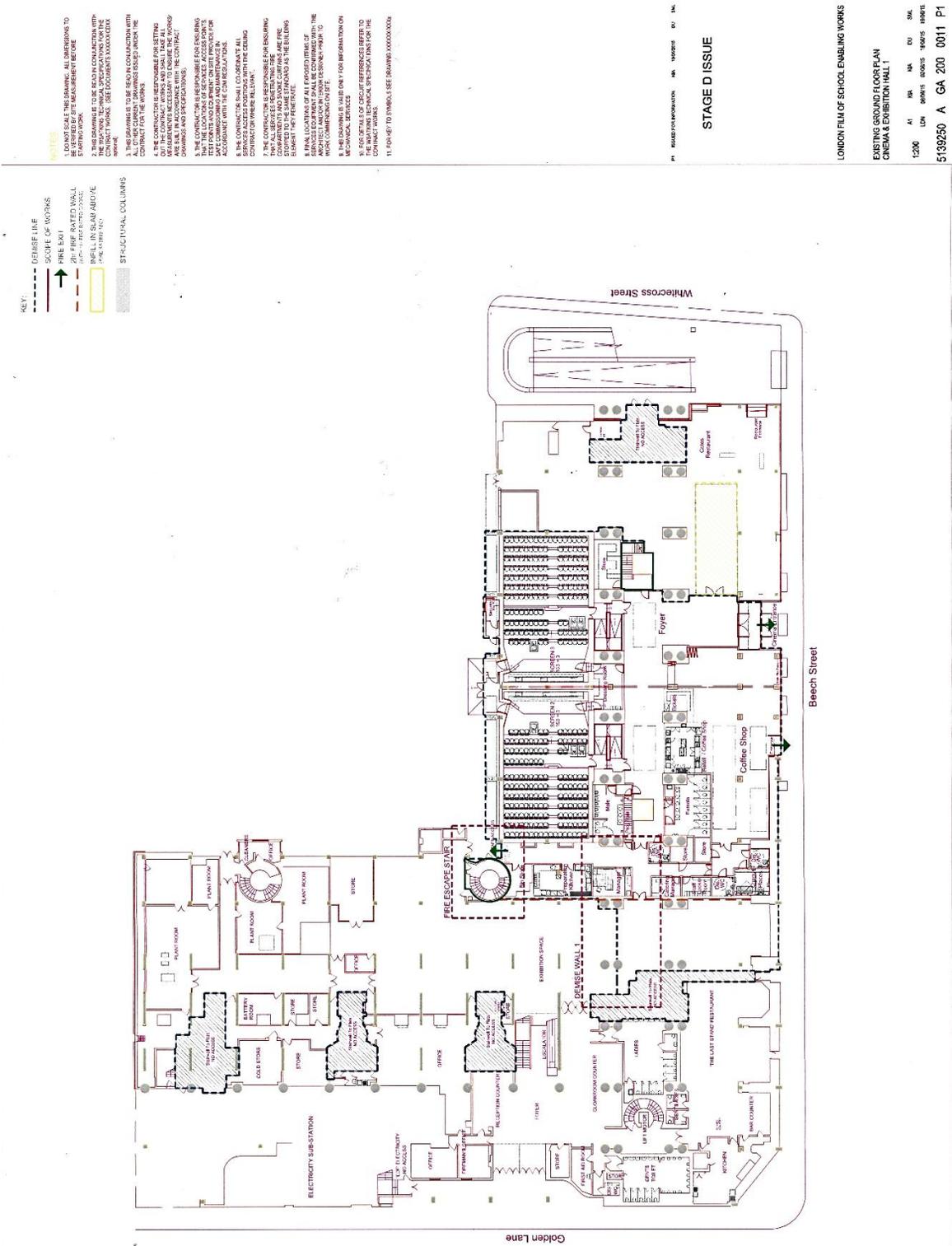
Beech Street

- Commercial & Buildings**
- Exhibition Halls
- Primary Circulation Routes**
- Vertical Circulation
- Toilet Facilities
- Plant



This drawing is derived from a laser copy and may contain dimensional errors inherent in the source document and as a result of the conversion process. All dimensions stated on this drawing should be confirmed on site.

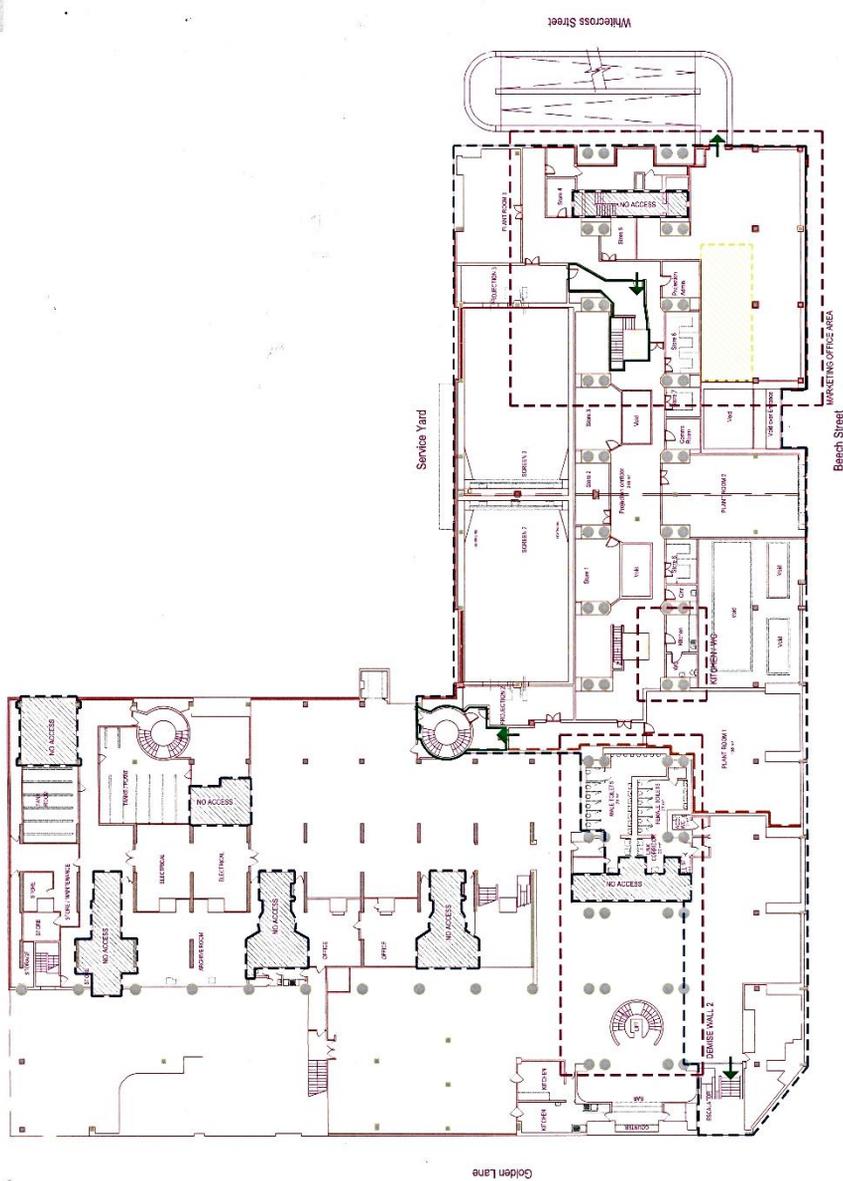
Exhibition Hall plans showing conversion works, 2015



- KEY:
- COARSE LINE
 - - - - SCAFFOLD OF WORKS
 - ↑ FIRE EXIT
 - - - - 200 PPHL MAILED WALL WITH 100 PPHL STRENGTH
 - RPHL IN SLAB BELOW
 - STRUCTURAL COLUMNS

NOTES

1. ALL WORK SHALL BE FINISHED IN ACCORDANCE WITH THE REQUIREMENTS TO BE SPECIFIED BY SITE MEASUREMENT BEFORE STARTING WORK.
2. THE DRAWING IS FOR INFORMATION ONLY. CONTRACTORS SHALL CONSULT WITH THE ARCHITECT AND ENGINEER FOR ALL CONTRACT WORKS. (SEE DOCUMENTS XXXXXXXXX).
3. THE DRAWINGS TO BE READ IN CONJUNCTION WITH ALL OTHERS CURRENT OR ANTICIPATED UNDER THE CONTRACT. CONTRACTORS SHALL BE RESPONSIBLE FOR CHECKING THE POINTS AND CONDITIONS TO BE PROVIDED FOR ACCORDANCE WITH THE CONTRACT.
4. THE CONTRACTOR SHALL COORDINATE ALL WORK WITH THE ARCHITECT AND ENGINEER. ANY CHANGES SHALL BE ACCORDANCE WITH THE CONTRACT DOCUMENTS AND SPECIFICATIONS.
5. THE CONTRACTOR SHALL BE RESPONSIBLE FOR OBTAINING ALL NECESSARY PERMITS AND APPROVALS FROM THE LOCAL AUTHORITY AND ALL OTHER RELEVANT AUTHORITIES.
6. THE CONTRACTOR SHALL COORDINATE ALL WORK WITH THE ARCHITECT AND ENGINEER. ANY CHANGES SHALL BE ACCORDANCE WITH THE CONTRACT DOCUMENTS AND SPECIFICATIONS.
7. THE CONTRACTOR IS RESPONSIBLE FOR ENSURING THAT ALL WORK IS COMPLETED IN ACCORDANCE WITH THE CONTRACT DOCUMENTS AND SPECIFICATIONS.
8. SMALL LOCATIONS OF ALL EXPOSED ITEMS OF WORK SHALL BE IDENTIFIED AND MARKED WITH RED DOTS AND LABELS TO BE PROVIDED BY THE CONTRACTOR.
9. TO BE PROVIDED ONLY FOR INFORMATION ON THE DRAWING. CONTRACTORS SHALL BE RESPONSIBLE FOR OBTAINING ALL NECESSARY PERMITS AND APPROVALS FROM THE LOCAL AUTHORITY AND ALL OTHER RELEVANT AUTHORITIES.
10. CONTRACTORS SHALL BE RESPONSIBLE FOR OBTAINING ALL NECESSARY PERMITS AND APPROVALS FROM THE LOCAL AUTHORITY AND ALL OTHER RELEVANT AUTHORITIES.
11. FOR KEY TO SYMBOLS SEE DRAWING XXXXXXXXX.



STAGE D ISSUE

LONDON FILM OF SCHOOL ENABLING WORKS
 EXISTING FIRST FLOOR PLAN
 CINEMA & EXHIBITION HALL 1
 1:200
 A1 WA WA DU DA
 UN REVISED 02/01/15 10/01/15 10/01/15
 519250 A GA 200 0012 P1



TEST OF RELEVANCE: EQUALITY ANALYSIS (EA)

The screening process of using the Test of Relevance template aims to assist in determining whether a full Equality Analysis (EA) is required. The EA template and guidance plus information on the Equality Act and the Public Sector Equality Duty (PSED) can be found on Colnet at: <http://colnet/Departments/Pages/News/Equality-and-Diversity.aspx>

Introduction

The Public Sector Equality Duty (PSED) is set out in the Equality Act 2010 (s.149). This requires public authorities, in the exercise of their functions, to have 'due regard' to the need to:

- Eliminate discrimination, harassment and victimisation
- Advance equality of opportunity between people who share a protected characteristic and those who do not, and
- Foster good relations between people who share a protected characteristic and those who do not

The characteristics protected by the Equality Act 2010 are:

- Age
- Disability
- Gender reassignment
- Marriage and civil partnership.
- Pregnancy and maternity
- Race
- Religion or belief
- Sex (gender)
- Sexual orientation

Page 221

What is due regard?	How to demonstrate compliance
<p>• It involves considering the aims of the duty in a way that is proportionate to the issue at hand</p> <p>• Ensuring that real consideration is given to the aims and the impact of policies with rigour and with an open mind in such a way that it influences the final decision</p> <p>• Due regard should be given before and during policy formation and when a decision is taken including cross cutting ones as the impact can be cumulative.</p> <p>The general equality duty does not specify how public authorities should analyse the effect of their business activities on different groups of people. However, case law has established that equality analysis is an important way public authorities can demonstrate that they are meeting the requirements.</p> <p>Even in cases where it is considered that there are no implications of proposed policy and decision making on the PSED it is good practice to record the reasons why and to include these in reports to committees where decisions are being taken.</p> <p>It is also good practice to consider the duty in relation to current policies, services and procedures, even if there is no plan to change them.</p>	<p>Case law has established the following principles apply to the PSED:</p> <ul style="list-style-type: none"> • Knowledge – the need to be aware of the requirements of the Equality Duty with a conscious approach and state of mind. • Sufficient Information – must be made available to the decision maker • Timeliness – the Duty must be complied with before and at the time that a particular policy is under consideration or decision is taken not after it has been taken. • Real consideration – consideration must form an integral part of the decision-making process. It is not a matter of box-ticking; it must be exercised in substance, with rigour and with an open mind in such a way that it influences the final decision. • Sufficient information – the decision maker must consider what information he or she has and what further information may be needed in order to give proper consideration to the Equality Duty • No delegation - public bodies are responsible for ensuring that any third parties which exercise functions on their behalf are capable of complying with the Equality Duty, are required to comply with it, and that they do so in practice. It is a duty that cannot be delegated. • Review – the duty is continuing applying when a policy is developed and decided upon, but also when it is implemented and reviewed.

However there is no requirement to:

- Produce equality analysis or an equality impact assessment
- Indiscriminately collect diversity data where equalities issues are not significant
- Publish lengthy documents to show compliance
- Treat everyone the same. Rather, it requires public bodies to think about people's different needs and how these can be met
- Make services homogeneous or to try to remove or ignore differences between people.

The key points about demonstrating compliance with the duty are to:

- Collate sufficient evidence to determine whether changes being considered will have a potential impact on different groups
- Ensure decision makers are aware of the analysis that has been undertaken and what conclusions have been reached on the possible implications
- Keep adequate records of the full decision making process

Test of Relevance screening

The Test of Relevance screening is a short exercise that involves looking at the overall proposal and deciding if it is relevant to the PSED.

Note: If the proposal is of a significant nature and it is apparent from the outset that a full equality analysis will be required, then it is not necessary to complete the Test of Relevance screening template and the full equality analysis and be completed.

The questions in the Test of Relevance Screening Template to help decide if the proposal is equality relevant and whether a detailed equality analysis is required. The key question is whether the proposal is likely to be relevant to any of the protected characteristics.

Quite often, the answer may not be so obvious and service-user or provider information will need to be considered to make a preliminary judgment. For example, in considering licensing arrangements, the location of the premises in question and the demographics of the area could affect whether section 149 considerations come into play.

There is no one size fits all approach but the screening process is designed to help fully consider the circumstances.

What to do

In general, the following questions all feed into whether an equality analysis is required:

- How many people is the proposal likely to affect?
- How significant is its impact?
- Does it relate to an area where there are known inequalities? At this initial screening stage, the point is to try to assess obvious negative or positive impact.

If a negative/adverse impact has been identified (actual or potential) during completion of the screening tool, a full equality analysis must be undertaken.

If no negative / adverse impacts arising from the proposal it is not necessary to undertake a full equality analysis.

On completion of the Test of Relevance screening, officers should:

- Ensure they have fully completed and the Director has signed off the Test of Relevance Screening Template.
- Store the screening template safely so that it can be retrieved if for example, Members request to see it, or there is a freedom of information request or there is a legal challenge.
- If the outcome of the Test of Relevance Screening identifies no or minimal impact refer to it in the Implications section of the report and include reference to it in Background Papers when reporting to Committee or other decision making process.

1. Proposal / Project Title: Barbican Listed Building Management Guidelines Vol IIIA (Arts Centre) SPD

2. Brief summary (include main aims, proposed outcomes, recommendations / decisions sought):
The Barbican Arts Centre Listed Building Management Guidelines Volume III draft is a document which aims to guide future changes, maintain and protect the historical and architectural significance of the Grade 2 listed Barbican Estate

3. Considering the equality aims (eliminate unlawful discrimination; advance equality of opportunity; foster good relations), indicate for each protected group whether there may be a positive impact, negative (adverse) impact or no impact arising from the proposal:

Protected Characteristic (Equality Group) <input checked="" type="checkbox"/>	Positive Impact	Negative Impact	No Impact	Briefly explain your answer. Consider evidence, data and any consultation.
Age	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	The proposed documents have no relevant content
Disability	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Where appropriate, the documents encourage enhancements to access
Gender Reassignment	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	The proposed documents have no relevant content
Marriage and Civil Partnership	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	The proposed documents have no relevant content
Pregnancy and Maternity	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	The proposed documents have no relevant content
Race	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	The proposed documents have no relevant content
Religion or Belief	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	The proposed documents have no relevant content
Sex (i.e gender)	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	The proposed documents have no relevant content
Sexual Orientation	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	The proposed documents have no relevant content

4. There are no negative/adverse impact(s)
Please briefly explain and provide evidence to support this decision:

The documents touch on equalities issues only where access to the buildings/streetscape/public realm is concerned. They encourage enhancements to access where appropriate.

5. Are there positive impacts of the proposal on any equality groups? Please briefly explain how these are in line with the equality aims:

Please see above.

6. As a result of this screening, is a full EA necessary? (Please check appropriate box using <input type="checkbox"/>)	Yes	No	Briefly explain your answer:
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	The proposed documents are neutral in equalities terms aside from the positive aspect referred to above.

7. Name of Lead Officer: Ruby Raw **Job title:** Planning Officer **Date of completion:** 06 November 2020

Signed off by Department Director : _____ **Name:** _____ **Date:** _____

Page 223

Committee(s)	Dated:
Residents Consultation Committee Barbican Residential Committee Barbican Centre Board Planning and Transportation Committee	30 th November 2020 14 th December 2020 27 th January 2021 16 th February 2021
Subject: Barbican and Golden Lane Conservation Area Character Summary and Management Strategy – draft Supplementary Planning Document	Public
Which outcomes in the City Corporation’s Corporate Plan does this proposal aim to impact directly?	12.
Does this proposal require extra revenue and/or capital spending?	N
If so, how much?	£
What is the source of Funding?	N/A
Has this Funding Source been agreed with the Chamberlain’s Department?	N/A
Report of: Director of the Built Environment	For Decision
Report author: The Chief Planning Officer	

Summary

A draft Character Summary and Management Strategy has been prepared for the Barbican and Golden Lane conservation area. This provides an understanding of the significance of the conservation area by analysing its principal characteristics, and sets out proposals for the preservation and enhancement of the special architectural and historic interest of the conservation area.

Members are asked to agree the draft Barbican and Golden Lane Conservation Area Character Summary and Management Strategy and agree to it being made available for public consultation as part of the process of adoption as a Supplementary Planning Document (SPD) and submitted to a public meeting.

Recommendation(s)

Members approve the draft text of the Barbican and Golden Lane Conservation Area Character Summary and Management Strategy SPD, appended as Appendix A to this report, and agree to it being issued for public consultation for 6 weeks from March 2021.

Main Report

Background

1. Following a proposal from the Barbican and Golden Lane Residents’ Associations that the area be designated as a conservation area, the City of London Corporation undertook an assessment in 2017 in accordance with the National Planning Policy Framework (NPPF), Historic England Guidance and

City Local Plan policy. The Barbican and Golden Lane conservation area was designated by the City of London Corporation in October 2018.

2. Local authorities are required to formulate and publish proposals for the preservation and enhancement of any parts of their area which are Conservation Areas (S.71 Listed Building and Conservation Areas Act 1990). SPDs must be prepared in accordance with procedures set out in relevant regulations and public consultation must be in accordance with the City's Statement of Community Involvement (SCI), adopted in 2016. The draft SPD has been prepared having regard to the matters specified in Section 19(2)&(3) of the Planning and Compulsory Purchase Act 2004 and prescribed in the Town and Country Planning (Local Planning) (England) Regulations 2012.

Current Position

3. The draft Barbican and Golden Lane Conservation Area Character Summary and Management Strategy for consultation is attached to this report as Appendix A.
4. It is intended that the Character Summary and Management Strategy will be adopted as an SPD.

Proposals

5. Publish the draft text for formal public consultation for a period of 6 weeks. Consultation is proposed to take place in Spring 2021. Following consultation, the text will be reviewed in response to comments received. Any proposed amendments to the document will be reported back to your Committee for approval and approval sought to adopt the document as an SPD.

Corporate & Strategic Implications

Sub-headings

- Strategic implications

The London Plan, adopted 2016, encourages the identification and recording of heritage assets through character appraisals or conservation plans. The draft SPD will contribute to fulfilling this aspiration within the City of London.

The City Corporation has prepared character summaries for conservation areas, under the umbrella document '*Conservation Areas in the City: A General Introduction to Their Character*' (1994). Combined Character Summary and Management Strategy Supplementary Planning Documents (SPDs) have been adopted for 18 conservation areas and will be prepared for the remainder.

The Local Development Scheme (LDS) sets out the planning policy documents to be prepared and the timetable for preparing them. The most recent update of the LDS was approved by your Committee in June 2017 and includes a programme to complete Character Summaries and Management Strategies for the remaining conservation areas, and to revise and update existing character summaries. These are being prepared in line with current Historic England guidance on the appraisal and management of conservation areas.

The City Corporation's Local Plan was adopted by Court of Common Council in January 2015. Policy CS12: 'Historic Environment' seeks to preserve and

enhance the distinctive character and appearance of the City's conservation areas, while allowing sympathetic development within them. The draft SPDs are consistent with the approach outlined in the Local Plan

This document will aid current and future building proposals and management impacting on the Conservation Area needed to sustain the Barbican and Golden Lane and the development around it. This supports Corporate Plan objective 12 (Our spaces are secure, resilient and well-maintained)

- There are no Financial or Resource implications arising from this report.
- There are no Legal implications.
- There are no Risk implications.
- Equalities implications:
An Equality Impact Assessment has been carried out for the draft SPD and no equality issues were identified. This can be found in Appendix B.
- Climate implications and Security implications:
A Sustainability Appraisal/Strategic Environmental Assessment Screening Report has been carried out for the draft SPD, which has concluded that a full Sustainability Appraisal/Strategic Environmental Assessment is not required, subject to statutory consultees' confirmation. The Screening report can be found in Appendix C.

Conclusion

Members are recommended to approve the appended draft text for formal public consultation from March 2021. The responses to the consultation and the public meeting shall be reported back to this Committee.

