



## Barbican Centre Board

- Date:** WEDNESDAY, 19 JANUARY 2022
- Time:** 11.00 am
- Venue:** **INFORMAL HYBRID PUBLIC MEETING (ACCESSIBLE REMOTELY)**
- Members:**
- |                                 |                                      |
|---------------------------------|--------------------------------------|
| Deputy Tom Sleigh (Chair)       | Gerard Grech (External Member)       |
| Tijs Broeke (Deputy Chair)      | Deputy Wendy Hyde                    |
| Stephen Bediako (Deputy Chair)  | Vivienne Littlechild                 |
| Randall Anderson                | Wendy Mead                           |
| Munsur Ali                      | Graham Packham                       |
| Russ Carr (External Member)     | Mark Page (External Member)          |
| Zulum Elumogo (External Member) | Jens Riegelsberger (External Member) |
| Anne Fairweather                | Jane Roscoe (External Member)        |
| Farmida Bi (External Member)    | Alderman Sir William Russell         |
| Alderman David Graves           | Jenny Waldman (External Member)      |
- Enquiries:** **Leanne Murphy**  
tel. no.: 020 7332 3008; [leanne.murphy@cityoflondon.gov.uk](mailto:leanne.murphy@cityoflondon.gov.uk)

### Accessing the virtual public meeting

**Members of the public can observe this public meeting at the below link:**

<https://youtu.be/XJmF4MMKG5Q>

This meeting will be a hybrid meeting with participation virtually and from a physical location. Any views reached by the Committee today will have to be considered by the Joint Interim Managing Director after the meeting in accordance with the Court of Common Council's Covid Approval Procedure who will make a formal decision having considered all relevant matters. This process reflects the current position in respect of the holding of formal Local Authority meetings and the Court of Common Council's decision of 16 December 2021, to recommence hybrid meetings and take formal decisions through a delegation to the Town Clerk and other officers nominated by him after the informal meeting has taken place and the will of the Committee is known in open session. Details of all decisions taken under the Covid Approval Procedure will be available online via the City Corporation's webpages.

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

## Part 1 - Public Agenda

1. **APOLOGIES**
2. **MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA**
3. **MINUTES**  
To agree the public minutes and non-public summary of the Barbican Centre Board meeting held on 17 November 2021.  

**For Decision**  
(Pages 7 - 12)
4. **MANAGEMENT REPORT BY THE CENTRE'S DIRECTORS**  
Report of the Joint Interim Managing Directors.  

**For Decision**  
(Pages 13 - 22)
5. **BARBICAN AND GOLDEN LANE CONSERVATION AREA CHARACTER SUMMARY AND MANAGEMENT STRATEGY SUPPLEMENTARY PLANNING DOCUMENT - FOR ADOPTION**  
Report of the Executive Director of Environment.  

**For Decision**  
(Pages 23 - 182)
6. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**
7. **ANY OTHER BUSINESS THAT THE CHAIR CONSIDERS URGENT**
8. **EXCLUSION OF THE PUBLIC**  
MOTION – That under Section 100A of the Local Government Act 1972, the public be excluded from the meeting for the following items, on the grounds that they involve the likely disclosure of Exempt Information, as defined in Part 1, of Schedule 12A of the Local Government Act  

**For Decision**

## Part 2 - Non-Public Agenda

9. **NON-PUBLIC MINUTES**  
To agree the non-public minutes of the Barbican Centre Board meeting held on 17 November 2021.  

**For Decision**  
(Pages 183 - 186)

10. **BARBICAN TRANSFORMATION**

- a) **Barbican renewal update**  
Report of the Joint Interim Managing Director.

**For Information**  
(Pages 187 - 192)

- b) **Barbican Creative Vision Update**  
Report of the Joint Interim Managing Director.

**For Decision**  
(Pages 193 - 196)

- c) **Barbican Change Programme: EDI Action Plan**  
Report of the Joint Interim Managing Directors.

**For Decision**  
(Pages 197 - 224)

11. **BUSINESS PLAN PERFORMANCE INDICATOR DASHBOARD**

Report of the Joint Interim Managing Director.

**For Information**  
(Pages 225 - 230)

12. **NON-PUBLIC QUESTIONS RELATING TO THE WORK OF THE BOARD**

13. **ANY OTHER BUSINESS THE CHAIR CONSIDERS URGENT WHILST THE PUBLIC ARE EXCLUDED**

**Part 3 - Confidential Agenda**

14. **CONFIDENTIAL MINUTES**

To agree the confidential minutes of the Barbican Centre Board meeting held on 17 November 2021.

**For Decision**

15. **TOM AND GOVERNANCE REVIEW: BARBICAN CENTRE**

Report of the Joint Interim Managing Directors.

**For Decision**



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## BARBICAN CENTRE BOARD

Wednesday, 17 November 2021

Minutes of the meeting of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Wednesday, 17 November 2021 at 11.00 am

### Present

#### Members:

Deputy Tom Sleight (Chair)	Deputy Wendy Hyde
Tijs Broeke (Deputy Chair)	Vivienne Littlechild
Randall Anderson	Graham Packham
Munsur Ali	Mark Page (External Member)
Russ Carr (External Member)	Jens Riegelsberger (External Member)
Zulum Elumogo (External Member)	Jane Roscoe (External Member)
Farmida Bi (External Member)	Jenny Waldman (External Member)
Gerard Grech (External Member)	

#### Officers:

John Barradell	- Town Clerk & Chief Executive
Sandeep Dwesar	- Interim Managing Director, Barbican Centre
William Gompertz	- Interim Managing Director, Barbican Centre
Jonathon Poyner	- Director of Operations & Buildings, Barbican Centre
Natasha Harris	- Director of Development, Barbican Centre
Nina Bhagwat	- Interim Director of Equity, Diversity, and Inclusion, Barbican Centre
Sarah Wall	- Head of Finance, Barbican Centre
Liam Jarnecki	- Project Manager, Town Clerk's Department
Nick Adams	- Strategic Lead (Policy and Engagement), Barbican Centre
Steve Eddy	- Head of HR, Barbican Centre
John Park	- Head of Media, Town Clerk's Department
Sam Wright	- CLEAR Network Chair
Martin Bailey	- Previous CLEAR Network Co-Chair
Leanne Murphy	- Town Clerk's Department

#### 1. APOLOGIES

Apologies for absence were received from Stephen Bediako, Wendy Mead, Graham Packham, Anne Fairweather, Alderman William Russell and Alderman David Graves.

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

There were no declarations.

#### 3. MINUTES

**RESOLVED**, that the public minutes and non-public summary of the Barbican Centre Board meeting held on 22 September 2021 be approved as an accurate record.

4. **MANAGEMENT REPORT BY THE CENTRE'S DIRECTORS**

The Board considered a report of the Interim Managing Directors regarding the Management Report by the Centre's Directors.

**RESOLVED**, that Members endorse Management's approach to the future activities of the Centre.

5. **LEWIS SILKIN EXTERNAL REVIEW INTO RACISM AT THE BARBICAN CENTRE**

The Board received a report of the Deputy Town Clerk and Chief Executive concerning the Lewis Silkin External Review into Racism at the Barbican Centre.

The Chair and Town Clerk summarised the context for the commissioning of Lewis Silkin Review and HR Audit. Members were informed that additional resources would go to the Barbican and the Interim Managing Directors were working to take forward the actions as it was important for them to be owned by the Centre with City Corporation oversight.

The Deputy Chair (statutory) read a statement on behalf of the Deputy Chair (External) who was happy that everything had been publicly published with full transparency and hoped to move forward more positively. The key issue remained HR, which was felt to have been underinvested to the detriment of the Barbican, and the Town Clerk was asked what plans there were to invest in the City Corporation and Barbican's HR Department.

The Town Clerk responded that the decision regarding additional funding needed to follow after the action plan was implemented. This consideration would need to be taken to the Establishment Committee and brought back to the Board. The Town Clerk encouraged the Board to support the Barbican's HR Team in delivering the enormous task upon them.

The Deputy Chair read feedback by a Member unable to attend the meeting concerning the role of the Board to ensure good governance, the need for more significant reference to the Board in the action plans and the need for the Board to take a central role in the governance of how they are taken forward including regular reports to the Board.

Members recognised there needed to be Board accountability and agreed they had not been as proactive, open and responsive as they should have been in the past. It was acknowledged that Members were aware the action plan was moving too slowly, and the Board should have pushed harder. Members committed to remain vigilant for the future and willing to intervene when necessary.

In response to a query concerning why inclusivity targets were set as medium-term rather than sooner, Officers confirmed this was because the amount of employee data was not satisfactory as a baseline to set targets and this data needed to be collected first. It was noted that the HR Audit articulated the need to analyse data to show how the Centre was not only doing at the time, but also

year on year. The collection of good data required trust and resources which would take time. Members highlighted that people were the Centre's most important asset and encouraged the HR and Comms Teams to think about people and culture in all language and messaging.