Appendices:

Appendix A – draft Barbican and Golden Lane Conservation Area SPD

Appendix B – Barbican Golden Lane EQIA test of relevance

Appendix C – SEA Screening Barbican and Golden Lane CA SPD

Report author

Tom Nancollas

Senior Planning Officer

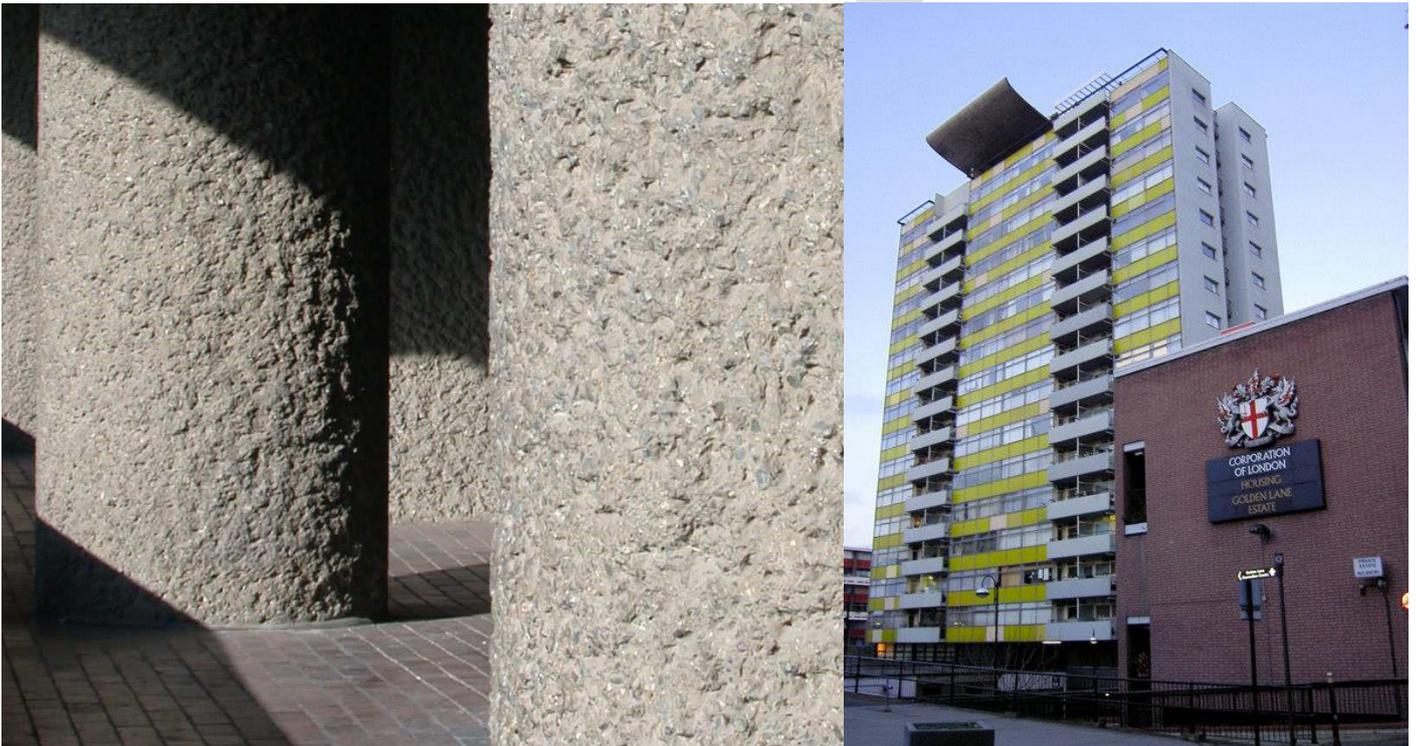
Department of Built Environment

E: *Tom.Nancollas@cityoflondon.gov.uk*

T: *0207 332 3692*

This page is intentionally left blank

Barbican and Golden Lane Conservation Area



Draft Supplementary Planning Document

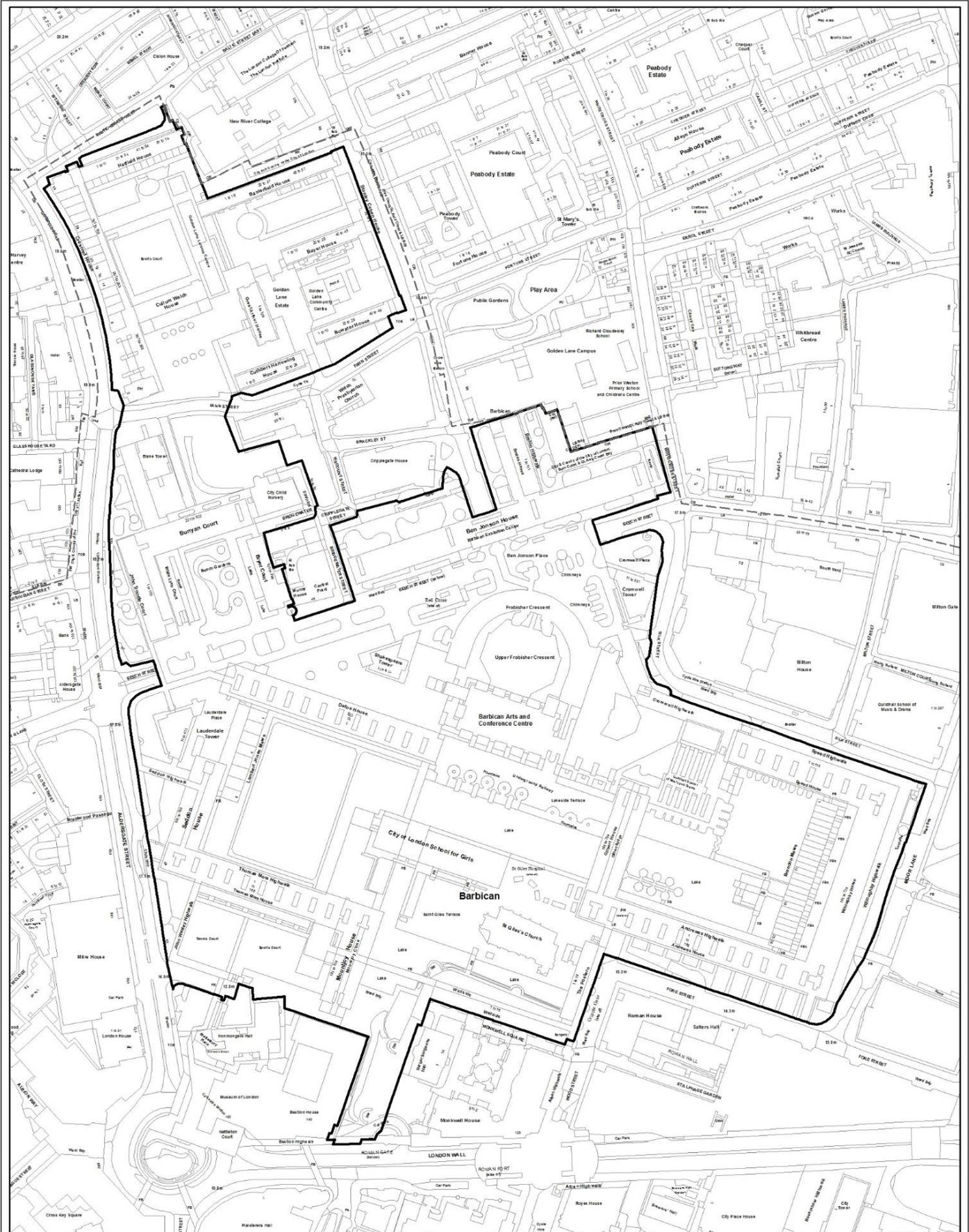
2020



Contents

- 1. Summary of character, appearance and significance**
- 2. History**
- 3. Planning Policies**
- 4. Boundary and Fringe**
- 5. Buildings, Open Space and Public Realm**
 - a. Golden Lane**
 - b. Barbican**
- 6. Streets and Transportation**
- 7. Views**
- 8. Nocturnal Character**
- 9. Local Details**

DRAFT



Map of the Barbican & Golden Lane conservation area (boundary designated October 2018)

1. Summary of character, appearance and significance

This supplementary planning document articulates the special character and appearance of the Barbican and Golden Lane Conservation Area and the policy framework for its management.

The area is characterised by 3 distinct developments: Golden Lane estate to the North, Barbican Estate to the south and Blake Tower (formally the Barbican YMCA) situated between the two. The characteristics which contribute to the special interest of the Barbican & Golden Lane conservation area can be summarised as follows:

- Two Estates which, together, provide a unique insight in the creative processes of a seminal English architectural practice, Chamberlain, Powell & Bon
- Integration of the ancient remains of the Roman and medieval City wall and the medieval church of St Giles Cripplegate in a strikingly modern context
- In scope and extent, the Estates are important visual evidence for the scale of devastation wrought by the Luftwaffe bombing campaign of 1940-41 known as the 'Blitz'
- Seminal examples of ambitious post-war housing schemes incorporating radical, modern ideas of architecture and spatial planning reflecting the development of Modernism
- Unprecedented and ingenious provision of open space and gardens within central London, which continue to be a defining characteristic of the Estates today
- New and striking architectural idioms, particularly at the Barbican, applied on a significant scale; a new architectural language deliberately modern and forward-looking; a way of planning and arranging buildings and spaces which was unprecedented in Britain and reflected evolving ideas of the modern city.

2. History

The conservation area lies to the north of the City of London, beyond the Roman and medieval City walls, however from the map above, you will see that this area also incorporates the corner of the Fort wall. This location meant the conservation area was not as densely developed as the rest of the City until the 17th and 18th centuries when the City grew beyond its walls.

In the Roman period, there was an extramural cemetery at Smithfield just to the west of the City boundary – as was the Roman custom to bury the dead outside the City walls. In the late first or early second century AD, the Fort was then built to the north of Londinium. Later, around 200 AD, the Roman wall was erected and incorporated in the Fort wall, remains of which can be seen today from the conservation area. During this period, the character of this area was that of a sparsely populated suburb, immediately outside a military complex and near an area used for burials.

There are little traces of occupation known from the Saxon period, during which time the City appears to have been left unoccupied in favour of another settlement: Lundenwic, further along the Strand. However, in the 9th century, the old walled city was reoccupied by Alfred the Great. The Cripplegate, as it came to be known, is mentioned in the laws of Ethelred (978 – 1016 AD). It was then rebuilt in 1244 and again in 1492.

The word 'Barbican' derives from French and refers to a fortified outpost or castle outwork. Something similar once stood here which was known to the Normans as Base Court (or 'Bailey') and most probably founded upon the old Roman defensive architecture. This facility was defensive under Edward I but soon passed into the property of the Earls and Dukes of Suffolk.

St Giles' church was established by c.1115 with the present building dating back from c.1550. The churchyard was completed by 1181 (Lobel), and in 1270 appeared as a rectangular space immediately south of the church. In the west was a Jewish Cemetery, the only such in England, and was later converted into a garden after the expulsion of the Jews in 1290. By 1520 the churchyard occupied the land to the south and west of the church, following the distinctive right-angle of the City wall.

By 1676 it had been extended by some distance to the south, following the course of the City wall just past the bastion. On Rocque's map this section is labelled the 'Green Ch.Y', as opposed to the 'Cripple gate Church Yard' nearer the church. With minor encroachments here and there, this is the way it stayed until the devastation of WW2, when this locality was flattened.

The Blitz of 1940-41 devastated many English cities and London was no exception. Hit particularly badly was the ancient City of London, the Roman core which sprawled over two millennia the inner and then outer suburbs to form what we now call Greater London.

The City has survived many crises in its long history; abandonment, conquest, plague and war, however it was not until the Great Fire of London in 1666 that London became seriously disfigured with many buildings razed to the ground. However, from the smoking ruins it grew back, spurred by the barely containable commercial activity for which the City is known. These noble new buildings of brick and stone were the result of new building codes which were introduced to ensure that the Great Fire never happens again. Subsequently, in the four centuries between that time and our current moment, the City had been menaced by the threat of invasion but had passed the years largely unscathed other than by the natural procession of architectural trends.

It was during the First World War that it was realised that destruction could come from the air as well as the ground; in the early 1940s, when Britain was again at war with Germany, it was quickly realised how devastating aerial bombardment could be. Port and industrial cities like Plymouth and Coventry were targeted and later destroyed by German bombers. London as the capital and as a prominent dock city was an obvious target, too. During 1940 and 1941, thousands of tonnes of high-explosive and combustible bombs rained down on the City. Some quarters escaped with only superficial damage – and St Paul's Cathedral, miraculously, with hardly any – but some others were almost wholly destroyed. One such area was the tract of City to the north of the ancient Guildhall (its roof stove in by bombs, but the rest mercifully spared), to the east of Smithfield Market and to the west of the Moorgate, running up to the City's border with what is now Islington. This area of Cripplegate Ward had been largely occupied by garment

warehouses and their wholesale destruction left deep basements, vast piles of rubble and a mere 48 residents.



© Collage 2020

In the mid-19th century over 130,000 people were residents within the City of London. However, by 1952 the number of people living within the square mile had dropped to just 5,000. Many residents who had lost their homes during the WWII bombing were re-housed in areas outside the centre. Business and commerce quickly became the mainland uses within the City. However, the Corporation of London was concerned with depopulation inside of the City and turned its attention towards this issue when planning to rebuild the City in a post-war era.

Following the end of WWII, there was a national expectation that living standards should improve, and provisions of new housing should be the latest in architectural design. Bomb damage combined with concerns about urban sprawl and loss of countryside led planners and architects to re-examine the potential of living in urban areas. Plans and reports at this time were concerned with land use zones, such as the grouping together of shopping and community facilities. Mixed developments of houses and flats with public open spaces and private gardens were becoming increasingly popular with planners and were based on the community principle of the 'neighbourhood unit' developed in the USA during the 1920s. During this time, there was also a shift away from the idea of a 'garden suburb', which had been popular in the early 20th century. The innovation of 'highwalls' as a means of separating road traffic from pedestrian movement and facilities was also an increasingly popular planning solution in developing self-contained communities.

Architectural competitions were launched by several local authorities across the country to design and construct high-density, low cost modern housing. In 1951, the Corporation purchased land around Goswell Road and Golden Lane and announced a competition to design a housing estate primarily for single people and couples who had key jobs in the city, such as caretakers, nurses and policemen. This competition was won by Geoffrey Powell, a lecturer of architecture at the Kingston School of Art in 1952. He invited his colleagues Christoph Bon and Joseph Chamberlin to collaborate on a detailed design for the Golden Lane Estate. This was finalised in 1952 and later revised for an enlarged site area from 1954 after building began the year previously. The Golden Lane Estate was completed in 1962 as a landmark early modern housing scheme.

In 1955 the Corporation of London commissioned Chamberlin, Powell and Bon to prepare a scheme for redevelopment 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 in 1956.

Simultaneously, a voluntary group called the New Barbican Committee prepared a scheme for the redevelopment of the area. The scheme was refused by the 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 advantage 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.

The 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 Corporation undertook to construct the scheme itself. The elevated walkway system on top of the podium, designed to separate pedestrians from vehicles, was carried forward in the Martin-Mealand scheme of the mid-1950s and was an important consideration.

Chamberlain, Powell and Bon 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 began in 1963 and would be dogged by industrial disputes. Gradually, however, the mammoth Estate began to take shape. The first building to be completed was Milton Court in 1966, a now-demolished civic building. Next was the City of London Girls School in 1969, followed by a spate of residential blocks. The last buildings to be completed were the Barbican Centre and Frobisher Crescent, in 1982. That year, the Queen officially opened the Barbican Centre, describing it as 'one of the wonders of the modern world'.

Outwardly, the buildings of both Estates have hardly changed. Development has largely been subtle. In 2010, Frobisher Crescent was converted from office to residential use. In 2013-15, areas of the podium were resurfaced with bespoke clay pavers to match the originals. In 2018, Great Arthur House was re-clad to the original design. More obvious alterations are relatively minor in scope: a new canopy roof above Brandon Mews (1987) and the refurbishment of the lakes (2004).

Long praised as outstanding examples of their kind, at the turn of the century the Estates were recognised through listing. In 1997, buildings on the Golden Lane Estate were individually listed and in 2001 the entire Barbican was designated a single listed building (all at grade II, except for Crescent House at grade II*). In 2003, the Barbican's landscaping and spatial planning received additional recognition through its listing as a grade II* Registered Park & Garden; in 2020, the Golden Lane Estate received the same accolade at grade II.

*Parts of this text derive from the
Barbican Listed Building
Management Guidelines*

3. Planning Policies

This Supplementary Planning Document (SPD) sets out the City Corporation's specific policies relating to the Barbican & Golden Lane conservation area. Development affecting this conservation area will be managed in accordance with legislation and the national and local planning policies set out below.

Development should preserve and enhance the distinctive character and appearance of the Barbican and Golden Lane conservation area – as set out in this SPD – and the significance of individual heritage assets within the boundary. Where appropriate, development should seek to better reveal the significance of the conservation area and other individual heritage assets.

Legislation

The Civic Amenities Act 1967 gave local authorities the power to designate conservation areas, and these powers are now contained in the Planning (Listed Buildings and Conservation Areas) Act 1990. The Act (section 69 (1) (a)) defines a conservation area as an area: "of special architectural or historic interest, the character and appearance of which it is desirable to preserve or enhance". Section 71 (1) of the Act requires the local planning authority to "...formulate and publish proposals for the preservation and enhancement of any parts of their area which are Conservation Areas" (see www.legislation.gov.uk).

National policy

The Government's planning policies are contained within the National Planning Policy Framework (NPPF), which came into force on 27 March 2012 and which was last updated on 19 June 2019. Historic environment policies are detailed in chapter 16 which sets out the requirements for local authorities and applicants in relation to the conservation of heritage assets, including conservation areas. See www.communities.gov.uk. The Department for Communities and Local Government have published Planning Practice Guidance for the NPPF, of which the section 'Conserving and enhancing the historic environment' is particularly relevant. See <http://planningguidance.planningportal.gov.uk/>.

NPPF historic environment policies are supported by the Planning Practice Guidance and Historic Environment Good Practice Advice notes 1-3, produced by Historic England. See: www.gov.uk
www.historicengland.org.uk/.

London-wide policy

The adopted London Plan 2016 and the Intend to Publish London Plan (2019) forms part of the statutory development plan for the City of London and needs to be considered when considering development within the Conservation Area. In both iterations of the Plan, chapter 7 is the key section with applicable policies as follows:

2016 London Plan: Policy 7.8 Heritage assets and archaeology

2019 Intend to Publish Plan: Policy HC1 'Heritage conservation and growth'

See www.london.gov.uk/thelondonplan.

City of London policy

Planning policy for the City of London is contained both within the current adopted Local Plan (2015) and in forthcoming City Plan 2036, which is due to be published for pre-submission consultation in January or February 2021, following which it will be submitted to the Secretary of State. See www.cityoflondon.gov.uk for more information. Development proposals within the Barbican & Golden Lane conservation area must be considered in the context of the policies of the Local Plan 2015 (so long as it remains in effect) and the City Plan 2036. Within this framework, particular account will need to be taken of the following policies:

Local Plan 2015

CS10 Design

CS12 Historic Environment

DM12.1: Managing change affecting all heritage assets and spaces

DM12.2: Development in conservation areas

DM12.3: Listed buildings

DM12.4: Ancient monuments and archaeology

DM12.5: Historic parks and gardens

CS13: Protected views

Draft City Plan 2036

S8: Design

DE1: Sustainability Standards

DE2: New Development

DE3: Public Realm

DE4: Pedestrian Permeability

DE5: Terraces and Viewing Galleries

DE6: Shopfronts

DE7: Advertisements

DE9: Lighting

S11: Historic Environment

HE1: Managing Change to Heritage Assets

HE2: Ancient Monuments and Archaeology

S13: Protected Views

S14: Open Spaces and Green Infrastructure

Designated heritage assets

Many parts of the Estates are already designated as heritage assets, as follows:

Listed Buildings**Grade I**

Church of St Giles

Grade II*

Crescent House

Grade II

Barbican Estate

Dorothy Annan Murals, Cromwell Walk

Great Arthur House

Cuthbert Harrowing House

Bowater House

Golden Lane Community Centre

Bayer House

Stanley Cohen House

Basterfield House

Golden Lane Leisure Centre

Hatfield House

Designated Landscapes

Barbican Estate (grade II*)

Golden Lane Estate (grade II)

Scheduled Ancient Monuments

London Wall: West and North of Monkwell Square

The buildings and spaces on the Estates are thus already protected in that in the exercise of planning functions, special regard must be had to the desirability of preserving listed buildings or their settings. Conservation area status, following designation in 2018, requires that in the exercise of planning functions, special attention must be paid to the desirability of preserving or enhancing the character and appearance of the area.

Shortly after the buildings were listed, Listed Building Management Guidelines were developed for the Estates. These form the City Corporation's Management Strategy for the listed buildings and inform this document. The Listed Building Management Guidelines have been adopted by the City Corporation as Supplementary Planning Documents.

Non-designated heritage assets

These are identified at the earliest stage in the planning process, with reference to current national criteria. This may be supported by additional research or investigations as appropriate.

Archaeology

The City of London is the historic centre of London, with a rich history of monuments and archaeological remains surviving from all periods. It is an historic landscape which has shaped and influenced the modern townscape. There has been almost continuous occupation of the City from the initial Roman settlement, with some evidence suggesting earlier occupation. The development of the City is contained within the visible and buried monuments and archaeological remains. The history of settlement has led to the build-up and development of a very complex, and in some areas, deep archaeological sequence. Later building development and basement construction has partly eroded the archaeological evidence, and in some areas remains have been lost with no record or an incomplete record of only part of a site.

Due to the complex layering of remains above and below ground, the entire City is considered to have archaeological potential, unless it can be demonstrated that archaeological remains have been lost due to basement construction or other ground works.

Where developments are proposed which involve new groundworks an historic environment assessment, including an assessment of the archaeological potential and impact of the proposals, will be required as part of the planning application. Where significant remains survive, consideration will be given to amendments to the proposals to ensure that disturbance to archaeological remains is minimised or reduced.

The City Corporation will indicate the potential of a site, its relative importance and the likely impact to a developer at an early stage so that the appropriate assessment and design development can be undertaken. Developers should refer to the Archaeology and Development Guidance SPD (2017) for further information.

The Barbican & Golden Lane Conservation Area includes significant stretches of the Roman Fort and Roman and medieval London Wall, a Scheduled Monument, which were incorporated into the landscaping of the Barbican Estate. The surviving walls and medieval bastions are striking examples of the development of the defensive wall and its later incorporation into buildings as London grew. There is high potential for remains of features associated with the wall, such as the external bank and ditches and intra-mural road to survive, as well as structures and buildings within the Roman Fort. Medieval burials in St Giles Cripplegate churchyard and the Jewish Cemetery, part of which survives as a raised feature on the west side of the wall and from the non-conformist Cupids Court burial ground, now Fann Street are likely to survive. There is potential for post-medieval remains of Bridgewater House and later buildings on this site.

Sustainability and climate change

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. In adapting to meet these challenges, it is important that sustainable development is sensitive to the historic environment. In particular, areas will need to be resilient to warmer wetter winters, hotter drier summers and more frequent extreme weather events.

Issues specifically relevant to the Barbican & Golden Lane conservation area include:

- To minimise the risks of flooding elsewhere in the City, new development schemes will be expected to make use of appropriate rainwater attenuation measures such as the Sustainable Urban Drainage Systems (SUDS) and urban greening should be increased.
- The predominance of hard surfaces across the Estates may result in a tendency towards overheating. Opportunities will be sought to raise the level of urban greening to support biodiversity and wellbeing and combat increased temperatures as a result of climate change. This aspiration will be balanced by the need to preserve and enhance the character and appearance of the conservation area and the special architectural and historic interest of the listed buildings.
- The City is an air quality management area for fine particulates and oxides of nitrogen, and monitoring shows poor air quality in Beech Street. It is therefore essential that development does not exacerbate existing air quality issues, particularly around sites of particular vulnerability such as residential areas and childcare facilities. In March 2020, an experimental traffic scheme began at Beech Street to address the very high levels of air pollution in this part of the conservation area.

The Local Plan policy CS15 provides guidance on sustainable development and climate change and policy CS18 on SUDS supplemented by more detailed Development Management policies. The City Corporation has produced a Climate Action Strategy 2020-2027 which highlights the actions needed to enable the City to cope with changing climate.

Enforcement

Breaches of planning control are investigated in accordance with the City of London Enforcement Plan SPD (adopted in June 2017). This sets out the City's approach to enforcement and the manner and timescales in which breaches will be investigated. See www.cityoflondon.gov.uk.

4. Boundary and Fringe

Wards: Aldersgate and Cripplegate

Designation

The conservation area and its present boundary were designated in October 2018.

Immediate setting

The conservation area is situated at the City's northern edge, partially neighbouring the London Borough of Islington. Accordingly, the immediate setting of the conservation area is a densely developed urban heart, largely modern in architecture, variable in appearance and scale (from low- to mid-rise) and subject to frequent change and renewal.

Boundary

To the north-west, north and east the boundary is that of the City boundary with the London Borough of Islington. Development within Islington affecting the setting of this part of the conservation area is therefore outside the City's planning control. To the north the setting is typically low-rise and a mixture of modern and historic buildings, disposed upon a traditional street pattern. To the east there is a mixed townscape of mid-rise, post-war housing schemes, open spaces and more traditionally scaled buildings of various periods and uses. To the south, there is a hinterland of large post-war buildings and a scattering of heritage assets: the scheduled stretches of the Roman and medieval City wall and the Cripplegate under the roadway, the Salters' Hall, remains of St Alphage tower and the Minotaur Statue (all grade II listed). To the west, a modern tract of townscape along Aldersgate Street, with glimpses beyond of Smithfield and Charterhouse Square.

Between the Estates

The Estates were designed as separate, self-contained entities and read as such. Between them, within the City, is a fragment of historic street network with a small group of largely modern buildings. Most of these are of no inherent interest but there are two exceptions: the Jewin Chapel, opened in 1960 and a non-designated heritage asset, and the Cripplegate Institute of 1894 (with a modern extension), a grade II listed building.

5. Buildings, Open Spaces and Public Realm

The Barbican and Golden Lane Estates are a striking zone of brutalist, modernist architecture in the heart of central London. The Golden Lane Estate was one of the first post-war housing projects to move on from the traditional style of public housing which gained popularity throughout the interwar period. It employed fresh, modern forms to striking effect, audaciously blobbed with colour to emphasise the move away from the blitzed past. Its successor, the Barbican, went further in its rejection of traditional architectural norms. This brutal – brutalist – mass of concrete reimagined the traditional townscape with a series of airy walkways intermingling with dramatic, sculptural buildings, rushing water and verdant planting.

In themselves, the two Estates are highly significant. But the side-by-side juxtaposition of them allows for a wider story to be read: the development of building construction technology and standards, the evolving post-war notions of architecture and spatial planning and the increasing powers and maturity of their architects Chamberlain, Powell and Bon. Furthermore, the Estates are monuments to the shift in the public consciousness and appetite for different lifestyles emerging in the twentieth century and accelerated by the Second World War.

The intrinsic character and appearance of these set-pieces endure so much so that despite the passage of fifty years the Estates continue to be seen as desirable locations in which to live, visit and experience. Both deliver successful mixed-use developments needed when ensuring they can adapt and respond to external pressures of climate change, continued maintenance and cultural vitality, whilst including tranquil places with access for all.

a. Golden Lane Estate

Introduction

Golden Lane Estate was designed to encapsulate an entire new community of essential workers (policemen, married nurses and caretakers etc) and meet all their needs within the site boundaries. The intention was to create a densely packed residential site with 200 persons to the acre with a high number of small residential flats and a variety of community amenities. On completion, the number of residential units totalled 1400 flats and maisonettes, community centre, nursery and playground, swimming pool, badminton court (now a tennis court), gardens, open spaces, a line of shops and a pub.

The original design for Golden Lane Estate was dominated by a block eleven storeys high with twelve low blocks and a community centre arranged around a series of courts. The design was modified over the 9 years it took to build from the competition entry submission in 1952 due to the original site being extended and, in 1955, with the increase in height of the tallest proposed block, Great Arthur House. The changes resulted in a much less symmetrical scheme and an evolution of design aesthetic. Crescent House, the final building to be constructed, marks a departure from the earlier curtain wall blocks of the 1950s. and the ideas explored in the design of this building had a significant impact on the development of the Barbican Estate.

This scheme pioneered new philosophies of Modernist Planning, high rise density, formal prescriptive urban design to a minute detail and the removal of roads in preference for a new kind of urban network. Powell claimed that 'there is no attempt at the informal in these courts. We regard the whole scheme as urban. We have no desire to make the project look like a garden suburb.' (Architectural Association Journal, April 1957)

Overall character and appearance

The Estate comprises of brutalist residential blocks shielding and looking inwards to the community spaces at the heart of the Estate the site boundaries did little to reference the surrounding built form, architectural styles or character which made it a strong architectural statement, defiantly urban in character. While coherence and continuity are maintained throughout the estate, each building type has a distinctive

architectural signature, avoiding the anonymity of many subsequent local authority housing developments. Of particular note is the perceptible development of the architectural language used from the estate's inception in 1951 to its completion in 1962. The contrast between those buildings designed and completed during the earlier phase – Great Arthur and Stanley Houses, the initial four east-west maisonette blocks and the community centre – and the final block completed, Crescent House, is striking, with Cullum Welch House appearing to occupy a transitional position.

The influence of the architectural language of Le Corbusier is evident throughout the estate, from the light, ribbon windows, pilotis, the omission of ornamentation in favour of expressed structural details, the fine, simple design of the leisure centre to the tougher pick-hammered concrete and segmented curved canopy of Crescent House. The roof and terrace profiles of the buildings of the estate, visible from many vantage points, have a strong sculptural and material identity.

The ensemble of spaces and buildings and the experience of composed sequential views has been described as 'reminiscent of Gibberd's estate of 1944-1949 at Somerford Grove, Hackney (altered)' which has informed by George Cullen's planning principles of designing to Townscape principles.

Grid Architecture

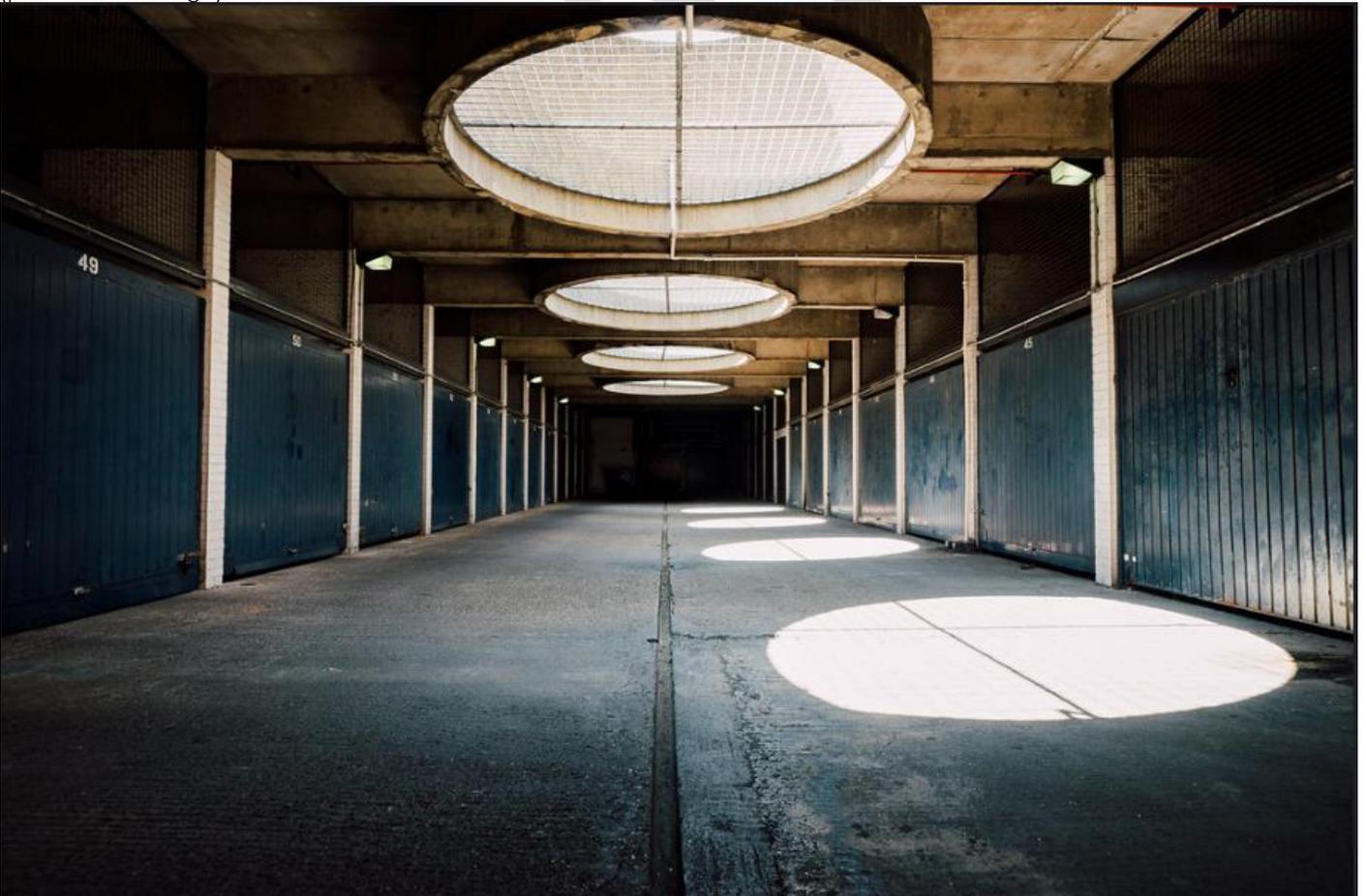
The character of Golden Lane Estate is defined by the combination of monumental scale housing blocks and the spaces in between with views dominated by the interaction of vertical and horizontal planes set at right angles on a grid plan form, expressing their sharp geometry and modernist aesthetic.

Levels and Layers

The Estate is made up physical layers which are revealed and emphasised by sculptural elements; the lower level parking layer is revealed by large circular concrete air shafts which create dramatic light shafts at the lower level and present as sculptural forms in the landscape at grade. The building entrances and private outdoor spaces are often sunken which create a protected and intimate environment for residents and users of the buildings, contrasted with the more open spaces which seamlessly connect into the public realm such as on Aldersgate street and Fann street. The changes in level are characterised by wide stairscapes or sculptural ramps in the landscape. These complement the large sculptural building elements such as the roof of Great Arthur House and the lightwells within Crescent House and the parking level below all of which make up the composition and experience of the Estate.



(placeholder image)



(placeholder image)

For Locals:

By contrast to the Barbican, Golden Lane Estate has much of an open aspect; rather than formal entrances fortified with boundary walls, the dwellings live on to the street, there are simply 'gaps' in the building frontage and the raised blocks on Pilotis create permeability at ground level. However, although designed on a basic grid form, the experience of way finding through the estate is far from simple. This quality gives it its insular nature and clearly divides the public as visitors, who are likely to struggle navigating by sight, and residents /frequent users of the buildings as locals who are familiar with the layout.

Architecture and spatial planning

From the Listed Building Management Guidelines

The Golden Lane Estate demonstrates to a remarkable degree clear planning and definition of spaces – private, public, community, retail, pedestrian and vehicular – which are nevertheless interrelated and interconnected.

Central to the strategic design of the estate was the creation of a discrete and coherent urban entity, 'turning its back' on its surroundings. This correspondingly adds importance to those locations where views and access into the estate are provided. For example, the design of Stanley Cohen House along Golden Lane, with its colonnade and extended canopy, was deliberately designed to frame views into the estate.

The entire estate interior was originally designed for pedestrian use only, with no vehicular traffic at ground level, leaving large areas of the site as open space. This was one of the earliest examples of this strategy.

As much attention was paid to the form and function of the hard and soft landscaping of the courts as the buildings surrounding them. In some cases they were conceived as an extension of living space – illustrated in particular by the south elevations of the maisonette blocks, Basterfield, Bayer, Bowater and Cuthbert Harrowing Houses, which have steps from the ground floor maisonettes to the lower-level landscaped courts. The external spaces are as important to the character and special interest of the estate as the buildings themselves. The estate is distinctive in its diversity of building types. It combines a variety of architectural forms – each with its own specific qualities and characteristics – which develop from and complement each other. This is explained in part by the fact that, while coming together to form the practice of CPB, each of the three architects was individually responsible for different components of the estate: Geoffrey Powell for the overall layout of the estate, the external landscape, Stanley Cohen House and the community centre; Peter Chamberlin for Great Arthur House; and Christof Bon for the maisonette blocks – names.....

All the buildings of the estate are characterised by a strongly defined geometry. Volumes and elevations are formed by a variety of components, including clear and coloured glazing; aluminium and timber window frames; brick cross walls and piers; concrete floor slabs; and concrete balconies and balustrading. The materials and components of the roofs, façades, balconies and landscape surfaces combine to create an architectural language which is both specific to each type of building and also homogeneous across the Estate.

Among the most striking elements are the glazing and glass cladding, and the extensive use of fair-faced, pick-hammered or bush-hammered concrete. Many finishes are finely detailed, such as slender aluminium window frames, while others are more robust, such as black tubular handrails around the courts. The original distinctive and innovative cast aluminium signage – house names, numbering and wall-mounted bas-relief plaques – provided a consistent scheme throughout the estate.

Individual elements

Buildings

Great Arthur House

Acting as the Anchor of the estate, Great Arthur House is the most outstanding and dominant of the residential blocks; using bright yellow cladding panels, rising above all other buildings within the complex and donned with an impressive sculptural roof. Unlike the other residential blocks which interlock with each

other, Great Arthur House sits in isolation. The large forecourt spaces to the East and West of the building are spacious to allow you to appreciate the building's entire silhouette and height. Despite its scale, the building makes use of a lofty roof canopy aluminium and glass prefabricated panelled elevations, which appears to float above an undercroft, giving it a sense of lightness. This is contrasted with the use of solid painted concrete elements; the projecting balconies on the East and West elevations and the bright yellow columns which run the length of the building and can be glimpsed from the North and South elevations. Further contrasts are drawn between the curvilinear roof and the soft lines this creates on the skyline with the graphic grid of the elevations below it. The curves in the roof recur at ground level in the air vent and rotunda landscape features.

Great Arthur House was a fundamental element in the design, as emphasised by its rooftop canopy and other features. It was the first tower to exceed the 100ft height restriction and was for a time the tallest residential building in London, later exceeded by the Barbican towers.

Its recent refurbishment of cladding panels and windows throughout the building has revitalised the architectural impact of this building and extended its life as a more sustainable place to live.

Crescent House

Completed last in the second phase of the masterplan, Crescent House is distinct from the other low rise housing blocks in its architectural language and form. Unlike the other residential blocks, Crescent House deviates from the grid plan and follows the sweep of the curve of Goswell Road and does not make use of primary coloured panels to accent the elevation. The barrel-vaulted roofscape is perforated by lightwells which apartments pivot around; dark wood window frames deviate from the primary colours and the aluminium framed windows which characterise the rest of the estate. These elements illustrate transition to a new architectural style and influenced the approach for the Barbican which proceeded. The ground floor is particularly different because it is design to be outward looking, hosts an active frontage and engages with the street.

Residential blocks

The residential blocks comprising Basterfield, Bayer, Bowater, Cuthbert Harrowing and Hatfield Houses are arranged in an interlocking grid to form the boundaries of the estate and the inner series of courtyard spaces. These blocks follow a common formula of long oblongs with clearly defined front and a rear elevations exhibiting resident balconies and windows contrasting with the short flank elevations being much plainer and expressed circulation routes such as communal stairwells. Each building has its own graphic articulation but all are common in their expression of large windows, horizontal slabs and vertical sheer and partition walls which interweave in different configurations, often with circulation expressed on the elevations which is also exposed to the elements.

Facilities

Crucial to creating a self-contained community at Golden lane is the provision of amenities; the community centre, the leisure centre and the shops. The leisure centre is a particularly important component of the estate, both in its design and planning and in the facilities it provides. It contributes to the original intent to create an urban 'village' enjoying a wide range of amenities. The community centre was interpreted as the nucleus of the scheme, the focus on the social life of the estate and placed centrally in the main pedestrian piazza. This has recently been sensitively refurbished by Studio Partington and which once again is at the heart of the GLE

From the listed building management guidelines

The shops underneath Crescent house were designed to be double fronted, engaging with the public realm on Goswell Road and the upper terrace of the court facing into the estate.

The design of these buildings is distinct from the residential blocks their purpose as a communal amenity is articulated by their accessible and low rise nature, the heavy use of glass particularly in the leisure centre and shops creates an openness and transparency with views through the buildings.

The simplicity and lightness of the form of the recreation buildings are reinforced by a limited palette of black and white and absence of primary colours used elsewhere in the estate.

Open spaces

(placeholder image)



The architects, namely Powell, a keen gardener, considered and designed the landscape and the buildings as one. The Urban planning philosophy of removal of roads and the creation of a landscape made of a mixture of hard and soft geometric forms was an intentional deviation of a traditional suburban street. The requirement to include basement storage under the tower blocks led the Architects to make use of the deep basements left by bombed out buildings to produce an urban landscape on varying levels which undulates through the Estate.

The external landscape was carefully designed by the architects around a series of courts, each with its own distinctive character. Some are more formally set out within defined boundaries of the residential blocks, using landscape elements such as planting, hard surfacing, water to create patterns intended to be viewed from above as a fifth elevation from the residential apartments above, while others bleed freely into the public realm. In all the spaces, there is a coherence and reference to the limited palette of materials and colours, monumental spaces contrasted with smaller human scale elements and graphic aesthetic of the building elevations.

Since completion there has been small changes made to the estate,

but original designs have broadly survived. The garden areas and features, such as the bastion, children's play area, roof-top garden, are still an are important to the character of the Estate and are also listed They are an integral part of the composition and interplay of ornamental garden and hard landscaped and are used much in the same way.

The layout of the blocks in the estate shapes the viewer's experience of a sequence of views which narrow and open up as they move through the series of courts. The spaces become noticeably more intimate at the centre of the estate where they are enclosed by the residential blocks, sunken and surrounded by the apartment balconies above.



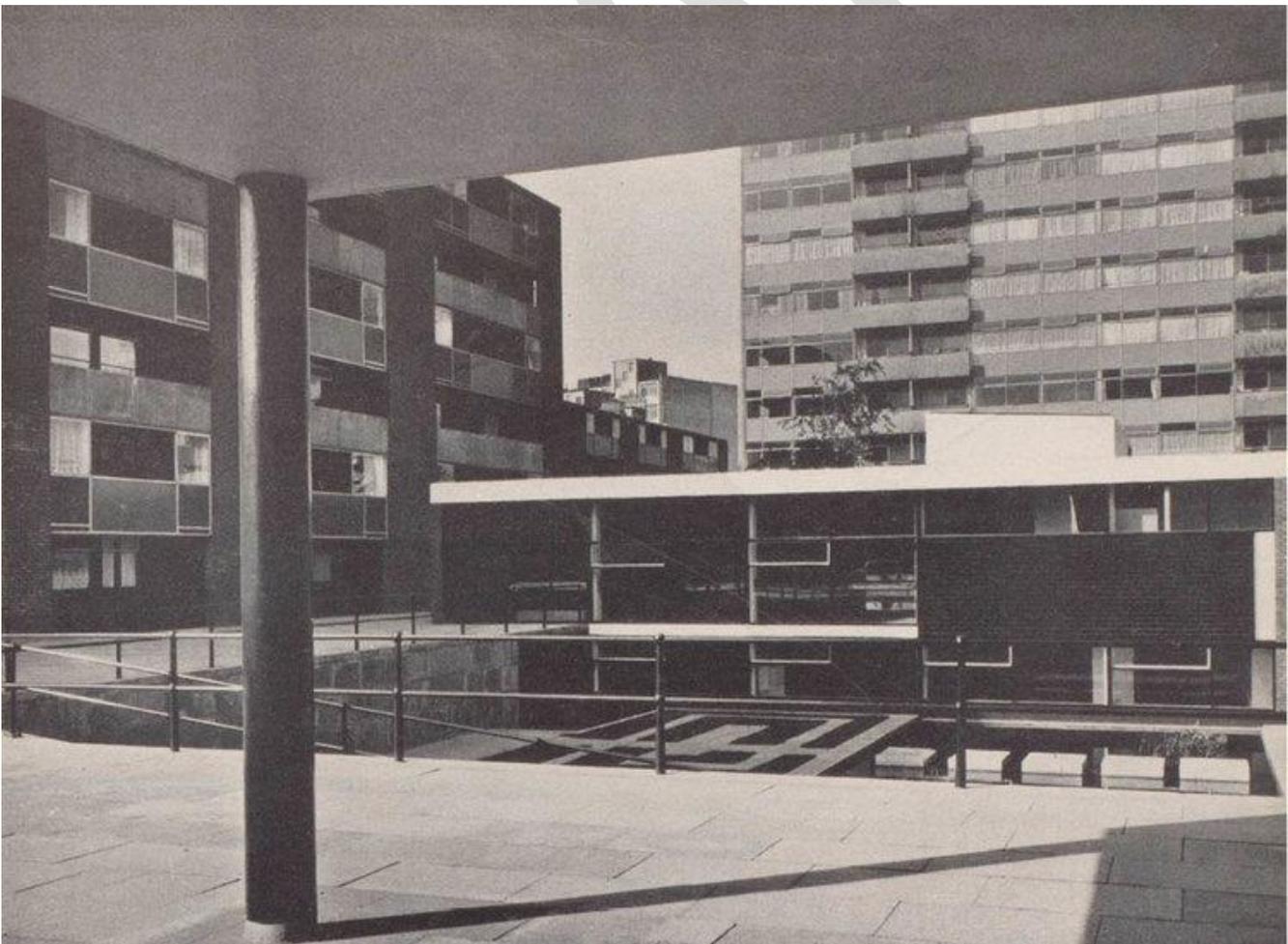
(placeholder image)

Ecology and Trees

There are several notable trees on the Golden Lane Estate:

- A fine semi-mature *Cedrus deodara* on the lawn in front of Basterfield (planted in the early 1990's);
- A *Fagus sylvatica* 'Dawyck' at the level change between the Rotunda and the Great Arthur east forecourt (1990's also);
- *Catalpa bignonioides* (a replacement for an earlier one) north of Cuthbert Harrowing;
- The formal double row of trees along the Fann Street boundary of the GA west forecourt was predominantly *Robinia pseudoacacia* but is now a mixed group of tree species, including some of the 'originals';
- The large acer on the corner of Fann St and Golden Lane is on the Estate land although it reads as a street tree;
- There are a number of mature cherry trees (very associated with '60s planting tastes) in the sunken garden south of Bowater and some more in the planting south of Hatfield.

The pond and the reclaimed giant roughhewn stepping stones have a somewhat Japanese-inspired feel. The small beds incorporated in the paving and grass pattern near the pond were once intended to have single colour bedding plants in them to accentuate the ground plane treatment, to be viewed from above.



Public Realm

Much of the estate turns its back on the public realm with only gaps in the building frontage which allow passage and glimpses through the estate. The transition between public and estate boundary is not formalised but the permeable boundaries such as the pilotis under Crescent House and the portal, now infilled, on to Golden Lane provided informal gateways. The exception is the line of shops beneath Crescent House which terminates with the Shakespeare pub on the corner of Fann Street. This directly engages the street with active frontages and creates a busy space for businesses, residents and the public to inhabit.

Materials and colour palette



(placeholder image)

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.

Strong colours are used to powerful effect throughout the estate. The original colours – primary colours and black, white and grey – reflect the architectural ethos of the time (and provide continuity with other contemporary Chamberlin, Powell and Bon projects). The concept behind the scheme was to use strong colours for curtain walling, combined mainly with black and white, with occasional use of strong colours for painted surfaces, such as tomato red.

The materials and components used are an important element of the estates character and special interest. The architects deployed considerable variety in materials and components to create richness and contrast, also as they evolved their architectural style. Generally, the materials and detailing chosen by the architects – including ambitions and innovative elements such as vertically sliding windows to the maisonette blocks – have been remarkably successful, proving to be robust, durable and effective for over half a century.

Among the most striking elements are the glazing and glass cladding, within an aluminium framework, of Great Arthur House, repeated in the maisonette blocks. The use of bright primary coloured glass cladding – in yellow, blue and red – provides a distinctive signature to those buildings completed during the first phase.

The extensive use of concrete – fair-faced, pick-hammered or bush-hammered – also distinguished many buildings on the estate. Much of the concrete was intended to be left exposed but, because of uneven weathering, was subsequently painted. In some cases, however, such as the club rooms, Cullum Welch and Crescent Houses, it has remained unpainted. Pink brick and blue or purple engineering bricks were used extensively for load-bearing and other walls. Full-height glazing and slender concrete columns or *pilotis* as structural support for the swimming pool and gymnasium result in a very different aesthetic. Similarly, panels of black and white tiles on the east and west elevations of the community centre provide a distinctive quality to that building.

Many of the finishes are finely detailed, such as the slender aluminium window frames of the earlier residential blocks, and the mosaic tiles employed on Crescent House. In other cases, more robust materials are employed, such as the black tubular handrails used around the courts.

In their choice of materials, the architects contrasted those elements required to be strong, such as structural concrete, load-bearing walls, or guard rails, with more delicate elements such as windows and spandrel panels. 'We feel strongly that other values besides refinement should be pursued, particularly clarity of form and – sometimes – robustness... This contrast between the rough and the smooth, the bright and the dull – even between the clean and the dirty – creates a tension which is the essence of architecture – when the choice of materials and the balance between them is right of course!'

Management Strategy

The City Corporation's management strategy for the Golden Lane Estate has already been partially formulated and published in the Golden Lane Estate Listed Building Management Guidelines 2013. This considers the Estate a whole, individual blocks, spaces and landscape as well abstracted themes, such as Colour and Transparency, which are common to the estate elements.

A listed building guide specifically for residents was published in 2008 with the intention of enabling a better understanding of the implications of doing work to their listed homes and providing a practical guide through the permission process.

Potential Enhancements:

The post-war, modernist character of the Estate has survived well. Small-scale enhancements to urban greening, lighting and wayfinding could all help to enhance the Estate yet further, alongside ongoing projects of repair and maintenance of the fabric. Additionally, the reversal of later alterations could be beneficial where this would better reveal and enhance the original architectural character of the Estate.

b. Barbican Estate

Introduction

Built between 1962 and 1982 for the City of London Corporation to designs by the architects Chamberlin, Powell and Bon, the Barbican Estate is a sprawling, mixed-use development arranged upon a raised pedestrian podium above ground-level car parking. Prevaillingly residential, with over 2,000 flats, maisonettes and terraced houses of varying configurations, the Estate incorporates schools and arts buildings: the Arts Centre, the Guildhall School of Music and Drama and the City of London School for Girls. Additionally, the medieval church of St Giles is located within the southern part of the estate.

Nearly fifty years on, the Barbican still feels quite futuristic. It is a successful twentieth-century architectural experiment, for various reasons: the integrity and skill of the architectural vision – in plan and detail – and its faithful execution, the single ownership of the site, the continuous investment in maintenance and repair, the prominent central London location and residential community. Because of its success, the Barbican has avoided the feeling of distaste and obsolescence that has dogged brutalism in other cities (e.g. Rodney Gordon's Tricorn Centre in Portsmouth, now demolished).

However, the Barbican is both a piece of city and a stand-alone set-piece. It is entirely different in disposition to the more traditional surrounding streets. And the Estate cannot really be critiqued like an area composed of ordinary streets with individual buildings that contribute or not to its character and appearance. Because, externally, it has undergone very little alteration (apart from modest works to the civic buildings), the Barbican has the inner integrity of a single composition and consequently should be considered as such.

This sets it apart from other conservation areas in the City, which are aggregates of many individual buildings (arguably, with its blocks conjoined by the podium, the Barbican is a single building) and spaces of varying qualities, rather than a single composition. Unlike other conservation areas, the development pressure is very different. There is little prospect of substantial external change in the Barbican. Rather, development pressure is likely to come in the form of adapting and modernising the whole as technologies and patterns of behaviour change.