Members highlighted the long list of actions to track and the need for a systematic way of reporting on issues, e.g. RAG reports with issues and progress clearly identified. A Member noted that the Tackling Racism Taskforce did this well and requested that reporting come in the same format at every meeting to assist Members to track and monitor.

A Member identified the key issue of culture at the Centre which went even further than racism as overall general respect for all staff. It was felt that there needed to be an aggressive push to resolve all culture issues and seriously look at all broader issues as this could set the Centre up for failure. There was concern that other staff could be feeling underappreciated or side-lined and if the Centre wished to strive for excellence, there needed to be opportunities, development and apprenticeships available.

Members were informed that the Centre was striving for a fundamental shift in culture with equity sitting in everything it did. It was hoped Barbican Futures and Masters would add real value. Officers acknowledged that the way the Centre worked with the Board also needed to change with the Board involved with full understanding of what is being done to ensure they understood the issues and provide necessary support.

With regards to the recommendation to appoint a Member as a Board Champion to sponsor the implementation of the plan, to champion it and to ensure accountability, Members regarded this as a good way forward and Professor Jane Roscoe was appointed. It was also agreed that the Board Champion be a Member of the Nominations, Inclusion & Effectiveness Committee.

**RESOLVED**, that Members: -

- Note the content of the reports resulting from the External Review and the HR Audit;
- Appoint Professor Jane Roscoe as the Board Champion and a Member of the Nominations, Inclusion & Effectiveness Committee for the remainder of the municipal year;
- Authorise the Town Clerk to:
  - implement the Action Plan (as defined below) including delegating responsibility for specific actions to the appropriate people;
  - take such further steps as are deemed appropriate by him with regard to the Specific Allegations (as defined below); and

- implement the actions recommended by the HR Audit.
6. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**  
There were no questions.
  7. **ANY OTHER BUSINESS THAT THE CHAIR CONSIDERS URGENT**  
There was no other business.
  8. **EXCLUSION OF THE PUBLIC**  
**RESOLVED** – That under Section 100A(4) of the Local Government Act 1972, the public be excluded from the meeting for the following items on the grounds that they involve the likely disclosure of exempt information as defined in Part 1 of Schedule 12A of the Local Government Act.
  9. **NON-PUBLIC MINUTES**  
**RESOLVED**, that the non-public minutes of the Barbican Centre Board meeting held on 22 September 2021 be approved as an accurate record.
  10. **BARBICAN BUDGET 2022/23**  
The Board considered a report of the Interim Managing Director regarding the Barbican Budget 2022/23.
  11. **BARBICAN BUSINESS PLAN PERFORMANCE INDICATOR**  
The Board noted a report of the Interim Managing Director regarding the Barbican Business Plan Performance Indicator.
  12. **BARBICAN CENTRE - 40TH ANNIVERSARY**  
The Board received a report of the Interim Managing Director concerning the Barbican Centre – 40<sup>th</sup> Anniversary.
  13. **MUSIC: ANNUAL UPDATE**  
The Board received a report of the Director of Arts & Learning regarding the Music: Annual Update.
  14. **LSO ANNUAL REVIEW 2020/21**  
The Board received a report of the Managing Director, London Symphony Orchestra concerning the LSO Annual Review 2020/21.
  15. **NON-PUBLIC QUESTIONS RELATING TO THE WORK OF THE BOARD**  
There were no questions.
  16. **ANY OTHER BUSINESS THE CHAIR CONSIDERS URGENT WHILST THE PUBLIC ARE EXCLUDED**  
There was no other non-public business.
  17. **CONFIDENTIAL MINUTES**  
**RESOLVED**, that the confidential minutes of the Barbican Centre Board meeting held on 22 September 2021 be approved as an accurate record.

18. **BARBICAN RENEWAL - UPDATE AND SELECTION PANEL LONG LIST**

The Board received a report of the Joint Interim Managing Director providing an update on the Barbican Renewal and selection panel longlist.