The individuality of the Barbican goes beyond its city context, for it is not quite like anything else even in London. It is like an amalgam of the Brunswick Centre and Alexandra Road Estate, London Borough of Camden, and the Trellick Tower in the Royal Borough of Kensington and Chelsea. As a piece of masterplanning and architectural design, the innate quality of the Barbican has been recognised by its 2001 listing; also, by its survival comparatively unaltered (although this has to do as much with the entire Estate being under the control of a single body, the City of London Corporation).



Overall character

The Barbican Estate is characterised by its singularity of composition, enormity of scale and sublimity of effect. It is less an aggregate of individual buildings and more a single, consistent piece of architecture that expresses its basic formula (bush-hammered concrete, orthogonal forms, lateral or vertical emphases) in a series of building typologies that are arranged to produce effects of void, depth and awe.

It's also a very well executed concept, with no lessening of the effect anywhere within the Estate. This is partly a testament to the generosity and skill of its creators and partly to the way it has been maintained since it was built. The quality of execution ensures that, for the pedestrian, the Barbican is an immersive experience, with no let-up of the sense of navigating through a new piece of city.

This summed up well by the routes into the Barbican, most of which lift the pedestrian off ground level. It can be a challenging place to approach and orienteering within can be difficult for those unfamiliar with the Estate. This is because the Barbican does not possess the traditional townscape of streets and junctions framed by buildings. Indeed, part of the point of the Barbican was to upend this traditional configuration. Here, there are no carriageways, and footways pass under, over, through buildings, instead of past them.

Architecture and spatial planning

In successfully combing 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 of the post war era. It also combined the key planning themes of highwalks and megastructure, both favoured planning strategies of their time.

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-toothed balconies proclaim the Estate far beyond its immediate boundary, it is the smaller scale building set around landscaped courts that create and 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 highwalk 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. Routes traversing the Estate are provided between, through and under building and across spaces – continuing into the adjoining parts of the City – and this permeability is a significant part of the Estate.

The architectural vocabulary of the residential buildings, incorporating such features as planting 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.

The architects explored Brutalism in the Barbican design which they had experimented with in some of the later phases at Golden Lane. The Brutalism movement was associated with the honest use of materials, mainly exposed concrete, and expression of form, function and spaces. Bush hammering, where the surface of the concrete is altered using a power hammer with a special head to expose the aggregate, is used across the Estate. It gives buildings distinctive form and texture and is an important characteristic of the Estate.

From the Listed Building Management Guidelines

Individual elements

Slab blocks

The most numerous building type in the Barbican. They are in most cases roomy and mid-rise in height. Set on various alignments, these frame different incidents – from formal green spaces like Thomas More and Speed Gardens to more informal, harder-landscaped spaces. Theirs is a horizontal emphasis. On the elevations, strong horizontal lines of concrete are slatted with windowbox colour and hardwood aperture frames. Eyelike semi-circular dormers are paired and evenly distributed across the roof, belonging only to the slab blocks and helpful signifiers of their residential function. All of this raised above podium level on thick, gnarly columns to allow people movement below.

In the South Barbican, the slab blocks are: Andrewes House, Defoe House, Thomas More House, Speed House (all the largest, all on a lateral alignment), Gilbert House, Seddon House and Mountjoy House (all on a vertical alignment). These form a strong interlocking group that on plan resemble two symmetrical squares. Navigating the central areas of the Barbican, the feeling is always of being surrounded by them; their insistent laterality provides the foreground and background to a user's experience.

In the North Barbican, the slab blocks are: John Trundle Court, Bunyan Court, Bayer Court, Ben Jonson House and Breton House. These form a more irregular group than those in the South Barbican; the first three forming an informal garden court and the second two reading more as two blocks linked at right-angles. Because of this, these slab blocks are a less immersive experience than those in the South Barbican; instead they read more as individual buildings to be appreciated from certain vantages.

A unique example of the type is Frobisher Crescent, in which the formula is applied on a semi-circular crescent instead of orthogonal form. Appearing as a curvaceous distortion of the slab blocks, it makes for a pleasing juxtaposition.

Towers

Perhaps the most distinctive parts of the Barbican, the towers advertise its presence on the skyline and provide for the most dramatic architectural set pieces within. All that concrete fixed so high up in the air could be crushingly oppressive, but fortunately the towers' skyline presence are redeemed by skilful and emphatic architectural treatment: strong verticals crashing to earth and rows of sharp balconies forming serrated edges. In many views, the vertical towers collide satisfyingly with the horizontal slab blocks. Their irregularly triangular plan forms mean that their profiles are pleasingly varied and dynamic. They are the most overwhelming parts of an overwhelming whole.

These three towers are evenly spaced along a lateral axis on the divide between the North and South areas. From west to east, they are Lauderdale tower, Shakespeare tower and Cromwell tower. To the north is another, the Blake Tower, of a very different architectural treatment but tied into the whole by the shared material palette. This was originally conceived as a YMCA, hence its different scale and architectural treatment to the others.

Houses

Echoing the traditional building forms lost to the war, the houses are of varying sizes and configurations but take as their general principle that of the traditional terraced house. Their materiality and detailing differs from the larger slab blocks: for their external walls they tend to employ brick or tiled finishes, rather than the bush-hammered concrete; they are differently fenestrated. Nestled against larger slab blocks are Lambert Jones Mews and Brandon Mews, while The Postern and Wallside are terraces to the southern end of the Barbican frame views of the ruins of the Wall.



Public Realm, Open Spaces and Trees

Sprawling across the whole Estate is the podium – a mauve plane running under and between the blocks, stepping up from South to North as it traverses Beech Street. The tones of the original clay tiles subtly vary from purplish mauve to an orange hue; as the podium, despite being raised, was designated as 'ground' level, and therefore was floored with fired earth. This unified treatment ties the whole estate together at pedestrian level. Embedded within it at various points are planting beds, particularly in Beech Gardens which divides the north from the south, and relics such as tombstones and lampstands echoing the previous urban forms on the site.

The qualities of the podium underscore the Estate's distinction from the surrounding streets outside the conservation area. Indeed, the consistent, purplish groundscape is atypical in conservation areas, which generally feature traditional highway paving treatments and forms. With the architecture, the podium emphasises the Barbican's modernity and conceit as the next chapter in the story of a city. Below the podium, at true ground level, are the car parks and storage areas, largely plain concrete forms and surface treatments. The major public realm focal point at this level is Beech Street, a long, linear road which carries vehicles under the Barbican Estate. It takes the form of a broad carriageway flanked by narrow footways and is heavily vehicular in character; lidded by the podium and Beech Gardens above, Beech Street experiences high levels of air pollution and offers a poor pedestrian experience. Colourful panels on the walls attempt to relieve the space but with limited success. In 2017 a work by the graffiti artist Banksy appeared at the junction with Golden Lane.



Open space in the Barbican is not just confined to the podium, though. As mentioned, the blocks disposed to create a series of distinct voids between the architectural volumes, occupied by water, greening or the ruins of earlier buildings. These are vital elements in the overall composition of the Estate. As well as accentuating the dramatic architectural treatments and allowing combinations of intriguing views, the 'voids' provide vital breathing-space from the brutalism of the architecture and the materials. Without the plentiful greening and water-features, the Estate would be too gaunt and forbidding, while the architectural fragments from earlier ages – newly framed – are a remind of the phases of history here before the Barbican.



Civic Buildings

At the upper end of the South Barbican are disposed civic buildings of an outwardly familiar but quite different architectural vernacular. Completed in 1969, the first element to be finished, the Girls' School is a low rectangular block with strong vertical brick piers and horizontal concrete bands forming a fenestrated grid. Combining as it does both horizontal and vertical emphases and materials otherwise used on separate typologies across the Estate, it stands apart from the architecture. There has been some infilling and westerly extension, but of a low and extremely muted kind.

Located to the north-east of Gilbert Bridge, the Guildhall School of Music and Drama comprises a series of mauve brick projections, like the podium plucked up and scrunched into oriel-like shapes, above paired columns forming a loggia facing the private half of the lake. From this part of the complex emanates the sounds of various instruments, an intangible but nevertheless significant part of the overall ambience.

Arts Centre

In some respects, a focal point of the Estate, the Barbican Centre has a dramatic lakeside setting and is prominent in many views from the South Barbican. To the lake it presents a series of concrete 'chimneys' or tall rectangular forms, with an upswept concrete canopy slicing across mid-way up. The Centre can of course be entered from outside the Estate, via Silk Street, through a low glazed portal under a huge bush-hammered concrete soffit interspersed with regular windows and crowned with an upswept canopy. Above this can be seen the brick flytower of the theatre, ensconced in the large and angular glazed canopy over the Conservatory housing tropical plants.

The presence of the civic buildings and Art Centre not only add subtle variations to the overall architectural character of the Estate; they enhance the overall ambience and sense of place framed by the architecture by introducing uses with differing intangible signatures; they add music, schoolchildren and culture to a residential area.

Character sub-areas

South Barbican

Comprising the southern two-thirds of the estate up to Beech Street/Beech Gardens, the South Barbican area includes most of the buildings, green spaces and water features. There are a series of courts formed by the slab blocks. To the south, lower buildings where the ruins are, the estate rising in scale to the height of the towers at Beech Street. The whole estate is set out on a diagonal axis which corresponds to the surviving corner of the Roman fort wall and bastion which are preserved in a green setting to the south. Here, the rubble masonry of the ruins is seen against grass, trees and undergrowth like a fragment of the countryside.

At the southernmost end of estate are the 'foothills' of the Barbican, where the scale is lowest and closest to that of more traditional forms of building, which are illustrated by the remnants of the Roman and medieval City wall and the church of St Giles Cripplegate. The former is especially important in the Barbican's development. This 'shoulder' of the wall – actually belonging to the Fort wall – forms a right-angle on a skewed alignment, a form felt in all the corners of the Estate. It is immediately echoed in the alignment of the footprints of Mountjoy House and the City of London School for Girls; its form is seen beyond in the alignment of Defoe House and Seddon House and slab blocks at the east end of the lake. Hence the inclusion in the conservation area of this foundational element.

This southern 'ruin park' is framed by Barbican buildings of a relatively low scale: Mountjoy House, The Postern and Wallside. Moving north, to the heart of the Estate, the slab blocks increase in size, forming two large courts either side of the church of St Giles Cripplegate, dramatically retained in a sea of podium bricks, with inset gravestones and lamp standards like echoes of the traditional streetscape that once lay upon the site. The gothic architecture of this medieval, much-restored church contrasts so starkly with the Brutalism of the Estate that the peculiar qualities of each style are emphasised.

The Girls' School adjacent is of a scale comparable to the church. Both buildings sit on an island with water on three sides. Elsewhere, the scale of slab blocks such as Andrewes House and Thomas More House increases, presenting huge walls of bush-hammered concrete with horizontal emphases as backdrops against which to see ever-changing combinations of the buildings. Through this area of larger building stretches a rectangular lake, surrounded by cliff-faces of concrete. The effect is like a manmade canyon or gorge, best appreciated from the Gilbert Bridge which crosses the water to the Barbican centre. From here, views are also possible into the large 'courts' on either side; their horizontal rows of windowboxes greenly break the bands of concrete, giving the slab blocks a stacked, terraced quality.

From the Lakeside Terrace can be seen the three towers to the north. They loom the Barbican's architectural style over a clutch of lower-rise curiosities: the Barbican Centre, Conservatory and Frobisher Crescent. All three offer something architecturally different: the Centre and Conservatory as variances from the residential block language indicating the presence of different cultural and horticultural uses within; Frobisher Crescent as a warped, curvaceous version of the linear slab block.

North Barbican

The North Barbican is much smaller in footprint than the south and perhaps a little more urban in feel. The slab blocks are more compact, the layout of the area less expansive and defined more by the linearity of Beech Gardens and adjoining Ben Jonson House. Instead of the expanses of lawn and water to be found in the south, Beech Gardens takes the form of a series of tiled planters integrated into the podium, the original planting scheme comprised lawns, flower beds, trees and shrubs. In 2013, the gardens were re-planted by Nigel Dunnett with an array of grasses, perennials, shrubs and trees. These flourish in phases, creating continuous and successive colour washes over the gardens. The formal planters here contrast effectively with the Barbican Wildlife Garden, an unruly square of community planting and wildlife habitats, outstandingly biodiverse.

Management Strategy

The City Corporation's management strategy for the Barbican Estate has already been partially formulated and published in the following volumes of the Barbican Estate Listed Building Management Guidelines:

- I – Introduction
- II – Residential
- IV – Landscaping

Future volumes will provide management strategies for the following areas:

- III A – Arts Centre
- III B – Guildhall School of Music
- III C – City of London School for Girls

Originally published in 2005 and updated in 2012, volume II governs works to the residential buildings on the Estate. Adopted in 2015, volume IV addresses the Estate's important landscaping and public realm, while volume III A is in preparation and will provide guidance on the management of the Barbican Arts Centre.

Potential Enhancements

The Estate has survived well and is an unforgettable architectural and spatial experience. Small-scale enhancements to urban greening, lighting and wayfinding would all help to enhance this experience, alongside ongoing projects of repair and maintenance to the brutalist fabric. Additionally, the reversal of later alterations could be beneficial where this would better reveal and enhance the original architectural character of the Estate.

DRAFT

6. Streets, Routes and Transportation

Uniquely amongst City conservation areas, the Barbican and Golden Lane Estates contain no streets in the traditional sense. The Estates were designed to be free from the traditional street network, incorporating instead their own distinctive public realm and routes between and under buildings.

Only fragments of Bridgewater Square and Fann Street are included within the boundary, while Beech Street runs below the Barbican podium and therefore does not affect the character and appearance of some parts of the conservation area in the usual sense.

Beech Street Zero Emissions Scheme

Enclosed by the podium level above, and as a key route east through the City, Beech Street has historically had high levels of air pollution.

In March 2020, the City Corporation introduced experimental traffic changes on Beech Street, Bridgewater Street and Golden Lane in order to address this problem. Beech Street has become a zero-emission street. This means only pedestrians, cyclists and zero-emission vehicles may traverse its length (access for off-street premises excepted).

The experimental scheme will run for up to eighteen months. If made permanent, there could be potential to reconfigure the layout and appearance of the street, transforming the look and feel of the street and enhancing the character and appearance of this part of the conservation area.

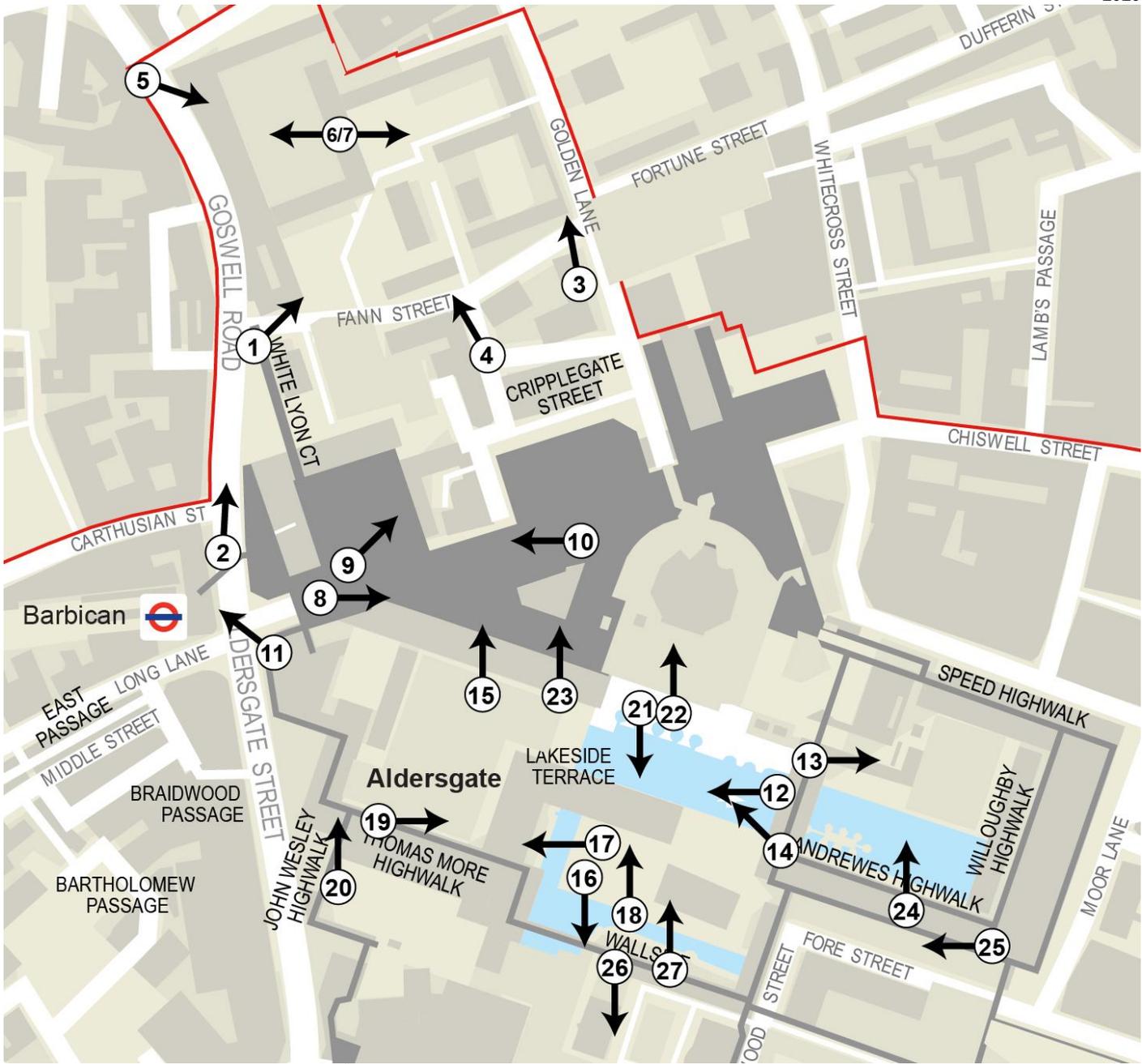
DRAFT

7. Views

The below list of views within the conservation area is given as a starting-point. Views from these fixed points represent only a portion of the pedestrian experience of the conservation area. They cannot capture the extraordinary, ever-changing combination of architectural volumes and voids seen on perambulations through the estates. These are beyond the ability of any one fixed view to convey. Nevertheless, the following views help to indicate the architectural and spatial complexity of the conservation area.

1. Outside north side of Blake Tower, looking north-east towards Great Arthur House
2. Views of Crescent House along Aldersgate Street from the south
3. From junction of Fann Street/Golden Lane looking north along Stanley Cohen House
4. From Fann Street looking north between Cuthbert Harrowing and Bowater Houses
5. From Baltic Street looking south at Hatfield House
6. From the centre of the Golden Lane Leisure Centre looking west
7. From the centre of the Golden Lane Leisure Centre looking east
8. From west end of Beech Gardens looking east
9. From west end of Beech Gardens looking north-east
10. From east end of Beech Gardens looking west
11. From northerly corner of Seddon Highwalk through 'arrow slits' from Seddon Highwalk onto Aldersgate Street
12. From the centre of Gilbert Bridge looking west
13. From the centre of Gilbert Bridge looking east
14. From south end of Gilbert Bridge looking north-west
15. From podium under Shakespeare Tower looking up
16. From St Giles Terrace looking south
17. From St Giles Terrace looking west
18. From St Giles Terrace (near north gravestones) looking north
19. From Thomas More Highwalk looking east
20. From Thomas More Highwalk looking north
21. From Lakeside Terrace (centre) looking south
22. From Lakeside Terrace (centre) looking north
23. From Lakeside Terrace (west end) looking north
24. From Andrewes Highwalk (centre) looking north
25. From Andrewes Highwalk (centre) looking west
26. From the west end of Wallside looking south
27. From the east end of Wallside looking north

Additionally, in the Barbican Listed Building Management Guidelines vol. IV key views are discussed at 1.5.75 ('Significant Vistas') and are listed in appendix A1.



Views map

8. Nocturnal Character

Conservation areas are experienced by night as well as by day. Nocturnal patterns of activity and illumination can affect how their special character is appreciated. Lighting scale, intensity, colour temperature and uniformity all influence traditional townscapes. For example, a particularly bright form of internal illumination can draw undue attention and be particularly strident in a historic context, whilst a modern building with a highly glazed façade can result in greater light spill, trespass and detract from a visual hierarchy at night.

Nocturnally, the Barbican and Golden Lane conservation area differs to the others. Light spills from the thousands of residential units in an infinite series of combinations, making the illumination of the Estates by night – particularly the Barbican with its high-, mid- and low-rise units – extraordinarily diverse and subtle. Their nocturnal character is largely residential, but on a giant, modernist scale, creating an arresting and memorable experience by night. In addition to the darkness and soft illumination, other factors combine to enhance this intangible character: soundscape of water, absence (mostly) of traffic noise, tranquillity – or as much as there can ever be in the heart of a capital city. By night, the contrast between the residential estates and surrounding commercial buildings is also marked. Light incursion from the larger office buildings bathe the fringes of the Estates, a reminder of their location in the commercial heart of a capital city.

And there is, of course, the Barbican Arts Centre complex at the heart of that Estate, host to a range of evening programming with its own lighting signature.

Proposals to augment or alter the lighting of the conservation area must derive from the relevant passages of the City of London Lighting Strategy (2018). The relevant guidance is contained under section 4.3.6 – 'Culture Mile' character area.

9. Local Details

Blue plaques, architectural sculpture, memorials and public statuary add another layer of character to conservation areas. However, the Barbican and Golden Lane conservation area is again different to all others in this respect as a result of its comprehensive redevelopment. Such details, where they exist, tend to be incorporated into the new buildings as 'found' relics of previous structures, rather than surviving in their original context.

For instance, on the **Lakeside Terrace**, there are a number of important historic memorials and funerary structures that evoke the poignancy of the former use of the churchyard in the conservation area. They are to be found embedded in tiles on the area of the podium around the church of St Giles. Here and elsewhere on the Barbican Estate can be found traditional lamp standards, striking oddly traditional notes amidst the futuristic architecture and public realm.

On **White Lyon Court** is preserved a carved stone relief of 1908 by Horace Grundy of figures in 16th century dress refining gold. It came from the premises of W. Bryer & Son, gold refiners, at 53-54 Barbican, demolished 1962

Artworks proliferate. On the **Cromwell Highwalk** are displayed a fine series of murals from the former Telephone Exchange building on Farringdon Street by Dorothy Annan (and which are grade II listed). More recently, the artist known as Banksy left an artwork referencing a Basquiat exhibition held at the Barbican.

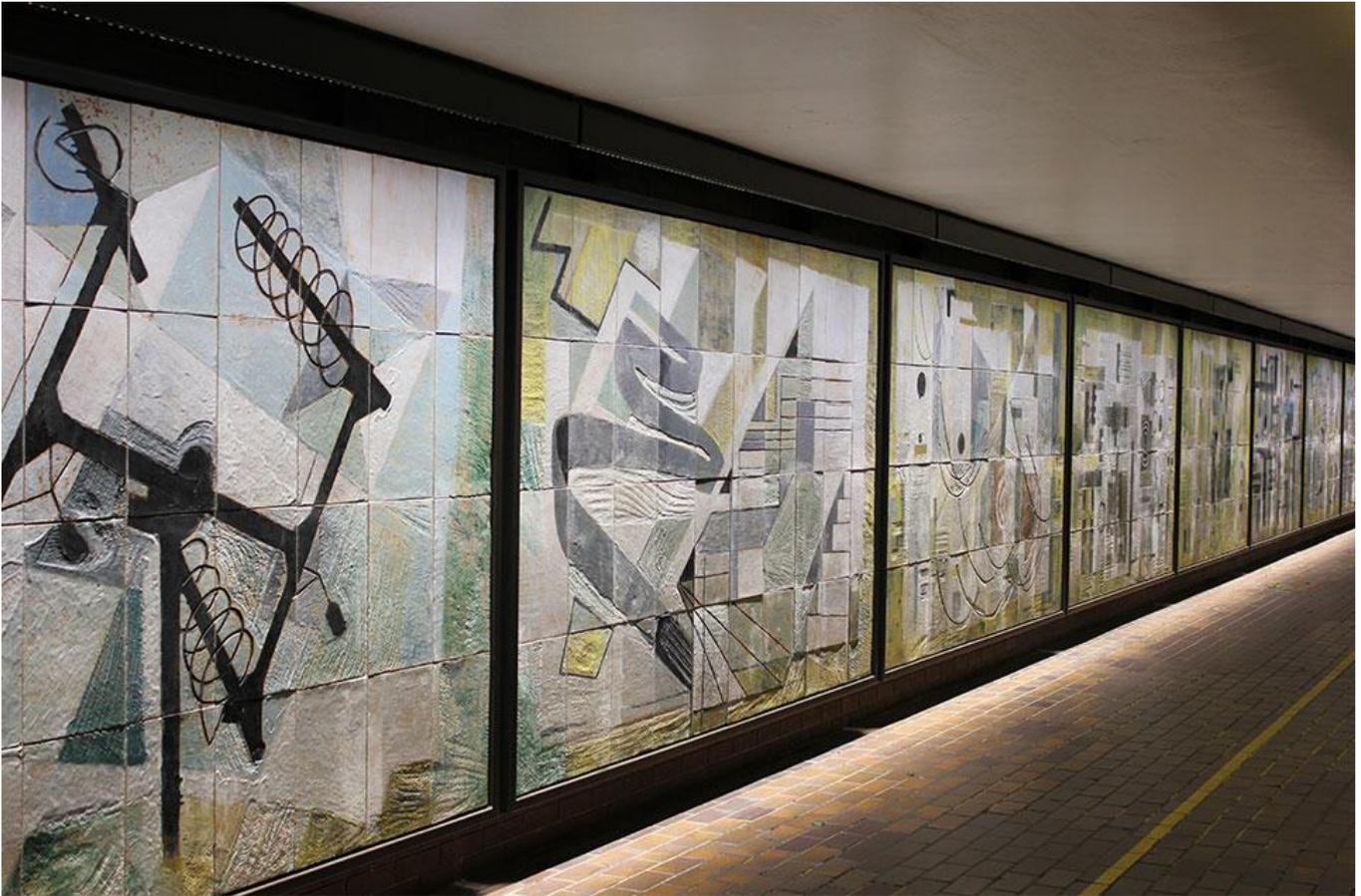
Across the two Estates, a plethora of plaques record lost historic buildings or other features of interests. Some of these are City of London Blue Plaques, while others are one-off installations. All add a further layer of historic and aesthetic interest to the conservation area.