**The meeting ended at 1.25 pm**

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Chairman

**Contact Officer: Leanne Murphy**  
**tel. no.: 020 7332 3008**  
**[leanne.murphy@cityoflondon.gov.uk](mailto:leanne.murphy@cityoflondon.gov.uk)**

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# Agenda Item 4

<b>Committee(s)</b>	<b>Dated:</b>
Barbican Centre Board	19 January 2022
<b>Subject:</b> Management Report by the Barbican's Directors	<b>Public</b>
<b>Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly?</b>	<b>1,2,3,4,5,7,8,9,10,12</b>
<b>Does this proposal require extra revenue and/or capital spending?</b>	<b>N</b>
<b>If so, how much?</b>	<b>n/a</b>
<b>What is the source of Funding?</b>	<b>n/a</b>
<b>Has this Funding Source been agreed with the Chamberlain's Department?</b>	<b>n/a</b>
<b>Report of: Joint Interim Managing Directors, Barbican Centre</b>	<b>For Decision</b>
<b>Report authors: Directors, Barbican Centre</b>	

## Summary

- The Management Report comprises current updates under six sections authored by Barbican Directors.
- Updates are under the headlines of:
  - Joint Interim Managing Directors' Update
  - Programming, Marketing and Communications
  - Creative Learning
  - Operations and Buildings
  - Business and Commercial
  - Development.

## Recommendation

Members are asked to:

- Endorse Management's approach to the future activities of the Centre.

## Main Report

### **1. REPORT: JOINT INTERIM MANAGING DIRECTORS' UPDATE**

Not unexpectedly, our seasonal programme of activities has been significantly affected by the upsurge in Omicron cases. Although the theatre was closed for a few days, all our venues remained largely open during Christmas and the New Year.

Ticket sales remained strong until the week of the 12<sup>th</sup> December when returned tickets increased upon the usual number by up to 40%. However, audiences continued to attend.

Ticket sales were affected by demographics with attendance for concerts and activities with a younger audience holding up better. Overall, we are seeing a significant drop in attendance levels and a curtailment of business events and with an increasing number of front-line staff ill or isolating, there has been considerable pressure on keeping venues open. The dedication of some of our operational staff undertaking double shifts and coming in to work while on leave has enabled us to keep the building open.

We had an agreed two day 'fire-break' closure immediately prior to Christmas (apart from the library) due to the impact of Omicron on Barbican staff and those of the touring company. This helped considerably and in the first weeks on our January return, we have a full complement of staff front of house and are able to manage sickness better. There is a high level of compliance of mask wearing for audience and customers using the building and the level of support we offer customers to comply is at a suitable level.

Recent on-sales are variable although recently a contemporary concert on sale this week sold out in 20 mins (2,000 tickets).

Given the unpredictability of the current situation, we will need to manage operations tactically on a day-by-day basis, keeping our venues open but with public and staff safety uppermost in our plans.

Despite these challenges our work during the last few months, on EDI, the new creative vision, the Barbican Renewal programme and the financial plans to deliver these, sets up a platform for our business plan, to be shared with the Board in May.

## 2. REPORT: PROGRAMMING, MARKETING AND COMMUNICATIONS

### Programming

November saw strong audiences for all the film festivals that we hosted: *Fringe*, *Doc'n Roll*, *Palestine Film* and the particularly diverse in-house curated 'Jazz in the City' programme, which we have contributed to the *EFG London Jazz Festival*. We received lots of great press for these events across several publications including, *NEW*, *Uncut*, *The Wire*, *Time Out*, *BBC Radio London* and *Sight and Sound* to name but a few. Other highlights include *Alone*, Belarus Free Theatre's documentary followed by an in-person talk with some of the company founders and, our Netflix collaboration with the high profile screening of *Passing*, including live online participation of its leading stellar cast, *Ruth Negga* and *Tessa Thompson* and filmmaker *Rebecca Hall*. We also hosted *Oska Bright*, the world's leading learning disability film festival, with more work planned for 2022.

Despite strong reviews from the London media, The RSC's five star *Comedy of Errors* only played to half full houses and the company was unfortunately hit by Covid which saw performances from 15 to 23 December inclusive cancelled. They were able to resume the run from 27 December through to New Year's Eve.

In the Pit we premiered our co-commission of *First Light*, an immersive, intimate experience that explored the wonders of sensory development for very young babies and their adults, to extremely positive feedback from families. We will explore presenting this work for another season in the future.

The Noguchi exhibition exceeded its income target by early December 2021 and has been extended by 2 weeks through 23 January 2022. Shilpa Gupta's commission, which has also attracted high visitor numbers and a very positive critical reception, will close in the Curve on 6 February.

We received 5-star review for classical concerts, *Up for Grabs*, *Samantha Ege*, *The Carducci Quartet with Samuel West*, *Jean-Guihen Queryas* and *Jamie Barton*. In contemporary music the *Jazz Festival*, *Speakers Corner Quartet*, *Alfa Mist* and the collaboration with *Boiler Room* also gave outstanding performances.

*Virtual Realms: Videogames Transformed* continues its run at the Artscience museum until 7 January, attendance increased as Covid restrictions in Singapore relaxed. The exhibition tour will continue to Perth in March. After a successful opening at the Forum Groninger, *Game On's* stay in the Netherlands has been extended from March to May 2022. The *Our Time On Earth* exhibition received its first press announcement in November and was featured in *Time Out* as an exhibition to see in spring 2022. *AI: More Than Human* closed at the Liverpool World Museum in November after a well-received 5-month run. The show is currently being installed at the Guangdong Science Centre and will open for the Chinese New Year.

The Communities and Neighbourhoods team, in partnership with Headway East London, delivered an incredible in person community gathering to a packed out audience in the Barbican Conservatory. The provocation for the night – Can We Be Artists? With panellists *Will Gompertz (Barbican)*, *David Tovey (Artist, One Festival of Homeless Arts)*, *Kate Adams (Project Artworks)*, *Chris Miller (Headway East London Resident Artist)*, *Ali Eisa (Autograph Gallery)*. Photos [here](#).

We distributed 650 Imagine Packs, our creative resources for elders at risk of social isolation. Packs included a lantern-making activity creating pieces for a public exhibition at local community festival, *Aldgate in Winter*.

### **Update on Digital**

We have made significant strides with a number of exciting and energising audience and artist development projects which will take place online and on-site during the winter/spring period of 2022. We will be able to announce these project and project partners in the coming weeks.

In Marketing work is underway to review and update our 2016 digital strategy - with new priorities for a new Barbican.

In Cinema there are ongoing departmental discussions about how we shape our offer on Cinema on Demand going forward. We are in the final stages of our Cinema audience research project, and we continue to assess our resources in light of our return to previous levels of programming in venues. We continue to showcase both art house new releases and selected films from our specialised arts programmes while exploring possibilities of a free offer of shorts and content we're unable to screen in-venue.

Visual arts has updated the *Resonances Noguchi* residency with *Annie Jael-Kwan*, with more letters, a sound piece and a podcast. A short film about Noguchi was created using archival footage and we have also produced a video of *Yolande Yorke-Edgell* performing *Martha Graham's Lamentation* in the gallery. Also available online is a video walkthrough of Shilpa Gupta's *Sun at Night* and a BSL review of *How We Live Now*. Streamed live from New York, and exclusively to the UK through our website, *Taylor Mac's Hot Sauce...Booster!* delighted theatre audiences during the run up to Christmas. *Arifa Akbar*, Guardian Theatre critic, tweeted to her 9.5k followers; Just seen Taylor Mac@Barbican (on screen) and it's the best xmas show this year for me, maybe ever! Streaming tonight. SO recommended #covidproof #theatreathome Our online version of *Ballet Black's* double bill was mentioned in several reviews of the presentation at the Linbury and several media outlets reported that *Anything Goes* has been nominated for four What's On Stage awards

Live from the Barbican continued with an eclectic line up including, *Soweto Kinch*, *Up for Grabs*, *L'argeggiata* performing Monteverdi's *Vespers* and *Speakers Corner Quartet*. As part of our Public Programme, we launched [Nine Lives](#), an experimental series of audio portraits produced by The Liminal Space. It is a Wellcome-funded project which tells the stories of nine strangers as they try and make sense of the world around them through Summer 2021.

### **Future Planning**

January sees a rich programme of exclusive screening events including *Breaking the Silence: Music in Afghanistan* alongside the benefit concert for Afghanistan in the Hall; the launch of our Experimental Film Strand which forms part of *Syrian Arts and Culture Festival*. We are also preparing to launch the marketing campaign for February's flagship season '*Homeland: Films by First Nations Directors*' part of UK/Australia season 2021/22.

In Music our classical 2022/23 season programming is almost complete, with the September 2022 to January 2023 portion aiming to be launched in Spring 2022.

We eagerly await 4 productions, as part of the *London International Mime Festival*, to be our first Theatre productions of the year. Two of these productions will be from France so we will be testing out new Brexit-related procedures and in the light of the current pandemic situation we wait to see if there will be covid-related entry restrictions on international artists.