The Banksy below the podium, junction of Golden Lane and Beech Street, 2017



Gravestones idiosyncratically re-set into the podium at St Giles Terrace, Barbican

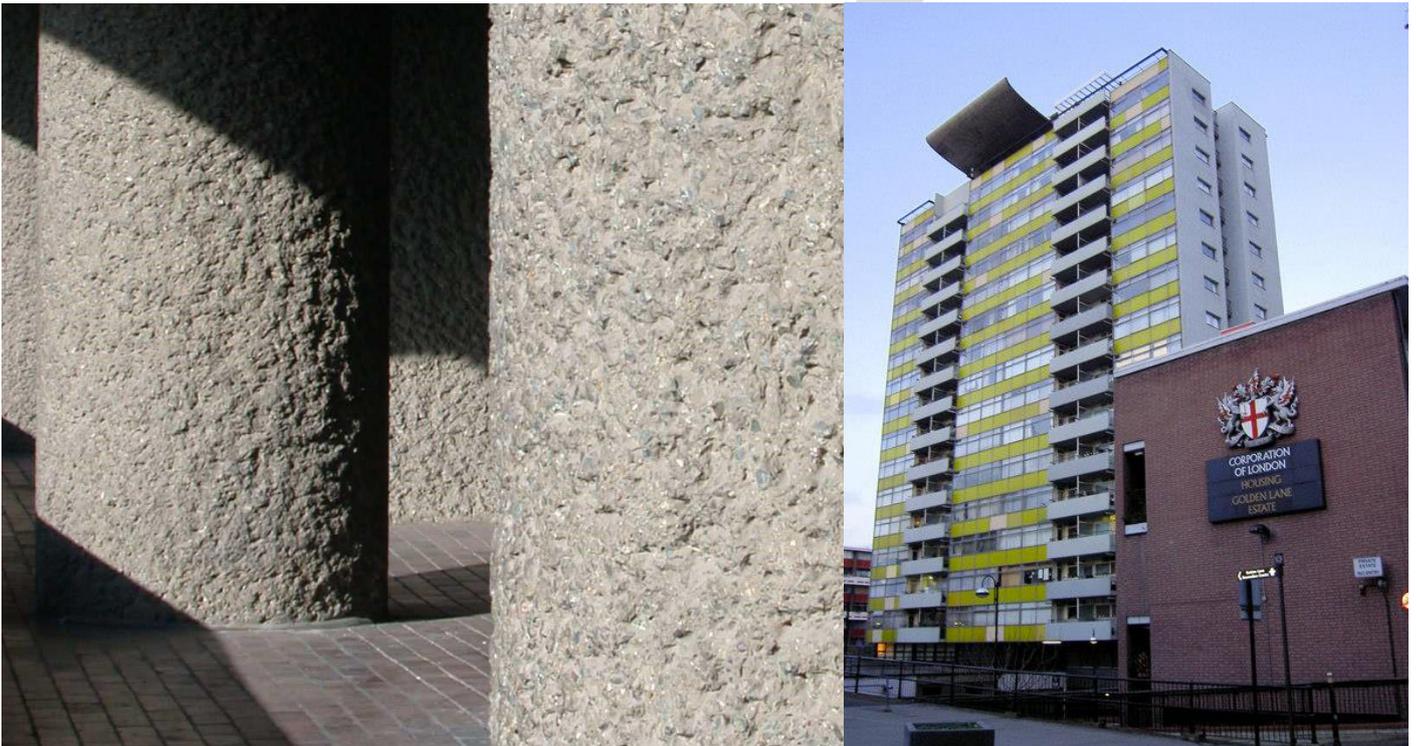


The Dorothy Annan murals, created c.1960, relocated to Cromwell Highwalk 2013.



Sculpture by Matthew Spender, 1994

Barbican and Golden Lane Conservation Area



Draft Supplementary Planning Document

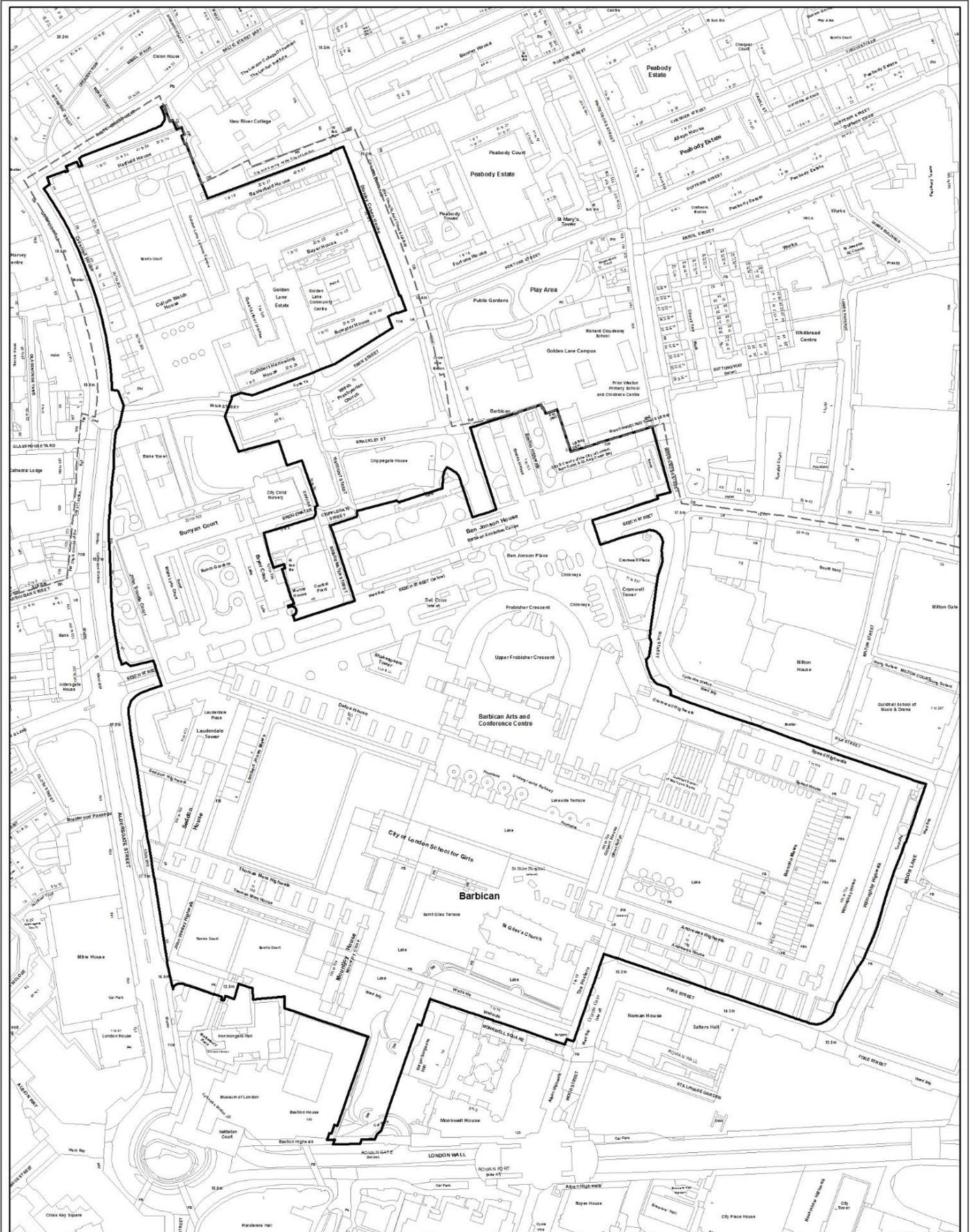
2020



Contents

- 1. Summary of character, appearance and significance**
- 2. History**
- 3. Planning Policies**
- 4. Boundary and Fringe**
- 5. Buildings, Open Space and Public Realm**
 - a. Golden Lane**
 - b. Barbican**
- 6. Streets and Transportation**
- 7. Views**
- 8. Nocturnal Character**
- 9. Local Details**

DRAFT



Map of the Barbican & Golden Lane conservation area (boundary designated October 2018)

1. Summary of character, appearance and significance

This supplementary planning document articulates the special character and appearance of the Barbican and Golden Lane Conservation Area and the policy framework for its management.

The area is characterised by 3 distinct developments: Golden Lane estate to the North, Barbican Estate to the south and Blake Tower (formally the Barbican YMCA) situated between the two. The characteristics which contribute to the special interest of the Barbican & Golden Lane conservation area can be summarised as follows:

- Two Estates which, together, provide a unique insight in the creative processes of a seminal English architectural practice, Chamberlain, Powell & Bon
- Integration of the ancient remains of the Roman and medieval City wall and the medieval church of St Giles Cripplegate in a strikingly modern context
- In scope and extent, the Estates are important visual evidence for the scale of devastation wrought by the Luftwaffe bombing campaign of 1940-41 known as the 'Blitz'
- Seminal examples of ambitious post-war housing schemes incorporating radical, modern ideas of architecture and spatial planning reflecting the development of Modernism
- Unprecedented and ingenious provision of open space and gardens within central London, which continue to be a defining characteristic of the Estates today
- New and striking architectural idioms, particularly at the Barbican, applied on a significant scale; a new architectural language deliberately modern and forward-looking; a way of planning and arranging buildings and spaces which was unprecedented in Britain and reflected evolving ideas of the modern city.

2. History

The conservation area lies to the north of the City of London, beyond the Roman and medieval City walls, however from the map above, you will see that this area also incorporates the corner of the Fort wall. This location meant the conservation area was not as densely developed as the rest of the City until the 17th and 18th centuries when the City grew beyond its walls.

In the Roman period, there was an extramural cemetery at Smithfield just to the west of the City boundary – as was the Roman custom to bury the dead outside the City walls. In the late first or early second century AD, the Fort was then built to the north of Londinium. Later, around 200 AD, the Roman wall was erected and incorporated in the Fort wall, remains of which can be seen today from the conservation area. During this period, the character of this area was that of a sparsely populated suburb, immediately outside a military complex and near an area used for burials.

There are little traces of occupation known from the Saxon period, during which time the City appears to have been left unoccupied in favour of another settlement: Lundenwic, further along the Strand. However, in the 9th century, the old walled city was reoccupied by Alfred the Great. The Cripplegate, as it came to be known, is mentioned in the laws of Ethelred (978 – 1016 AD). It was then rebuilt in 1244 and again in 1492.

The word 'Barbican' derives from French and refers to a fortified outpost or castle outwork. Something similar once stood here which was known to the Normans as Base Court (or 'Bailey') and most probably founded upon the old Roman defensive architecture. This facility was defensive under Edward I but soon passed into the property of the Earls and Dukes of Suffolk.

St Giles' church was established by c.1115 with the present building dating back from c.1550. The churchyard was completed by 1181 (Lobel), and in 1270 appeared as a rectangular space immediately south of the church. In the west was a Jewish Cemetery, the only such in England, and was later converted into a garden after the expulsion of the Jews in 1290. By 1520 the churchyard occupied the land to the south and west of the church, following the distinctive right-angle of the City wall.

By 1676 it had been extended by some distance to the south, following the course of the City wall just past the bastion. On Rocque's map this section is labelled the 'Green Ch.Y', as opposed to the 'Cripple gate Church Yard' nearer the church. With minor encroachments here and there, this is the way it stayed until the devastation of WW2, when this locality was flattened.

The Blitz of 1940-41 devastated many English cities and London was no exception. Hit particularly badly was the ancient City of London, the Roman core which sprawled over two millennia the inner and then outer suburbs to form what we now call Greater London.

The City has survived many crises in its long history; abandonment, conquest, plague and war, however it was not until the Great Fire of London in 1666 that London became seriously disfigured with many buildings razed to the ground. However, from the smoking ruins it grew back, spurred by the barely containable commercial activity for which the City is known. These noble new buildings of brick and stone were the result of new building codes which were introduced to ensure that the Great Fire never happens again. Subsequently, in the four centuries between that time and our current moment, the City had been menaced by the threat of invasion but had passed the years largely unscathed other than by the natural procession of architectural trends.

It was during the First World War that it was realised that destruction could come from the air as well as the ground; in the early 1940s, when Britain was again at war with Germany, it was quickly realised how devastating aerial bombardment could be. Port and industrial cities like Plymouth and Coventry were targeted and later destroyed by German bombers. London as the capital and as a prominent dock city was an obvious target, too. During 1940 and 1941, thousands of tonnes of high-explosive and combustible bombs rained down on the City. Some quarters escaped with only superficial damage – and St Paul's Cathedral, miraculously, with hardly any – but some others were almost wholly destroyed. One such area was the tract of City to the north of the ancient Guildhall (its roof stove in by bombs, but the rest mercifully spared), to the east of Smithfield Market and to the west of the Moorgate, running up to the City's border with what is now Islington. This area of Cripplegate Ward had been largely occupied by garment

warehouses and their wholesale destruction left deep basements, vast piles of rubble and a mere 48 residents.



© Collage 2020

In the mid-19th century over 130,000 people were residents within the City of London. However, by 1952 the number of people living within the square mile had dropped to just 5,000. Many residents who had lost their homes during the WWII bombing were re-housed in areas outside the centre. Business and commerce quickly became the mainland uses within the City. However, the Corporation of London was concerned with depopulation inside of the City and turned its attention towards this issue when planning to rebuild the City in a post-war era.

Following the end of WWII, there was a national expectation that living standards should improve, and provisions of new housing should be the latest in architectural design. Bomb damage combined with concerns about urban sprawl and loss of countryside led planners and architects to re-examine the potential of living in urban areas. Plans and reports at this time were concerned with land use zones, such as the grouping together of shopping and community facilities. Mixed developments of houses and flats with public open spaces and private gardens were becoming increasingly popular with planners and were based on the community principle of the 'neighbourhood unit' developed in the USA during the 1920s. During this time, there was also a shift away from the idea of a 'garden suburb', which had been popular in the early 20th century. The innovation of 'highwalls' as a means of separating road traffic from pedestrian movement and facilities was also an increasingly popular planning solution in developing self-contained communities.

Architectural competitions were launched by several local authorities across the country to design and construct high-density, low cost modern housing. In 1951, the Corporation purchased land around Goswell Road and Golden Lane and announced a competition to design a housing estate primarily for single people and couples who had key jobs in the city, such as caretakers, nurses and policemen. This competition was won by Geoffrey Powell, a lecturer of architecture at the Kingston School of Art in 1952. He invited his colleagues Christoph Bon and Joseph Chamberlin to collaborate on a detailed design for the Golden Lane Estate. This was finalised in 1952 and later revised for an enlarged site area from 1954 after building began the year previously. The Golden Lane Estate was completed in 1962 as a landmark early modern housing scheme.

In 1955 the Corporation of London commissioned Chamberlin, Powell and Bon to prepare a scheme for redevelopment 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 in 1956.

Simultaneously, a voluntary group called the New Barbican Committee prepared a scheme for the redevelopment of the area. The scheme was refused by the 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 advantage 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.

The 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 Corporation undertook to construct the scheme itself. The elevated walkway system on top of the podium, designed to separate pedestrians from vehicles, was carried forward in the Martin-Mealand scheme of the mid-1950s and was an important consideration.

Chamberlain, Powell and Bon 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 began in 1963 and would be dogged by industrial disputes. Gradually, however, the mammoth Estate began to take shape. The first building to be completed was Milton Court in 1966, a now-demolished civic building. Next was the City of London Girls School in 1969, followed by a spate of residential blocks. The last buildings to be completed were the Barbican Centre and Frobisher Crescent, in 1982. That year, the Queen officially opened the Barbican Centre, describing it as 'one of the wonders of the modern world'.

Outwardly, the buildings of both Estates have hardly changed. Development has largely been subtle. In 2010, Frobisher Crescent was converted from office to residential use. In 2013-15, areas of the podium were resurfaced with bespoke clay pavers to match the originals. In 2018, Great Arthur House was re-clad to the original design. More obvious alterations are relatively minor in scope: a new canopy roof above Brandon Mews (1987) and the refurbishment of the lakes (2004).

Long praised as outstanding examples of their kind, at the turn of the century the Estates were recognised through listing. In 1997, buildings on the Golden Lane Estate were individually listed and in 2001 the entire Barbican was designated a single listed building (all at grade II, except for Crescent House at grade II*). In 2003, the Barbican's landscaping and spatial planning received additional recognition through its listing as a grade II* Registered Park & Garden; in 2020, the Golden Lane Estate received the same accolade at grade II.

*Parts of this text derive from the
Barbican Listed Building
Management Guidelines*

3. Planning Policies

This Supplementary Planning Document (SPD) sets out the City Corporation's specific policies relating to the Barbican & Golden Lane conservation area. Development affecting this conservation area will be managed in accordance with legislation and the national and local planning policies set out below.

Development should preserve and enhance the distinctive character and appearance of the Barbican and Golden Lane conservation area – as set out in this SPD – and the significance of individual heritage assets within the boundary. Where appropriate, development should seek to better reveal the significance of the conservation area and other individual heritage assets.

Legislation

The Civic Amenities Act 1967 gave local authorities the power to designate conservation areas, and these powers are now contained in the Planning (Listed Buildings and Conservation Areas) Act 1990. The Act (section 69 (1) (a)) defines a conservation area as an area: "of special architectural or historic interest, the character and appearance of which it is desirable to preserve or enhance". Section 71 (1) of the Act requires the local planning authority to "...formulate and publish proposals for the preservation and enhancement of any parts of their area which are Conservation Areas" (see www.legislation.gov.uk).

National policy

The Government's planning policies are contained within the National Planning Policy Framework (NPPF), which came into force on 27 March 2012 and which was last updated on 19 June 2019. Historic environment policies are detailed in chapter 16 which sets out the requirements for local authorities and applicants in relation to the conservation of heritage assets, including conservation areas. See www.communities.gov.uk. The Department for Communities and Local Government have published Planning Practice Guidance for the NPPF, of which the section 'Conserving and enhancing the historic environment' is particularly relevant. See <http://planningguidance.planningportal.gov.uk/>.

NPPF historic environment policies are supported by the Planning Practice Guidance and Historic Environment Good Practice Advice notes 1-3, produced by Historic England. See: www.gov.uk
www.historicengland.org.uk/.

London-wide policy

The adopted London Plan 2016 and the Intend to Publish London Plan (2019) forms part of the statutory development plan for the City of London and needs to be considered when considering development within the Conservation Area. In both iterations of the Plan, chapter 7 is the key section with applicable policies as follows:

2016 London Plan: Policy 7.8 Heritage assets and archaeology

2019 Intend to Publish Plan: Policy HC1 'Heritage conservation and growth'

See www.london.gov.uk/thelondonplan.

City of London policy

Planning policy for the City of London is contained both within the current adopted Local Plan (2015) and in forthcoming City Plan 2036, which is due to be published for pre-submission consultation in January or February 2021, following which it will be submitted to the Secretary of State. See www.cityoflondon.gov.uk for more information. Development proposals within the Barbican & Golden Lane conservation area must be considered in the context of the policies of the Local Plan 2015 (so long as it remains in effect) and the City Plan 2036. Within this framework, particular account will need to be taken of the following policies:

Local Plan 2015

CS10 Design

CS12 Historic Environment

DM12.1: Managing change affecting all heritage assets and spaces

DM12.2: Development in conservation areas

DM12.3: Listed buildings

DM12.4: Ancient monuments and archaeology

DM12.5: Historic parks and gardens

CS13: Protected views

Draft City Plan 2036

S8: Design

DE1: Sustainability Standards

DE2: New Development

DE3: Public Realm

DE4: Pedestrian Permeability

DE5: Terraces and Viewing Galleries

DE6: Shopfronts

DE7: Advertisements

DE9: Lighting

S11: Historic Environment

HE1: Managing Change to Heritage Assets

HE2: Ancient Monuments and Archaeology

S13: Protected Views

S14: Open Spaces and Green Infrastructure

Designated heritage assets

Many parts of the Estates are already designated as heritage assets, as follows:

Listed Buildings**Grade I**

Church of St Giles

Grade II*

Crescent House

Grade II

Barbican Estate

Dorothy Annan Murals, Cromwell Walk

Great Arthur House

Cuthbert Harrowing House

Bowater House

Golden Lane Community Centre

Bayer House

Stanley Cohen House

Basterfield House

Golden Lane Leisure Centre

Hatfield House

Designated Landscapes

Barbican Estate (grade II*)

Golden Lane Estate (grade II)

Scheduled Ancient Monuments

London Wall: West and North of Monkwell Square

The buildings and spaces on the Estates are thus already protected in that in the exercise of planning functions, special regard must be had to the desirability of preserving listed buildings or their settings. Conservation area status, following designation in 2018, requires that in the exercise of planning functions, special attention must be paid to the desirability of preserving or enhancing the character and appearance of the area.

Shortly after the buildings were listed, Listed Building Management Guidelines were developed for the Estates. These form the City Corporation's Management Strategy for the listed buildings and inform this document. The Listed Building Management Guidelines have been adopted by the City Corporation as Supplementary Planning Documents.

Non-designated heritage assets

These are identified at the earliest stage in the planning process, with reference to current national criteria. This may be supported by additional research or investigations as appropriate.

Archaeology

The City of London is the historic centre of London, with a rich history of monuments and archaeological remains surviving from all periods. It is an historic landscape which has shaped and influenced the modern townscape. There has been almost continuous occupation of the City from the initial Roman settlement, with some evidence suggesting earlier occupation. The development of the City is contained within the visible and buried monuments and archaeological remains. The history of settlement has led to the build-up and development of a very complex, and in some areas, deep archaeological sequence. Later building development and basement construction has partly eroded the archaeological evidence, and in some areas remains have been lost with no record or an incomplete record of only part of a site.

Due to the complex layering of remains above and below ground, the entire City is considered to have archaeological potential, unless it can be demonstrated that archaeological remains have been lost due to basement construction or other ground works.

Where developments are proposed which involve new groundworks an historic environment assessment, including an assessment of the archaeological potential and impact of the proposals, will be required as part of the planning application. Where significant remains survive, consideration will be given to amendments to the proposals to ensure that disturbance to archaeological remains is minimised or reduced.

The City Corporation will indicate the potential of a site, its relative importance and the likely impact to a developer at an early stage so that the appropriate assessment and design development can be undertaken. Developers should refer to the Archaeology and Development Guidance SPD (2017) for further information.

The Barbican & Golden Lane Conservation Area includes significant stretches of the Roman Fort and Roman and medieval London Wall, a Scheduled Monument, which were incorporated into the landscaping of the Barbican Estate. The surviving walls and medieval bastions are striking examples of the development of the defensive wall and its later incorporation into buildings as London grew. There is high potential for remains of features associated with the wall, such as the external bank and ditches and intra-mural road to survive, as well as structures and buildings within the Roman Fort. Medieval burials in St Giles Cripplegate churchyard and the Jewish Cemetery, part of which survives as a raised feature on the west side of the wall and from the non-conformist Cupids Court burial ground, now Fann Street are likely to survive. There is potential for post-medieval remains of Bridgewater House and later buildings on this site.

Sustainability and climate change

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. In adapting to meet these challenges, it is important that sustainable development is sensitive to the historic environment. In particular, areas will need to be resilient to warmer wetter winters, hotter drier summers and more frequent extreme weather events.

Issues specifically relevant to the Barbican & Golden Lane conservation area include:

- To minimise the risks of flooding elsewhere in the City, new development schemes will be expected to make use of appropriate rainwater attenuation measures such as the Sustainable Urban Drainage Systems (SUDS) and urban greening should be increased.
- The predominance of hard surfaces across the Estates may result in a tendency towards overheating. Opportunities will be sought to raise the level of urban greening to support biodiversity and wellbeing and combat increased temperatures as a result of climate change. This aspiration will be balanced by the need to preserve and enhance the character and appearance of the conservation area and the special architectural and historic interest of the listed buildings.
- The City is an air quality management area for fine particulates and oxides of nitrogen, and monitoring shows poor air quality in Beech Street. It is therefore essential that development does not exacerbate existing air quality issues, particularly around sites of particular vulnerability such as residential areas and childcare facilities. In March 2020, an experimental traffic scheme began at Beech Street to address the very high levels of air pollution in this part of the conservation area.

The Local Plan policy CS15 provides guidance on sustainable development and climate change and policy CS18 on SUDS supplemented by more detailed Development Management policies. The City Corporation has produced a Climate Action Strategy 2020-2027 which highlights the actions needed to enable the City to cope with changing climate.

Enforcement

Breaches of planning control are investigated in accordance with the City of London Enforcement Plan SPD (adopted in June 2017). This sets out the City's approach to enforcement and the manner and timescales in which breaches will be investigated. See www.cityoflondon.gov.uk.

4. Boundary and Fringe

Wards: Aldersgate and Cripplegate

Designation

The conservation area and its present boundary were designated in October 2018.

Immediate setting

The conservation area is situated at the City's northern edge, partially neighbouring the London Borough of Islington. Accordingly, the immediate setting of the conservation area is a densely developed urban heart, largely modern in architecture, variable in appearance and scale (from low- to mid-rise) and subject to frequent change and renewal.

Boundary

To the north-west, north and east the boundary is that of the City boundary with the London Borough of Islington. Development within Islington affecting the setting of this part of the conservation area is therefore outside the City's planning control. To the north the setting is typically low-rise and a mixture of modern and historic buildings, disposed upon a traditional street pattern. To the east there is a mixed townscape of mid-rise, post-war housing schemes, open spaces and more traditionally scaled buildings of various periods and uses. To the south, there is a hinterland of large post-war buildings and a scattering of heritage assets: the scheduled stretches of the Roman and medieval City wall and the Cripplegate under the roadway, the Salters' Hall, remains of St Alphage tower and the Minotaur Statue (all grade II listed). To the west, a modern tract of townscape along Aldersgate Street, with glimpses beyond of Smithfield and Charterhouse Square.

Between the Estates

The Estates were designed as separate, self-contained entities and read as such. Between them, within the City, is a fragment of historic street network with a small group of largely modern buildings. Most of these are of no inherent interest but there are two exceptions: the Jewin Chapel, opened in 1960 and a non-designated heritage asset, and the Cripplegate Institute of 1894 (with a modern extension), a grade II listed building.

5. Buildings, Open Spaces and Public Realm

The Barbican and Golden Lane Estates are a striking zone of brutalist, modernist architecture in the heart of central London. The Golden Lane Estate was one of the first post-war housing projects to move on from the traditional style of public housing which gained popularity throughout the interwar period. It employed fresh, modern forms to striking effect, audaciously blobbed with colour to emphasise the move away from the blitzed past. Its successor, the Barbican, went further in its rejection of traditional architectural norms. This brutal – brutalist – mass of concrete reimagined the traditional townscape with a series of airy walkways intermingling with dramatic, sculptural buildings, rushing water and verdant planting.

In themselves, the two Estates are highly significant. But the side-by-side juxtaposition of them allows for a wider story to be read: the development of building construction technology and standards, the evolving post-war notions of architecture and spatial planning and the increasing powers and maturity of their architects Chamberlain, Powell and Bon. Furthermore, the Estates are monuments to the shift in the public consciousness and appetite for different lifestyles emerging in the twentieth century and accelerated by the Second World War.

The intrinsic character and appearance of these set-pieces endure so much so that despite the passage of fifty years the Estates continue to be seen as desirable locations in which to live, visit and experience. Both deliver successful mixed-use developments needed when ensuring they can adapt and respond to external pressures of climate change, continued maintenance and cultural vitality, whilst including tranquil places with access for all.

a. Golden Lane Estate

Introduction

Golden Lane Estate was designed to encapsulate an entire new community of essential workers (policemen, married nurses and caretakers etc) and meet all their needs within the site boundaries. The intention was to create a densely packed residential site with 200 persons to the acre with a high number of small residential flats and a variety of community amenities. On completion, the number of residential units totalled 1400 flats and maisonettes, community centre, nursery and playground, swimming pool, badminton court (now a tennis court), gardens, open spaces, a line of shops and a pub.

The original design for Golden Lane Estate was dominated by a block eleven storeys high with twelve low blocks and a community centre arranged around a series of courts. The design was modified over the 9 years it took to build from the competition entry submission in 1952 due to the original site being extended and, in 1955, with the increase in height of the tallest proposed block, Great Arthur House. The changes resulted in a much less symmetrical scheme and an evolution of design aesthetic. Crescent House, the final building to be constructed, marks a departure from the earlier curtain wall blocks of the 1950s. and the ideas explored in the design of this building had a significant impact on the development of the Barbican Estate.

This scheme pioneered new philosophies of Modernist Planning, high rise density, formal prescriptive urban design to a minute detail and the removal of roads in preference for a new kind of urban network. Powell claimed that 'there is no attempt at the informal in these courts. We regard the whole scheme as urban. We have no desire to make the project look like a garden suburb.' (Architectural Association Journal, April 1957)

Overall character and appearance

The Estate comprises of brutalist residential blocks shielding and looking inwards to the community spaces at the heart of the Estate the site boundaries did little to reference the surrounding built form, architectural styles or character which made it a strong architectural statement, defiantly urban in character. While coherence and continuity are maintained throughout the estate, each building type has a distinctive

architectural signature, avoiding the anonymity of many subsequent local authority housing developments. Of particular note is the perceptible development of the architectural language used from the estate's inception in 1951 to its completion in 1962. The contrast between those buildings designed and completed during the earlier phase – Great Arthur and Stanley Houses, the initial four east-west maisonette blocks and the community centre – and the final block completed, Crescent House, is striking, with Cullum Welch House appearing to occupy a transitional position.

The influence of the architectural language of Le Corbusier is evident throughout the estate, from the light, ribbon windows, pilotis, the omission of ornamentation in favour of expressed structural details, the fine, simple design of the leisure centre to the tougher pick-hammered concrete and segmented curved canopy of Crescent House. The roof and terrace profiles of the buildings of the estate, visible from many vantage points, have a strong sculptural and material identity.

The ensemble of spaces and buildings and the experience of composed sequential views has been described as 'reminiscent of Gibberd's estate of 1944-1949 at Somerford Grove, Hackney (altered)' which has informed by George Cullen's planning principles of designing to Townscape principles.

Grid Architecture

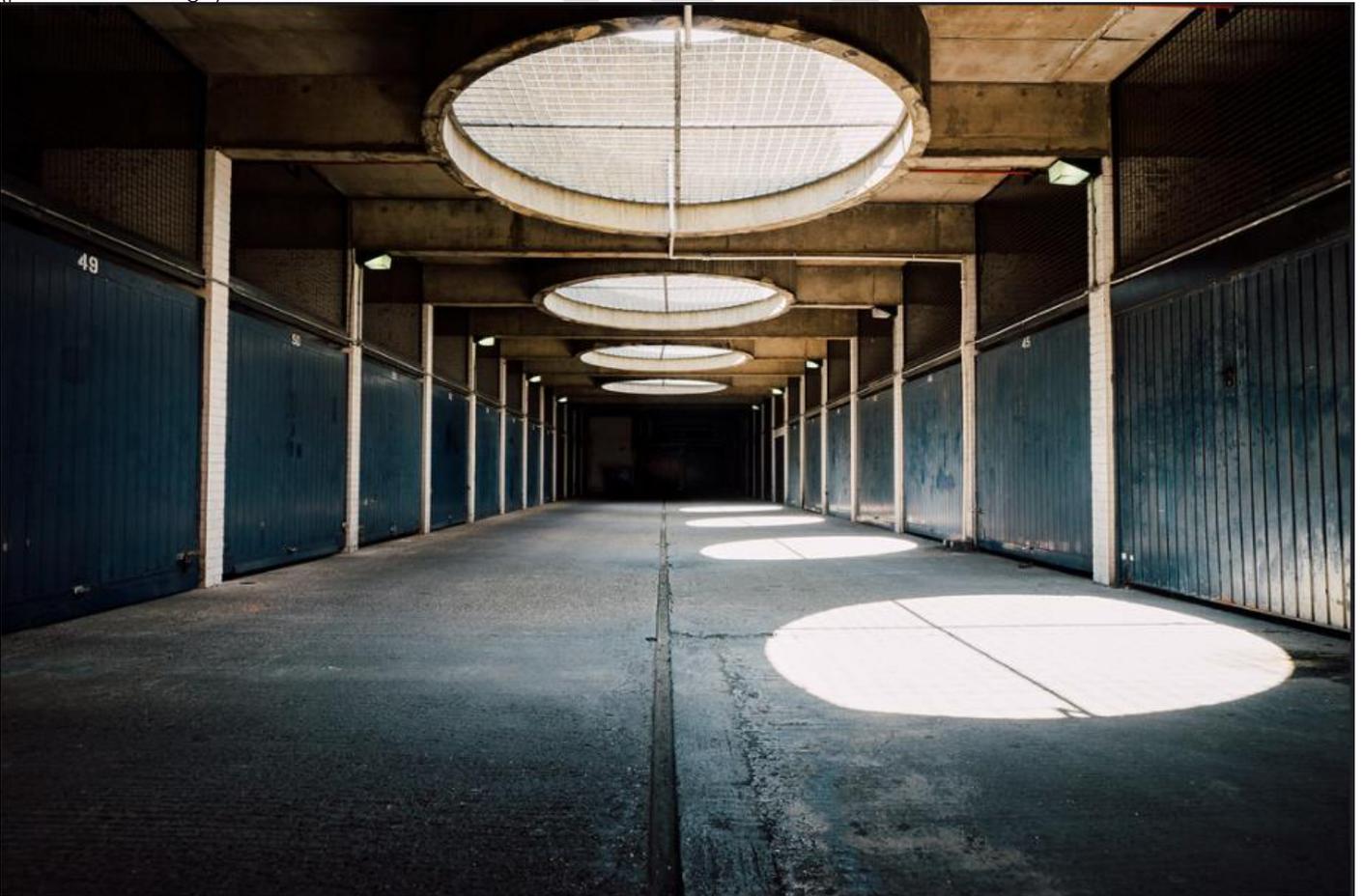
The character of Golden Lane Estate is defined by the combination of monumental scale housing blocks and the spaces in between with views dominated by the interaction of vertical and horizontal planes set at right angles on a grid plan form, expressing their sharp geometry and modernist aesthetic.

Levels and Layers

The Estate is made up physical layers which are revealed and emphasised by sculptural elements; the lower level parking layer is revealed by large circular concrete air shafts which create dramatic light shafts at the lower level and present as sculptural forms in the landscape at grade. The building entrances and private outdoor spaces are often sunken which create a protected and intimate environment for residents and users of the buildings, contrasted with the more open spaces which seamlessly connect into the public realm such as on Aldersgate street and Fann street. The changes in level are characterised by wide stairscapes or sculptural ramps in the landscape. These complement the large sculptural building elements such as the roof of Great Arthur House and the lightwells within Crescent House and the parking level below all of which make up the composition and experience of the Estate.



(placeholder image)



(placeholder image)

For Locals:

By contrast to the Barbican, Golden Lane Estate has much of an open aspect; rather than formal entrances fortified with boundary walls, the dwellings live on to the street, there are simply 'gaps' in the building frontage and the raised blocks on Pilotis create permeability at ground level. However, although designed on a basic grid form, the experience of way finding through the estate is far from simple. This quality gives it its insular nature and clearly divides the public as visitors, who are likely to struggle navigating by sight, and residents /frequent users of the buildings as locals who are familiar with the layout.

Architecture and spatial planning

From the Listed Building Management Guidelines

The Golden Lane Estate demonstrates to a remarkable degree clear planning and definition of spaces – private, public, community, retail, pedestrian and vehicular – which are nevertheless interrelated and interconnected.

Central to the strategic design of the estate was the creation of a discrete and coherent urban entity, 'turning its back' on its surroundings. This correspondingly adds importance to those locations where views and access into the estate are provided. For example, the design of Stanley Cohen House along Golden Lane, with its colonnade and extended canopy, was deliberately designed to frame views into the estate.

The entire estate interior was originally designed for pedestrian use only, with no vehicular traffic at ground level, leaving large areas of the site as open space. This was one of the earliest examples of this strategy.

As much attention was paid to the form and function of the hard and soft landscaping of the courts as the buildings surrounding them. In some cases they were conceived as an extension of living space – illustrated in particular by the south elevations of the maisonette blocks, Basterfield, Bayer, Bowater and Cuthbert Harrowing Houses, which have steps from the ground floor maisonettes to the lower-level landscaped courts. The external spaces are as important to the character and special interest of the estate as the buildings themselves. The estate is distinctive in its diversity of building types. It combines a variety of architectural forms – each with its own specific qualities and characteristics – which develop from and complement each other. This is explained in part by the fact that, while coming together to form the practice of CPB, each of the three architects was individually responsible for different components of the estate: Geoffrey Powell for the overall layout of the estate, the external landscape, Stanley Cohen House and the community centre; Peter Chamberlin for Great Arthur House; and Christof Bon for the maisonette blocks – names.....

All the buildings of the estate are characterised by a strongly defined geometry. Volumes and elevations are formed by a variety of components, including clear and coloured glazing; aluminium and timber window frames; brick cross walls and piers; concrete floor slabs; and concrete balconies and balustrading. The materials and components of the roofs, façades, balconies and landscape surfaces combine to create an architectural language which is both specific to each type of building and also homogeneous across the Estate.

Among the most striking elements are the glazing and glass cladding, and the extensive use of fair-faced, pick-hammered or bush-hammered concrete. Many finishes are finely detailed, such as slender aluminium window frames, while others are more robust, such as black tubular handrails around the courts. The original distinctive and innovative cast aluminium signage – house names, numbering and wall-mounted bas-relief plaques – provided a consistent scheme throughout the estate.

Individual elements

Buildings

Great Arthur House

Acting as the Anchor of the estate, Great Arthur House is the most outstanding and dominant of the residential blocks; using bright yellow cladding panels, rising above all other buildings within the complex and donned with an impressive sculptural roof. Unlike the other residential blocks which interlock with each

other, Great Arthur House sits in isolation. The large forecourt spaces to the East and West of the building are spacious to allow you to appreciate the building's entire silhouette and height. Despite its scale, the building makes use of a lofty roof canopy aluminium and glass prefabricated panelled elevations, which appears to float above an undercroft, giving it a sense of lightness. This is contrasted with the use of solid painted concrete elements; the projecting balconies on the East and West elevations and the bright yellow columns which run the length of the building and can be glimpsed from the North and South elevations. Further contrasts are drawn between the curvilinear roof and the soft lines this creates on the skyline with the graphic grid of the elevations below it. The curves in the roof recur at ground level in the air vent and rotunda landscape features.

Great Arthur House was a fundamental element in the design, as emphasised by its rooftop canopy and other features. It was the first tower to exceed the 100ft height restriction and was for a time the tallest residential building in London, later exceeded by the Barbican towers.

Its recent refurbishment of cladding panels and windows throughout the building has revitalised the architectural impact of this building and extended its life as a more sustainable place to live.

Crescent House

Completed last in the second phase of the masterplan, Crescent House is distinct from the other low rise housing blocks in its architectural language and form. Unlike the other residential blocks, Crescent House deviates from the grid plan and follows the sweep of the curve of Goswell Road and does not make use of primary coloured panels to accent the elevation. The barrel-vaulted roofscape is perforated by lightwells which apartments pivot around; dark wood window frames deviate from the primary colours and the aluminium framed windows which characterise the rest of the estate. These elements illustrate transition to a new architectural style and influenced the approach for the Barbican which proceeded. The ground floor is particularly different because it is design to be outward looking, hosts an active frontage and engages with the street.

Residential blocks

The residential blocks comprising Basterfield, Bayer, Bowater, Cuthbert Harrowing and Hatfield Houses are arranged in an interlocking grid to form the boundaries of the estate and the inner series of courtyard spaces. These blocks follow a common formula of long oblongs with clearly defined front and a rear elevations exhibiting resident balconies and windows contrasting with the short flank elevations being much plainer and expressed circulation routes such as communal stairwells. Each building has its own graphic articulation but all are common in their expression of large windows, horizontal slabs and vertical sheer and partition walls which interweave in different configurations, often with circulation expressed on the elevations which is also exposed to the elements.

Facilities

Crucial to creating a self-contained community at Golden lane is the provision of amenities; the community centre, the leisure centre and the shops. The leisure centre is a particularly important component of the estate, both in its design and planning and in the facilities it provides. It contributes to the original intent to create an urban 'village' enjoying a wide range of amenities. The community centre was interpreted as the nucleus of the scheme, the focus on the social life of the estate and placed centrally in the main pedestrian piazza. This has recently been sensitively refurbished by Studio Partington and which once again is at the heart of the GLE

From the listed building management guidelines

The shops underneath Crescent house were designed to be double fronted, engaging with the public realm on Goswell Road and the upper terrace of the court facing into the estate.

The design of these buildings is distinct from the residential blocks their purpose as a communal amenity is articulated by their accessible and low rise nature, the heavy use of glass particularly in the leisure centre and shops creates an openness and transparency with views through the buildings.

The simplicity and lightness of the form of the recreation buildings are reinforced by a limited palette of black and white and absence of primary colours used elsewhere in the estate.

Open spaces

(placeholder image)



The architects, namely Powell, a keen gardener, considered and designed the landscape and the buildings as one. The Urban planning philosophy of removal of roads and the creation of a landscape made of a mixture of hard and soft geometric forms was an intentional deviation of a traditional suburban street. The requirement to include basement storage under the tower blocks led the Architects to make use of the deep basements left by bombed out buildings to produce an urban landscape on varying levels which undulates through the Estate.

The external landscape was carefully designed by the architects around a series of courts, each with its own distinctive character. Some are more formally set out within defined boundaries of the residential blocks, using landscape elements such as planting, hard surfacing, water to create patterns intended to be viewed from above as a fifth elevation from the residential apartments above, while others bleed freely into the public realm. In all the spaces, there is a coherence and reference to the limited palette of materials and colours, monumental spaces contrasted with smaller human scale elements and graphic aesthetic of the building elevations.

Since completion there has been small changes made to the estate,

but original designs have broadly survived. The garden areas and features, such as the bastion, children's play area, roof-top garden, are still an are important to the character of the Estate and are also listed They are an integral part of the composition and interplay of ornamental garden and hard landscaped and are used much in the same way.

The layout of the blocks in the estate shapes the viewer's experience of a sequence of views which narrow and open up as they move through the series of courts. The spaces become noticeably more intimate at the centre of the estate where they are enclosed by the residential blocks, sunken and surrounded by the apartment balconies above.



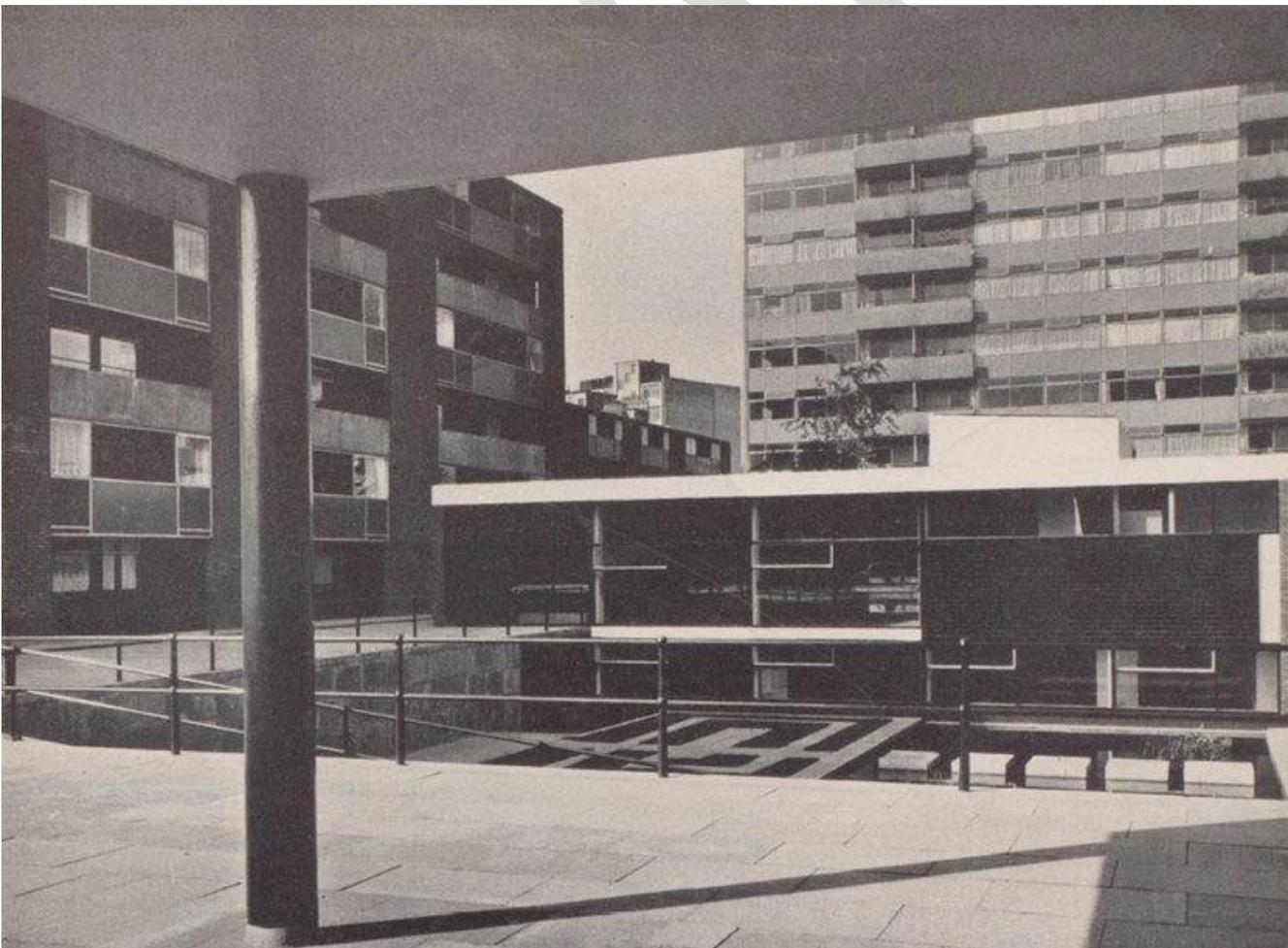
(placeholder image)

Ecology and Trees

There are several notable trees on the Golden Lane Estate:

- A fine semi-mature *Cedrus deodara* on the lawn in front of Basterfield (planted in the early 1990's);
- A *Fagus sylvatica* 'Dawyck' at the level change between the Rotunda and the Great Arthur east forecourt (1990's also);
- *Catalpa bignonioides* (a replacement for an earlier one) north of Cuthbert Harrowing;
- The formal double row of trees along the Fann Street boundary of the GA west forecourt was predominantly *Robinia pseudoacacia* but is now a mixed group of tree species, including some of the 'originals';
- The large acer on the corner of Fann St and Golden Lane is on the Estate land although it reads as a street tree;
- There are a number of mature cherry trees (very associated with '60s planting tastes) in the sunken garden south of Bowater and some more in the planting south of Hatfield.

The pond and the reclaimed giant roughhewn stepping stones have a somewhat Japanese-inspired feel. The small beds incorporated in the paving and grass pattern near the pond were once intended to have single colour bedding plants in them to accentuate the ground plane treatment, to be viewed from above.



Public Realm

Much of the estate turns its back on the public realm with only gaps in the building frontage which allow passage and glimpses through the estate. The transition between public and estate boundary is not formalised but the permeable boundaries such as the pilotis under Crescent House and the portal, now infilled, on to Golden Lane provided informal gateways. The exception is the line of shops beneath Crescent House which terminates with the Shakespeare pub on the corner of Fann Street. This directly engages the street with active frontages and creates a busy space for businesses, residents and the public to inhabit.

Materials and colour palette



(placeholder image)

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.

Strong colours are used to powerful effect throughout the estate. The original colours – primary colours and black, white and grey – reflect the architectural ethos of the time (and provide continuity with other contemporary Chamberlin, Powell and Bon projects). The concept behind the scheme was to use strong colours for curtain walling, combined mainly with black and white, with occasional use of strong colours for painted surfaces, such as tomato red.

The materials and components used are an important element of the estates character and special interest. The architects deployed considerable variety in materials and components to create richness and contrast, also as they evolved their architectural style. Generally, the materials and detailing chosen by the architects – including ambitions and innovative elements such as vertically sliding windows to the maisonette blocks – have been remarkably successful, proving to be robust, durable and effective for over half a century.

Among the most striking elements are the glazing and glass cladding, within an aluminium framework, of Great Arthur House, repeated in the maisonette blocks. The use of bright primary coloured glass cladding – in yellow, blue and red – provides a distinctive signature to those buildings completed during the first phase.

The extensive use of concrete – fair-faced, pick-hammered or bush-hammered – also distinguished many buildings on the estate. Much of the concrete was intended to be left exposed but, because of uneven weathering, was subsequently painted. In some cases, however, such as the club rooms, Cullum Welch and Crescent Houses, it has remained unpainted. Pink brick and blue or purple engineering bricks were used extensively for load-bearing and other walls. Full-height glazing and slender concrete columns or *pilotis* as structural support for the swimming pool and gymnasium result in a very different aesthetic. Similarly, panels of black and white tiles on the east and west elevations of the community centre provide a distinctive quality to that building.

Many of the finishes are finely detailed, such as the slender aluminium window frames of the earlier residential blocks, and the mosaic tiles employed on Crescent House. In other cases, more robust materials are employed, such as the black tubular handrails used around the courts.

In their choice of materials, the architects contrasted those elements required to be strong, such as structural concrete, load-bearing walls, or guard rails, with more delicate elements such as windows and spandrel panels. 'We feel strongly that other values besides refinement should be pursued, particularly clarity of form and – sometimes – robustness... This contrast between the rough and the smooth, the bright and the dull – even between the clean and the dirty – creates a tension which is the essence of architecture – when the choice of materials and the balance between them is right of course!'

Management Strategy

The City Corporation's management strategy for the Golden Lane Estate has already been partially formulated and published in the Golden Lane Estate Listed Building Management Guidelines 2013. This considers the Estate a whole, individual blocks, spaces and landscape as well abstracted themes, such as Colour and Transparency, which are common to the estate elements.

A listed building guide specifically for residents was published in 2008 with the intention of enabling a better understanding of the implications of doing work to their listed homes and providing a practical guide through the permission process.

Potential Enhancements:

The post-war, modernist character of the Estate has survived well. Small-scale enhancements to urban greening, lighting and wayfinding could all help to enhance the Estate yet further, alongside ongoing projects of repair and maintenance of the fabric. Additionally, the reversal of later alterations could be beneficial where this would better reveal and enhance the original architectural character of the Estate.

b. Barbican Estate

Introduction

Built between 1962 and 1982 for the City of London Corporation to designs by the architects Chamberlin, Powell and Bon, the Barbican Estate is a sprawling, mixed-use development arranged upon a raised pedestrian podium above ground-level car parking. Prevaillingly residential, with over 2,000 flats, maisonettes and terraced houses of varying configurations, the Estate incorporates schools and arts buildings: the Arts Centre, the Guildhall School of Music and Drama and the City of London School for Girls. Additionally, the medieval church of St Giles is located within the southern part of the estate.

Nearly fifty years on, the Barbican still feels quite futuristic. It is a successful twentieth-century architectural experiment, for various reasons: the integrity and skill of the architectural vision – in plan and detail – and its faithful execution, the single ownership of the site, the continuous investment in maintenance and repair, the prominent central London location and residential community. Because of its success, the Barbican has avoided the feeling of distaste and obsolescence that has dogged brutalism in other cities (e.g. Rodney Gordon's Tricorn Centre in Portsmouth, now demolished).

However, the Barbican is both a piece of city and a stand-alone set-piece. It is entirely different in disposition to the more traditional surrounding streets. And the Estate cannot really be critiqued like an area composed of ordinary streets with individual buildings that contribute or not to its character and appearance. Because, externally, it has undergone very little alteration (apart from modest works to the civic buildings), the Barbican has the inner integrity of a single composition and consequently should be considered as such.

This sets it apart from other conservation areas in the City, which are aggregates of many individual buildings (arguably, with its blocks conjoined by the podium, the Barbican is a single building) and spaces of varying qualities, rather than a single composition. Unlike other conservation areas, the development pressure is very different. There is little prospect of substantial external change in the Barbican. Rather, development pressure is likely to come in the form of adapting and modernising the whole as technologies and patterns of behaviour change.

The individuality of the Barbican goes beyond its city context, for it is not quite like anything else even in London. It is like an amalgam of the Brunswick Centre and Alexandra Road Estate, London Borough of Camden, and the Trellick Tower in the Royal Borough of Kensington and Chelsea. As a piece of masterplanning and architectural design, the innate quality of the Barbican has been recognised by its 2001 listing; also, by its survival comparatively unaltered (although this has to do as much with the entire Estate being under the control of a single body, the City of London Corporation).



Overall character

The Barbican Estate is characterised by its singularity of composition, enormity of scale and sublimity of effect. It is less an aggregate of individual buildings and more a single, consistent piece of architecture that expresses its basic formula (bush-hammered concrete, orthogonal forms, lateral or vertical emphases) in a series of building typologies that are arranged to produce effects of void, depth and awe.

It's also a very well executed concept, with no lessening of the effect anywhere within the Estate. This is partly a testament to the generosity and skill of its creators and partly to the way it has been maintained since it was built. The quality of execution ensures that, for the pedestrian, the Barbican is an immersive experience, with no let-up of the sense of navigating through a new piece of city.

This summed up well by the routes into the Barbican, most of which lift the pedestrian off ground level. It can be a challenging place to approach and orienteering within can be difficult for those unfamiliar with the Estate. This is because the Barbican does not possess the traditional townscape of streets and junctions framed by buildings. Indeed, part of the point of the Barbican was to upend this traditional configuration. Here, there are no carriageways, and footways pass under, over, through buildings, instead of past them.

Architecture and spatial planning

In successfully combing 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 of the post war era. It also combined the key planning themes of highwalks and megastructure, both favoured planning strategies of their time.

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-toothed balconies proclaim the Estate far beyond its immediate boundary, it is the smaller scale building set around landscaped courts that create and an 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 highwalk 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. Routes traversing the Estate are provided between, through and under building and across spaces – continuing into the adjoining parts of the City – and this permeability is a significant part of the Estate.

The architectural vocabulary of the residential buildings, incorporating such features as planting 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.

The architects explored Brutalism in the Barbican design which they had experimented with in some of the later phases at Golden Lane. The Brutalism movement was associated with the honest use of materials, mainly exposed concrete, and expression of form, function and spaces. Bush hammering, where the surface of the concrete is altered using a power hammer with a special head to expose the aggregate, is used across the Estate. It gives buildings distinctive form and texture and is an important characteristic of the Estate.

From the Listed Building Management Guidelines

Individual elements

Slab blocks

The most numerous building type in the Barbican. They are in most cases roomy and mid-rise in height. Set on various alignments, these frame different incidents – from formal green spaces like Thomas More and Speed Gardens to more informal, harder-landscaped spaces. Theirs is a horizontal emphasis. On the elevations, strong horizontal lines of concrete are slatted with windowbox colour and hardwood aperture frames. Eyelike semi-circular dormers are paired and evenly distributed across the roof, belonging only to the slab blocks and helpful signifiers of their residential function. All of this raised above podium level on thick, gnarly columns to allow people movement below.

In the South Barbican, the slab blocks are: Andrewes House, Defoe House, Thomas More House, Speed House (all the largest, all on a lateral alignment), Gilbert House, Seddon House and Mountjoy House (all on a vertical alignment). These form a strong interlocking group that on plan resemble two symmetrical squares. Navigating the central areas of the Barbican, the feeling is always of being surrounded by them; their insistent laterality provides the foreground and background to a user's experience.

In the North Barbican, the slab blocks are: John Trundle Court, Bunyan Court, Bayer Court, Ben Jonson House and Breton House. These form a more irregular group than those in the South Barbican; the first three forming an informal garden court and the second two reading more as two blocks linked at right-angles. Because of this, these slab blocks are a less immersive experience than those in the South Barbican; instead they read more as individual buildings to be appreciated from certain vantages.

A unique example of the type is Frobisher Crescent, in which the formula is applied on a semi-circular crescent instead of orthogonal form. Appearing as a curvaceous distortion of the slab blocks, it makes for a pleasing juxtaposition.

Towers

Perhaps the most distinctive parts of the Barbican, the towers advertise its presence on the skyline and provide for the most dramatic architectural set pieces within. All that concrete fixed so high up in the air could be crushingly oppressive, but fortunately the towers' skyline presence are redeemed by skilful and emphatic architectural treatment: strong verticals crashing to earth and rows of sharp balconies forming serrated edges. In many views, the vertical towers collide satisfyingly with the horizontal slab blocks. Their irregularly triangular plan forms mean that their profiles are pleasingly varied and dynamic. They are the most overwhelming parts of an overwhelming whole.

These three towers are evenly spaced along a lateral axis on the divide between the North and South areas. From west to east, they are Lauderdale tower, Shakespeare tower and Cromwell tower. To the north is another, the Blake Tower, of a very different architectural treatment but tied into the whole by the shared material palette. This was originally conceived as a YMCA, hence its different scale and architectural treatment to the others.

Houses

Echoing the traditional building forms lost to the war, the houses are of varying sizes and configurations but take as their general principle that of the traditional terraced house. Their materiality and detailing differs from the larger slab blocks: for their external walls they tend to employ brick or tiled finishes, rather than the bush-hammered concrete; they are differently fenestrated. Nestled against larger slab blocks are Lambert Jones Mews and Brandon Mews, while The Postern and Wallside are terraces to the southern end of the Barbican frame views of the ruins of the Wall.



Public Realm, Open Spaces and Trees

Sprawling across the whole Estate is the podium – a mauve plane running under and between the blocks, stepping up from South to North as it traverses Beech Street. The tones of the original clay tiles subtly vary from purplish mauve to an orange hue; as the podium, despite being raised, was designated as 'ground' level, and therefore was floored with fired earth. This unified treatment ties the whole estate together at pedestrian level. Embedded within it at various points are planting beds, particularly in Beech Gardens which divides the north from the south, and relics such as tombstones and lampstands echoing the previous urban forms on the site.

The qualities of the podium underscore the Estate's distinction from the surrounding streets outside the conservation area. Indeed, the consistent, purplish groundscape is atypical in conservation areas, which generally feature traditional highway paving treatments and forms. With the architecture, the podium emphasises the Barbican's modernity and conceit as the next chapter in the story of a city. Below the podium, at true ground level, are the car parks and storage areas, largely plain concrete forms and surface treatments. The major public realm focal point at this level is Beech Street, a long, linear road which carries vehicles under the Barbican Estate. It takes the form of a broad carriageway flanked by narrow footways and is heavily vehicular in character; lidded by the podium and Beech Gardens above, Beech Street experiences high levels of air pollution and offers a poor pedestrian experience. Colourful panels on the walls attempt to relieve the space but with limited success. In 2017 a work by the graffiti artist Banksy appeared at the junction with Golden Lane.



Open space in the Barbican is not just confined to the podium, though. As mentioned, the blocks disposed to create a series of distinct voids between the architectural volumes, occupied by water, greening or the ruins of earlier buildings. These are vital elements in the overall composition of the Estate. As well as accentuating the dramatic architectural treatments and allowing combinations of intriguing views, the 'voids' provide vital breathing-space from the brutalism of the architecture and the materials. Without the plentiful greening and water-features, the Estate would be too gaunt and forbidding, while the architectural fragments from earlier ages – newly framed – are a remind of the phases of history here before the Barbican.



Civic Buildings

At the upper end of the South Barbican are disposed civic buildings of an outwardly familiar but quite different architectural vernacular. Completed in 1969, the first element to be finished, the Girls' School is a low rectangular block with strong vertical brick piers and horizontal concrete bands forming a fenestrated grid. Combining as it does both horizontal and vertical emphases and materials otherwise used on separate typologies across the Estate, it stands apart from the architecture. There has been some infilling and westerly extension, but of a low and extremely muted kind.

Located to the north-east of Gilbert Bridge, the Guildhall School of Music and Drama comprises a series of mauve brick projections, like the podium plucked up and scrunched into oriel-like shapes, above paired columns forming a loggia facing the private half of the lake. From this part of the complex emanates the sounds of various instruments, an intangible but nevertheless significant part of the overall ambience.

Arts Centre

In some respects, a focal point of the Estate, the Barbican Centre has a dramatic lakeside setting and is prominent in many views from the South Barbican. To the lake it presents a series of concrete 'chimneys' or tall rectangular forms, with an upswept concrete canopy slicing across mid-way up. The Centre can of course be entered from outside the Estate, via Silk Street, through a low glazed portal under a huge bush-hammered concrete soffit interspersed with regular windows and crowned with an upswept canopy. Above this can be seen the brick flytower of the theatre, ensconced in the large and angular glazed canopy over the Conservatory housing tropical plants.

The presence of the civic buildings and Art Centre not only add subtle variations to the overall architectural character of the Estate; they enhance the overall ambience and sense of place framed by the architecture by introducing uses with differing intangible signatures; they add music, schoolchildren and culture to a residential area.

Character sub-areas

South Barbican

Comprising the southern two-thirds of the estate up to Beech Street/Beech Gardens, the South Barbican area includes most of the buildings, green spaces and water features. There are a series of courts formed by the slab blocks. To the south, lower buildings where the ruins are, the estate rising in scale to the height of the towers at Beech Street. The whole estate is set out on a diagonal axis which corresponds to the surviving corner of the Roman fort wall and bastion which are preserved in a green setting to the south. Here, the rubble masonry of the ruins is seen against grass, trees and undergrowth like a fragment of the countryside.

At the southernmost end of estate are the 'foothills' of the Barbican, where the scale is lowest and closest to that of more traditional forms of building, which are illustrated by the remnants of the Roman and medieval City wall and the church of St Giles Cripplegate. The former is especially important in the Barbican's development. This 'shoulder' of the wall – actually belonging to the Fort wall – forms a right-angle on a skewed alignment, a form felt in all the corners of the Estate. It is immediately echoed in the alignment of the footprints of Mountjoy House and the City of London School for Girls; its form is seen beyond in the alignment of Defoe House and Seddon House and slab blocks at the east end of the lake. Hence the inclusion in the conservation area of this foundational element.

This southern 'ruin park' is framed by Barbican buildings of a relatively low scale: Mountjoy House, The Postern and Wallside. Moving north, to the heart of the Estate, the slab blocks increase in size, forming two large courts either side of the church of St Giles Cripplegate, dramatically retained in a sea of podium bricks, with inset gravestones and lamp standards like echoes of the traditional streetscape that once lay upon the site. The gothic architecture of this medieval, much-restored church contrasts so starkly with the Brutalism of the Estate that the peculiar qualities of each style are emphasised.

The Girls' School adjacent is of a scale comparable to the church. Both buildings sit on an island with water on three sides. Elsewhere, the scale of slab blocks such as Andrewes House and Thomas More House increases, presenting huge walls of bush-hammered concrete with horizontal emphases as backdrops against which to see ever-changing combinations of the buildings. Through this area of larger building stretches a rectangular lake, surrounded by cliff-faces of concrete. The effect is like a manmade canyon or gorge, best appreciated from the Gilbert Bridge which crosses the water to the Barbican centre. From here, views are also possible into the large 'courts' on either side; their horizontal rows of windowboxes greenly break the bands of concrete, giving the slab blocks a stacked, terraced quality.

From the Lakeside Terrace can be seen the three towers to the north. They loom the Barbican's architectural style over a clutch of lower-rise curiosities: the Barbican Centre, Conservatory and Frobisher Crescent. All three offer something architecturally different: the Centre and Conservatory as variances from the residential block language indicating the presence of different cultural and horticultural uses within; Frobisher Crescent as a warped, curvaceous version of the linear slab block.

North Barbican

The North Barbican is much smaller in footprint than the south and perhaps a little more urban in feel. The slab blocks are more compact, the layout of the area less expansive and defined more by the linearity of Beech Gardens and adjoining Ben Jonson House. Instead of the expanses of lawn and water to be found in the south, Beech Gardens takes the form of a series of tiled planters integrated into the podium, the original planting scheme comprised lawns, flower beds, trees and shrubs. In 2013, the gardens were re-planted by Nigel Dunnett with an array of grasses, perennials, shrubs and trees. These flourish in phases, creating continuous and successive colour washes over the gardens. The formal planters here contrast effectively with the Barbican Wildlife Garden, an unruly square of community planting and wildlife habitats, outstandingly biodiverse.

Management Strategy

The City Corporation's management strategy for the Barbican Estate has already been partially formulated and published in the following volumes of the Barbican Estate Listed Building Management Guidelines:

- I – Introduction
- II – Residential
- IV – Landscaping

Future volumes will provide management strategies for the following areas:

- III A – Arts Centre
- III B – Guildhall School of Music
- III C – City of London School for Girls

Originally published in 2005 and updated in 2012, volume II governs works to the residential buildings on the Estate. Adopted in 2015, volume IV addresses the Estate's important landscaping and public realm, while volume III A is in preparation and will provide guidance on the management of the Barbican Arts Centre.

Potential Enhancements

The Estate has survived well and is an unforgettable architectural and spatial experience. Small-scale enhancements to urban greening, lighting and wayfinding would all help to enhance this experience, alongside ongoing projects of repair and maintenance to the brutalist fabric. Additionally, the reversal of later alterations could be beneficial where this would better reveal and enhance the original architectural character of the Estate.

DRAFT

6. Streets, Routes and Transportation

Uniquely amongst City conservation areas, the Barbican and Golden Lane Estates contain no streets in the traditional sense. The Estates were designed to be free from the traditional street network, incorporating instead their own distinctive public realm and routes between and under buildings.

Only fragments of Bridgewater Square and Fann Street are included within the boundary, while Beech Street runs below the Barbican podium and therefore does not affect the character and appearance of some parts of the conservation area in the usual sense.

Beech Street Zero Emissions Scheme

Enclosed by the podium level above, and as a key route east through the City, Beech Street has historically had high levels of air pollution.

In March 2020, the City Corporation introduced experimental traffic changes on Beech Street, Bridgewater Street and Golden Lane in order to address this problem. Beech Street has become a zero-emission street. This means only pedestrians, cyclists and zero-emission vehicles may traverse its length (access for off-street premises excepted).

The experimental scheme will run for up to eighteen months. If made permanent, there could be potential to reconfigure the layout and appearance of the street, transforming the look and feel of the street and enhancing the character and appearance of this part of the conservation area.

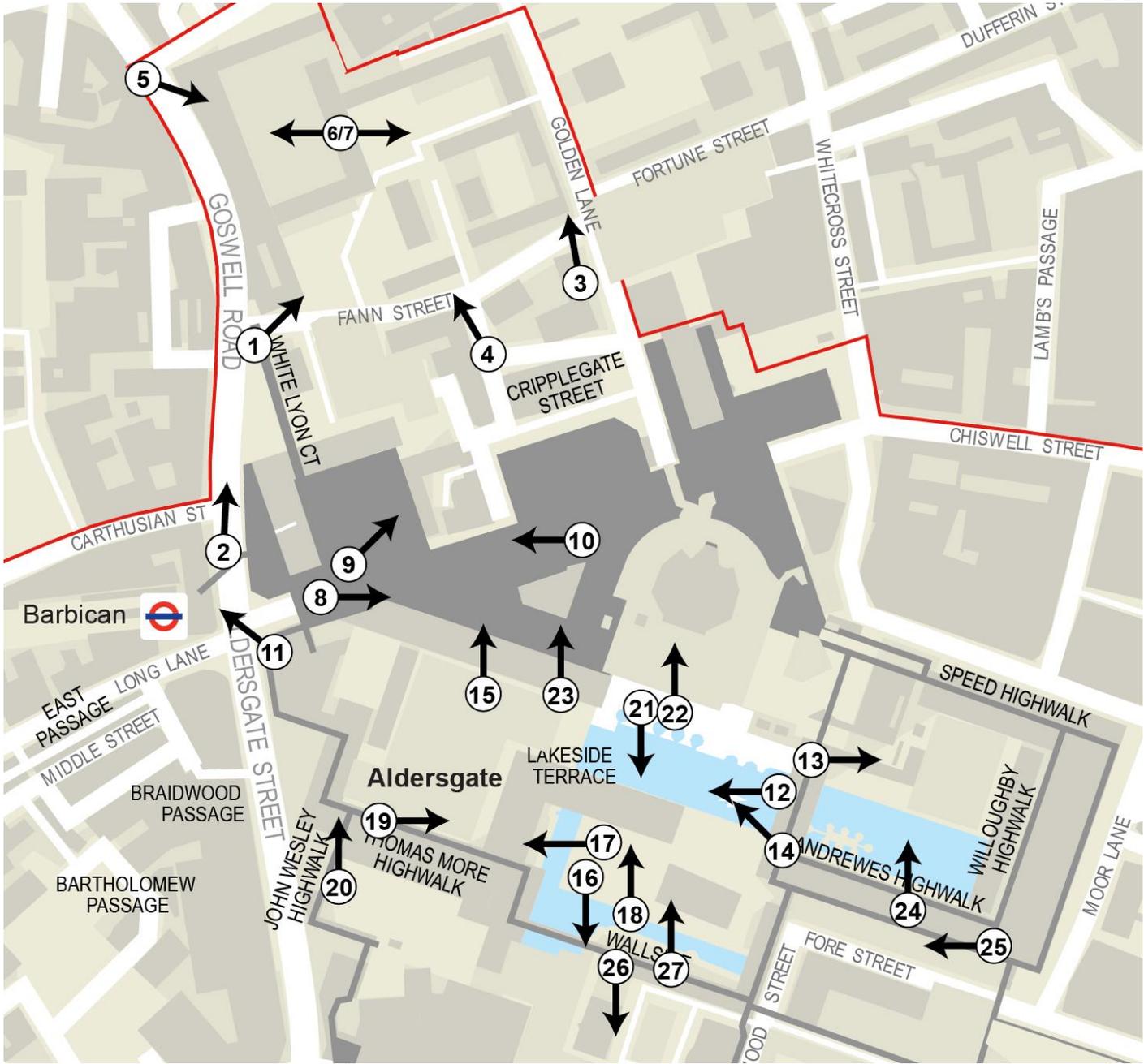
DRAFT

7. Views

The below list of views within the conservation area is given as a starting-point. Views from these fixed points represent only a portion of the pedestrian experience of the conservation area. They cannot capture the extraordinary, ever-changing combination of architectural volumes and voids seen on perambulations through the estates. These are beyond the ability of any one fixed view to convey. Nevertheless, the following views help to indicate the architectural and spatial complexity of the conservation area.

1. Outside north side of Blake Tower, looking north-east towards Great Arthur House
2. Views of Crescent House along Aldersgate Street from the south
3. From junction of Fann Street/Golden Lane looking north along Stanley Cohen House
4. From Fann Street looking north between Cuthbert Harrowing and Bowater Houses
5. From Baltic Street looking south at Hatfield House
6. From the centre of the Golden Lane Leisure Centre looking west
7. From the centre of the Golden Lane Leisure Centre looking east
8. From west end of Beech Gardens looking east
9. From west end of Beech Gardens looking north-east
10. From east end of Beech Gardens looking west
11. From northerly corner of Seddon Highwalk through 'arrow slits' from Seddon Highwalk onto Aldersgate Street
12. From the centre of Gilbert Bridge looking west
13. From the centre of Gilbert Bridge looking east
14. From south end of Gilbert Bridge looking north-west
15. From podium under Shakespeare Tower looking up
16. From St Giles Terrace looking south
17. From St Giles Terrace looking west
18. From St Giles Terrace (near north gravestones) looking north
19. From Thomas More Highwalk looking east
20. From Thomas More Highwalk looking north
21. From Lakeside Terrace (centre) looking south
22. From Lakeside Terrace (centre) looking north
23. From Lakeside Terrace (west end) looking north
24. From Andrewes Highwalk (centre) looking north
25. From Andrewes Highwalk (centre) looking west
26. From the west end of Wallside looking south
27. From the east end of Wallside looking north

Additionally, in the Barbican Listed Building Management Guidelines vol. IV key views are discussed at 1.5.75 ('Significant Vistas') and are listed in appendix A1.



Views map

8. Nocturnal Character

Conservation areas are experienced by night as well as by day. Nocturnal patterns of activity and illumination can affect how their special character is appreciated. Lighting scale, intensity, colour temperature and uniformity all influence traditional townscapes. For example, a particularly bright form of internal illumination can draw undue attention and be particularly strident in a historic context, whilst a modern building with a highly glazed façade can result in greater light spill, trespass and detract from a visual hierarchy at night.

Nocturnally, the Barbican and Golden Lane conservation area differs to the others. Light spills from the thousands of residential units in an infinite series of combinations, making the illumination of the Estates by night – particularly the Barbican with its high-, mid- and low-rise units – extraordinarily diverse and subtle. Their nocturnal character is largely residential, but on a giant, modernist scale, creating an arresting and memorable experience by night. In addition to the darkness and soft illumination, other factors combine to enhance this intangible character: soundscape of water, absence (mostly) of traffic noise, tranquillity – or as much as there can ever be in the heart of a capital city. By night, the contrast between the residential estates and surrounding commercial buildings is also marked. Light incursion from the larger office buildings bathe the fringes of the Estates, a reminder of their location in the commercial heart of a capital city.

And there is, of course, the Barbican Arts Centre complex at the heart of that Estate, host to a range of evening programming with its own lighting signature.

Proposals to augment or alter the lighting of the conservation area must derive from the relevant passages of the City of London Lighting Strategy (2018). The relevant guidance is contained under section 4.3.6 – 'Culture Mile' character area.

9. Local Details

Blue plaques, architectural sculpture, memorials and public statuary add another layer of character to conservation areas. However, the Barbican and Golden Lane conservation area is again different to all others in this respect as a result of its comprehensive redevelopment. Such details, where they exist, tend to be incorporated into the new buildings as 'found' relics of previous structures, rather than surviving in their original context.

For instance, on the **Lakeside Terrace**, there are a number of important historic memorials and funerary structures that evoke the poignancy of the former use of the churchyard in the conservation area. They are to be found embedded in tiles on the area of the podium around the church of St Giles. Here and elsewhere on the Barbican Estate can be found traditional lamp standards, striking oddly traditional notes amidst the futuristic architecture and public realm.

On **White Lyon Court** is preserved a carved stone relief of 1908 by Horace Grundy of figures in 16th century dress refining gold. It came from the premises of W. Bryer & Son, gold refiners, at 53-54 Barbican, demolished 1962

Artworks proliferate. On the **Cromwell Highwalk** are displayed a fine series of murals from the former Telephone Exchange building on Farringdon Street by Dorothy Annan (and which are grade II listed). More recently, the artist known as Banksy left an artwork referencing a Basquiat exhibition held at the Barbican.

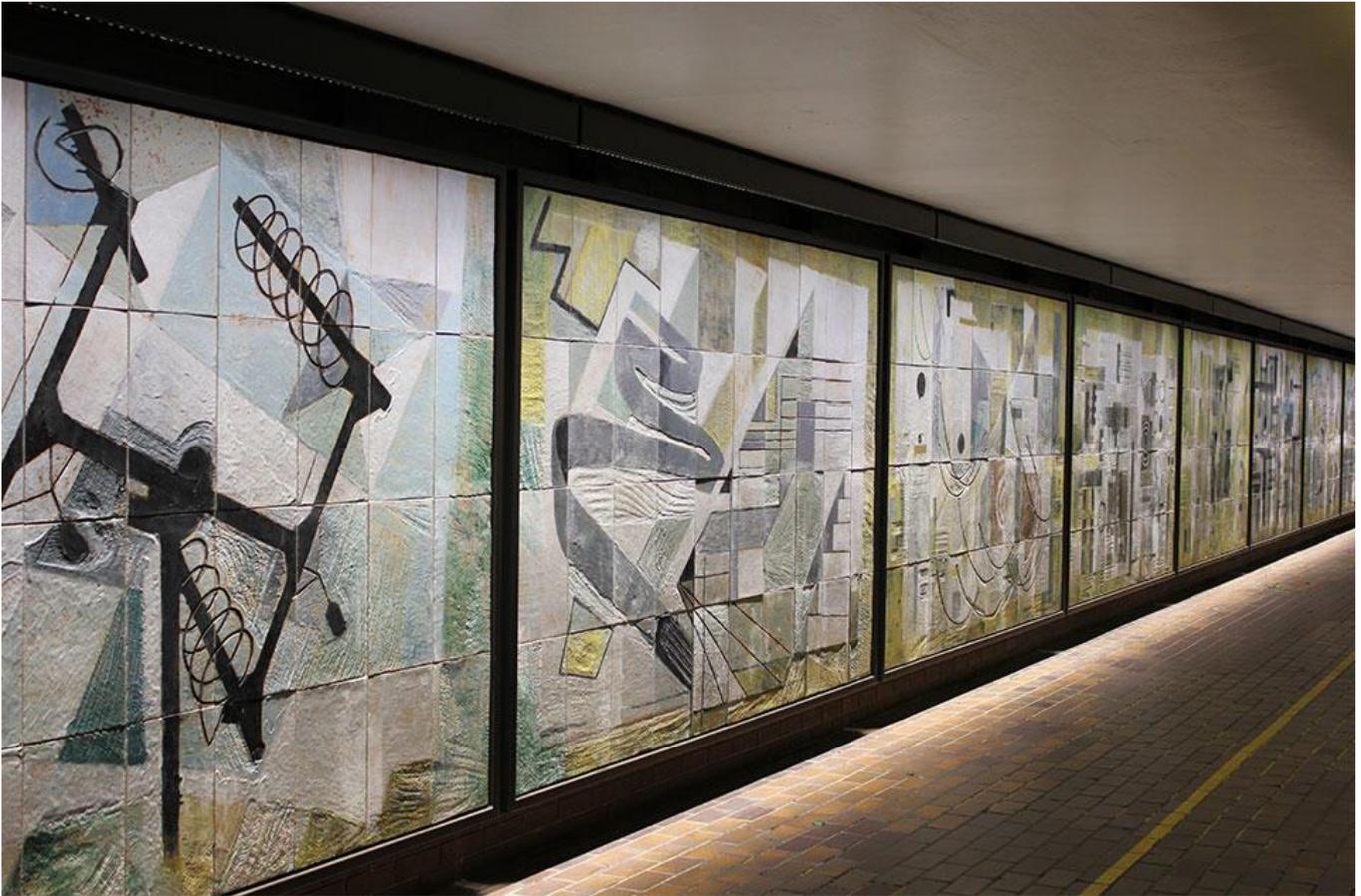
Across the two Estates, a plethora of plaques record lost historic buildings or other features of interests. Some of these are City of London Blue Plaques, while others are one-off installations. All add a further layer of historic and aesthetic interest to the conservation area.



The Banksy below the podium, junction of Golden Lane and Beech Street, 2017



Gravestones idiosyncratically re-set into the podium at St Giles Terrace, Barbican



The Dorothy Annan murals, created c.1960, relocated to Cromwell Highwalk 2013.



Sculpture by Matthew Spender, 1994



TEST OF RELEVANCE: EQUALITY ANALYSIS (EA)

The screening process of using the Test of Relevance template aims to assist in determining whether a full Equality Analysis (EA) is required. The EA template and guidance plus information on the Equality Act and the Public Sector Equality Duty (PSED) can be found on Colnet at: <http://colnet/Departments/Pages/News/Equality-and-Diversity.aspx>

Introduction

The Public Sector Equality Duty (PSED) is set out in the Equality Act 2010 (s.149). This requires public authorities, in the exercise of their functions, to have 'due regard' to the need to:

- Eliminate discrimination, harassment and victimisation
- Advance equality of opportunity between people who share a protected characteristic and those who do not, and
- Foster good relations between people who share a protected characteristic and those who do not

The characteristics protected by the Equality Act 2010 are:

- Age
- Disability
- Gender reassignment
- Marriage and civil partnership.
- Pregnancy and maternity
- Race
- Religion or belief
- Sex (gender)
- Sexual orientation

Page 301

What is due regard?	How to demonstrate compliance
<p>• It involves considering the aims of the duty in a way that is proportionate to the issue at hand</p> <p>• Ensuring that real consideration is given to the aims and the impact of policies with rigour and with an open mind in such a way that it influences the final decision</p> <p>• Due regard should be given before and during policy formation and when a decision is taken including cross cutting ones as the impact can be cumulative.</p> <p>The general equality duty does not specify how public authorities should analyse the effect of their business activities on different groups of people. However, case law has established that equality analysis is an important way public authorities can demonstrate that they are meeting the requirements.</p> <p>Even in cases where it is considered that there are no implications of proposed policy and decision making on the PSED it is good practice to record the reasons why and to include these in reports to committees where decisions are being taken.</p> <p>It is also good practice to consider the duty in relation to current policies, services and procedures, even if there is no plan to change them.</p>	<p>Case law has established the following principles apply to the PSED:</p> <ul style="list-style-type: none"> • Knowledge – the need to be aware of the requirements of the Equality Duty with a conscious approach and state of mind. • Sufficient Information – must be made available to the decision maker • Timeliness – the Duty must be complied with before and at the time that a particular policy is under consideration or decision is taken not after it has been taken. • Real consideration – consideration must form an integral part of the decision-making process. It is not a matter of box-ticking; it must be exercised in substance, with rigour and with an open mind in such a way that it influences the final decision. • Sufficient information – the decision maker must consider what information he or she has and what further information may be needed in order to give proper consideration to the Equality Duty • No delegation - public bodies are responsible for ensuring that any third parties which exercise functions on their behalf are capable of complying with the Equality Duty, are required to comply with it, and that they do so in practice. It is a duty that cannot be delegated. • Review – the duty is continuing applying when a policy is developed and decided upon, but also when it is implemented and reviewed.

However there is no requirement to:

- Produce equality analysis or an equality impact assessment
- Indiscriminately collect diversity data where equality issues are not significant
- Publish lengthy documents to show compliance
- Treat everyone the same. Rather, it requires public bodies to think about people's different needs and how these can be met
- Make services homogeneous or to try to remove or ignore differences between people.

The key points about demonstrating compliance with the duty are to:

- Collate sufficient evidence to determine whether changes being considered will have a potential impact on different groups
- Ensure decision makers are aware of the analysis that has been undertaken and what conclusions have been reached on the possible implications
- Keep adequate records of the full decision making process

Test of Relevance screening

The Test of Relevance screening is a short exercise that involves looking at the overall proposal and deciding if it is relevant to the PSED.

Note: If the proposal is of a significant nature and it is apparent from the outset that a full equality analysis will be required, then it is not necessary to complete the Test of Relevance screening template and the full equality analysis and be completed.

The questions in the Test of Relevance Screening Template to help decide if the proposal is equality relevant and whether a detailed equality analysis is required. The key question is whether the proposal is likely to be relevant to any of the protected characteristics.

Quite often, the answer may not be so obvious and service-user or provider information will need to be considered to make a preliminary judgment. For example, in considering licensing arrangements, the location of the premises in question and the demographics of the area could affect whether section 149 considerations come into play.

There is no one size fits all approach but the screening process is designed to help fully consider the circumstances.

What to do

In general, the following questions all feed into whether an equality analysis is required:

- How many people is the proposal likely to affect?
- How significant is its impact?
- Does it relate to an area where there are known inequalities? At this initial screening stage, the point is to try to assess obvious negative or positive impact.

If a negative/adverse impact has been identified (actual or potential) during completion of the screening tool, a full equality analysis must be undertaken.

If no negative / adverse impacts arising from the proposal it is not necessary to undertake a full equality analysis.

On completion of the Test of Relevance screening, officers should:

- Ensure they have fully completed and the Director has signed off the Test of Relevance Screening Template.
- Store the screening template safely so that it can be retrieved if for example, Members request to see it, or there is a freedom of information request or there is a legal challenge.
- If the outcome of the Test of Relevance Screening identifies no or minimal impact refer to it in the Implications section of the report and include reference to it in Background Papers when reporting to Committee or other decision making process.

1. Proposal / Project Title: Barbican and Golden Lane draft Conservation Area Character Summary and Management Strategy SPD

2. Brief summary (include main aims, proposed outcomes, recommendations / decisions sought):
The draft Barbican and Golden Lane CA SPD is a document that analyses the significance of the conservation area and sets out policies for its preservation and enhancement.

3. Considering the equality aims (eliminate unlawful discrimination; advance equality of opportunity; foster good relations), indicate for each protected group whether there may be a positive impact, negative (adverse) impact or no impact arising from the proposal:

Protected Characteristic (Equality Group) <input checked="" type="checkbox"/>	Positive Impact	Negative Impact	No Impact	Briefly explain your answer. Consider evidence, data and any consultation.
Age	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	The proposed documents have no relevant content
Disability	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Where appropriate, the documents encourage enhancements to access
Gender Reassignment	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	The proposed documents have no relevant content
Marriage and Civil Partnership	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	The proposed documents have no relevant content
Pregnancy and Maternity	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	The proposed documents have no relevant content
Race	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	The proposed documents have no relevant content
Religion or Belief	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	The proposed documents have no relevant content
Sex (i.e gender)	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	The proposed documents have no relevant content
Sexual Orientation	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	The proposed documents have no relevant content

4. There are no negative/adverse impact(s)
Please briefly explain and provide evidence to support this decision:

The documents touch on equalities issues only where access to the buildings/streetscape/public realm is concerned. They encourage enhancements to access where appropriate.

5. Are there positive impacts of the proposal on any equality groups? Please briefly explain how these are in line with the equality aims:

Please see above.

6. As a result of this screening, is a full EA necessary? (Please check appropriate box using <input type="checkbox"/>)	Yes	No	Briefly explain your answer: The proposed documents are neutral in equalities terms aside from the positive aspect referred to above.
	<input type="checkbox"/>	<input checked="" type="checkbox"/>	

7. Name of Lead Officer: Tom Nancollas **Job title:** Senior Planning Officer **Date of completion:** 09 October 2020

Signed off by Department Director : _____ **Name:** Gwyn Richards **Date:** 16/11/2020

Page 303

Screening Statement

On the determination of the need for a **Strategic Environmental Assessment** (SEA) in accordance with the *Environmental Assessment of Plans and Programmes Regulations 2004* and *European Directive 2001/42/EC* of the:

Barbican and Golden Lane Conservation Area Strategy Supplementary Planning Document

October 2020



Sustainability Appraisal/SEA Screening for Barbican and Golden Lane Conservation Area Strategy SPD

1 Purpose of Sustainability Appraisal (SA) / Strategic Environmental Assessment (SEA)

- 1.1 The SEA Directive identifies the purpose of SEA as “ to provide for a high level of protection of the environment and to contribute to the integration of environmental considerations into the preparation and adoption of plans and programmes with a view to promoting sustainable development” (Directive 2001/EC/42).
- 1.2 Sustainability Appraisal (SA) is the process by which this Directive is applied to Local Plan documents. SA aims to promote sustainable development through the integration of social, environmental and economic considerations into the preparation of plans.
- 1.3 Development Plan Documents (DPD), which for the City includes the City Local Plan 2015, are subject to Sustainability Appraisal. However the 2008 Planning Act allows for Supplementary Planning Documents to be prepared without a full SA as long as they are screened to establish whether they will result in significant effects as defined by the SEA Directive.
- 1.4 The SEA Directive exempts plans and programmes from assessment “*When they determine the use of small areas at local level or are minor modifications to the above plans or programmes...*” and states that “ *....they should be assessed only where Member States determine that they are likely to have significant effects on the environment.*”
- 1.5 The criteria for determining the significance of effects are taken from schedule 1 Regulations 9(2)(a) and 10(4)(a) of the Environmental Assessment of Plans and Programmes Regulations 2004 and are defined in appendix 1. These can be split into the criteria related to (i) the scope and influence of the document, and (ii) the type of impact and area likely to be affected

2 Purpose of the Barbican and Golden Lane Conservation Area Strategy SPD

- 2.1 The Barbican and Golden Lane Conservation Area Strategy SPD provides the context background and policy that will guide protection of the historically significant features of the Golden Lane and Barbican Estates.
- 2.2 This Supplementary Planning Document provides guidance on the implementation of policies relating to the City of London Local Plan 2015 and the adopted London Plan 2016.

3 SEA Screening Procedure

- 3.1 The Responsible Authority (the City of London Corporation) must determine whether the plan or program under assessment is likely to have significant environmental effects. This assessment must be made taking account of the criteria set out in Schedule 1 of the Environmental Assessment of Plans and Programmes Regulations 2004 (see appendix 1), and in consultation with the Environment Agency, Historic England and Natural England.
- 3.2 Where the Responsible Authority determines that the plan or programme is unlikely to have significant environmental effects, and therefore does not need to be subject to

full Strategic Environmental Assessment, it must prepare a statement showing the reasons for this determination.

3.3 Appendix 1 shows the results of this screening process for the Barbican and Golden Lane Conservation Area Strategy SPD.

4 Screening and Consultation Outcome

4.1 This screening demonstrates that the City of London Barbican and Golden Lane Conservation Area Strategy SPD is unlikely to have significant effects on the environment. Therefore it will not be necessary to carry out a full SA/SEA on this document.

4.2 Each of the statutory consultees has been consulted on this initial screening statement and their responses are summarised below:

Consultee	Response
Environment Agency	Insert consultation responses
Natural England	Insert consultation responses
Historic England	Insert consultation responses

5 Determination

5.1 The City of London Barbican and Golden Lane Conservation Area Strategy SPD is unlikely to have significant effects on the wider environment for the reasons set out in Appendix 1 therefore it will not be necessary to carry out a Strategic Environmental Assessment on this SPD.

Appendix 1 Criteria for determining the likely significance of effects on the environment

SEA Directive Criteria Schedule 1 Environmental Assessment of Plans and Programmes Regulations 2004	Summary of significant effects Scope and influence of the document
1. Characteristics of the Barbican and Golden Lane Conservation Area Strategy SPD having particular regard to:	
(a) The degree to which the SPD sets out a framework for projects and other activities, either with regard to the location, nature, size or operating conditions or by allocating resources.	This SPD provides guidance as to the historic features of the Barbican and Golden Lane conservation area and how these will be protected and enhanced. It will provide guidance to supplement the Local Plan which is the overarching framework for development in the City. It will not allocate resources but will provide additional guidance to assist in development management in the Barbican and Golden Lane conservation area, making sure that the historic significance of the area and its listed buildings are conserved.
(b) The degree to which the SPD influences other plans and programmes including those in a hierarchy.	This SPD should influence the implementation of individual schemes within the Barbican and Golden Lane Conservation Area. However, this will be in line with policy in the Local Plan which was subject to full Sustainability Appraisal.
(c) The relevance of the SPD for the integration of environmental considerations in particular with a view to promoting sustainable development.	This SPD provides guidance for any development within the conservation area, with reference to planning documents which have been subject to sustainability appraisal. As such it will contribute to the implementation of policies for sustainable development in the City.
(d) Environmental problems relevant to the SPD.	The Barbican and Golden Lane Estates are within an Air Quality Management Area for NOx and fine particulates. The architecture may be prone to overheating as our climate changes and the predominance of hard landscaping makes flooding from rainwater run-off a key risk. These risks are addressed in the SPD and Local Plan.
(e) The relevance of the SPD for the implementation of Community legislation on the environment (for example plans and programmes related to waste management or water protection).	This SPD provides supplementary guidance to complement the policies of the London Plan and Local Plan. These parent documents have been prepared having regard to other plans and programmes including all relevant Community legislation. As such it will contribute to the implementation of Community legislation.

SEA Directive criteria Schedule 1 Environmental Assessment of Plans and Programmes Regulations 2004	Summary of significant effects Type of impact and area likely to be affected
2 Characteristics of the effects and area likely to be affected having particular regard to:	
(a) The probability, duration, frequency and reversibility of the effects.	The aim of the Barbican and Golden Lane Conservation Area SPD is to identify the historically important features of the area with

	<p>a view to ensuring their conservation and enhancement in line with Policy CS12.</p> <p>Therefore, any sustainability effects of this SPD are likely to be positive, in line with the findings of the SA of Policy CS12</p>
(b)The cumulative nature of the effects of the SPD.	The impact of this SPD is likely to be positive, affecting a small area at local level, therefore it is anticipated that any cumulative impacts will tend to be positive.
(c)The trans boundary nature of the effects of the SPD.	This SPD will cover a relatively small area at local level therefore it is unlikely to have any trans boundary effects.
(d)The risks to human health or the environment (e.g. due to accident).	This SPD does not present any risks to human health or the environment.
(e)The magnitude and spatial extent of the effects (geographic area and size of the population likely to be affected) by the SPD.	This SPD applies to a small part of the City, with a relatively high resident population. The effects of this SPD will be mainly positive and will be likely to affect the immediate area of the two estates.
(f)The value and vulnerability of the area likely to be affected by the SPD due to: <ul style="list-style-type: none"> • Special natural characteristics or cultural heritage • Exceeded environmental quality standards or limit values • Intensive land use. 	The SPD is supplementary to the London Plan and Local Plan and emerging City Plan 2036 which provide protection for areas which are valued for their natural characteristics or cultural heritage and which set environmental standards for the City's new development. This SPD will not adversely affect the value and vulnerability of the area.
(g)The effects of the SPD on areas or landscapes which have recognised national Community or international protected status.	The SPD is supplementary to the London Plan Local Plan and emerging City Plan 2036 which provide protection for views and townscapes some of which have international protected status.

This page is intentionally left blank

Committee(s): Residents' Consultation Committee - For Information Barbican Residential Committee – For Information	Dated: 30112020 14122020
Subject: Progress of Sales & Lettings	Public
Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly?	4
Does this proposal require extra revenue and/or capital spending?	N
If so, how much?	n/a
What is the source of Funding?	n/a
Has this Funding Source been agreed with the Chamberlain's Department?	n/a
Report of Andrew Carter Director of Community and Children's Services	For Information
Report author: Anne Mason Community and Children's Services	

Summary

This report, which is for information, is to advise members of the sales and lettings that have been approved by officers since your last meeting. Approval is under delegated authority and in accordance with Standing Orders. The report also provides information on surrenders of tenancies received and the number of flat sales to date.

Recommendation(s)

Members are asked to:

- Note the report.

Main Report

Background

1. The acceptance of surrenders of tenancies and the sale and letting of flats are dealt with under delegated authority.

Current Position

SURRENDERS/TERMINATIONS

2.

Case No	Type	Floor	Rent Per Annum	Tenancy commenced/ expired	Reason for Surrender	Date of Surrender
1	M3B	5/6/7	£31,350	24/06/17/ 23/06/20	End of tenancy	23/06/2020
2	58	2	£24,900	Periodic	Moved to a home	29/09/2020
3	21	2	£27,100	18/01/2020/ 17/01/2023	Tenant Deceased	21/05/2020

RIGHT TO BUY SALES

3.

	10 November 2020	18 August 2020
Sales Completed	1079	1079
Total Market Value	£94,546,908.01	£94,546,908.01
Total Discount	£29,539,064.26	£29,539,064.26
NET PRICE	£65,007,843.75	£65,007,843.75

OPEN MARKET SALES

4.

	10 November 2020	18 August 2020
Sales Completed	862	860
Market Value	£159,704,271.97	£157,969,271.97

5. Fifteen exchanges of sold flats have taken place with the sum of £720,254 being paid to the City of London.
6. The freeholds of 14 flats in Wallside have been sold with the sum of £35,000 being paid to the City of London.
7. A 999 year lease has been completed with the sum of £43,200 being paid to the City of London.

APPROVED SALES

8.

CASE	Block	Floor	Type	Price	Remarks as at 10/11/2020
1	Bunyan Court	5/6/7	M3B	£1,100,000	Sold

COMPLETED SALES

9. Since the last report the sales of 520 Bunyan Court and 122 Willoughby House have completed.

SALES PER BLOCK

10.

BLOCK	TOTAL NO. OF FLATS	TOTAL NO. SOLD	NET PRICE £	% NO. OF FLATS SOLD
ANDREWES HOUSE	192	184	16,648,760.00	95.83
BEN JONSON HOUSE	204	196	14,877,454.83	96.08
BRANDON MEWS	26	24	1,057,460.00	92.31
BRETON HOUSE	111	109	8,506,712.50	98.20
BRYER COURT	56	55	2,307,338.50	98.21
BUNYAN COURT	69	68	6,484,280.00	98.55
DEFOE HOUSE	178	173	17,414,782.50	97.19
FROBISHER CRESCENT	69	69		100.00
GILBERT HOUSE	88	87	11,046,452.50	98.86
JOHN TRUNDLE COURT	133	133	5,467,527.50	100.00
LAMBERT JONES MEWS	8	8	1,400,000.00	100.00
MOUNTJOY HOUSE	64	63	5,925,723.50	98.44
THE POSTERN/WALLSIDE	26	22	5,959,130.00	84.62
SEDDON HOUSE	76	75	8,445,677.50	98.68
SPEED HOUSE	114	108	12,468,148.50	94.74
THOMAS MORE HOUSE	166	162	13,668,455.00	97.59
WILLOUGHBY HOUSE	148	147	14,972,670.50	99.32
TERRACE BLOCK TOTAL	1728 (1728)	1683 (1681)	146,650,573.33 (144,915,573.33)	97.40 (97.28)
CROMWELL TOWER	112	103	27,005,801.00	91.96
LAUDERDALE TOWER	117	114	24,553,779.63	97.44
SHAKESPEARE TOWER	116	110	27,300,415.76	94.83
TOWER BLOCK TOTAL	345 (345)	327 (327)	78,859,996.39 (78,859,996.39)	94.78 (94.78)
ESTATE TOTAL	2073 (2073)	2010 (2008)	225,510,569.72 (223,775,569.72)	96.96 (96.86)

Key Data

Strategic implications –

Financial implications – Receipts from sales are credited to the City Fund.

Resource implications - None

Legal implications - None

Risk implications - None

Equalities implications – None

Climate implications - None

Security implications - None

Appendices

None

Anne Mason

Revenues Manager

T: 020 7029 3912

E: anne.mason@cityoflondon.gov.uk

This page is intentionally left blank