When Noguchi closes on 23 January it will move to the Museum Ludwig in Cologne to open on 26 March, before travelling on to two further partner venues. Having been unable to open due to the pandemic, the *Michael Clark* exhibition will finally be able to open at V&A Dundee in March.

The next exhibition to be installed in Gallery will be *Postwar Modern: New Art in Britain, 1945–1965* - a timely reassessment of art produced in Britain during the twenty years after the Second World War. Timed to open as part of the events to mark 40 years of the Barbican, it will be accompanied by an ambitious public programme and a residency by associate artist *Abbas Zahedi*.

We will soon be able to share our first Story Collection pilot, where we have been working with 15 community members in paid roles, listening to and documenting more than 40 stories from peers who have participated in our programmes. We're excited to pull together all the learning and insights and to explore together what this means for the future co-design of our programmes.

As part of our 40<sup>th</sup> celebrations, The Bishopsgate Institute will stage a take-over the Curve from February to March 2022, they will deliver an archive installation of objects, ephemera and media, highlighting 40 moments and stories in London's LGBTQ+ history.

### 3. REPORT: CREATIVE LEARNING

#### Families

Our first post-COVID family day took place on 4 December, inspired by the *Noguchi* exhibition. 80 people took part in sculpture-making workshops in the Garden Room, inspired by shapes in the Conservatory. We welcomed over 200 people into the Conservatory and approximately 60 visitors to Squish Space, both of which were open for the event. We have also been welcoming a group of Afghan families into Squish Space during specially run sessions as part of the City's offer.

#### Schools

We held four school workshops with practitioners, Jude Owusu and Lucy Wray, in collaboration with the RSC during November and December, programmed in response to *The Comedy of Errors*. Over 100 students took part with very positive feedback from participating schools.

#### Young Creatives

On 11 December, 24 members of the Barbican Young Poets and Young Visual Arts Group presented four installation artworks on the theme of 'repair' in the Fountain Room. The works were created in just three weeks, making excellent use of existing resources. The installation was open to the public for 3.5 hours and welcomed over 100 visitors. This is the first time a collaborative project between the two groups has been attempted and proved a productive learning experience for all young people involved.

#### 3.1 Preview and Planning

The Wellcome-funded residency, *Following the Breath*, is due to take place from 21-24 January 2022 led by artist, Sam Winston. As well as producing his own ink drawings to be displayed in the Conservatory, Sam will work with schools and community groups to create communal artwork on the connection between breathing and plants. There will also be a panel discussion with atmospheric scientist, Dr Stefan Reis, on 24 January.

Looking further ahead, we have hired six new Young Researchers to scope out the next iteration of the Creative Careers programme in 2022. We have also hired practitioner, Hannah Calascione, to manage the large-scale *Our Time on Earth* schools' programme. Hannah has extensive experience as a theatre practitioner and is also a trained horticulturalist.

#### **4. REPORT: OPERATIONS & BUILDINGS**

##### **General Update:**

Our buildings remain safe and compliant. Having had a successful run throughout the spring, summer and autumn quarters, we are now back into the Covid winter quarter. The periods of being open and carrying out shows and activities has brought the team back together, enabled us to practise all of the training that we rolled out during the lockdown, (including counter terrorism and customer care), and to carry out any onsite training and evacuations etc. We have prepared four scenarios for the winter period. Omicron is spreading significantly faster than previous waves, and our BCP scenarios are designed to get us through the winter period, ranging from UK Gov Plan B Plus to full closure of our sector. Should we have to close any venues or the venue as a whole, we will make best use of the time to maintain and enhance the national asset, and train our staff, as last time.

##### **Operations:**

Our Barbican Protect Project has continued, working with City Police and City Security. Our new Protection Operations Manager is in post and leading the continued rollout of training and review of security SOPs (Standard Operating Procedures). Our new e-SOP training has been launched. Omicron is having a significant impact on front of house staff and Management, and our scenario planning allows for all scenarios. Customer feedback has continued to be excellent throughout the period.

##### **Buildings:**

We continue to work with City colleagues and contractors to maintain and enhance our asset. We continue to work on Barbican Renewal. The PSDS (Public Sector Decarbonisation Scheme) project is well underway. Any lockdowns will enable us to further maintain and enhance our asset.

##### **Staff and Workers (Casuals):**

We had recruited around 100 additional casual workers during the summer and autumn periods to ensure that we could cope with the national staffing issues resulting from Covid. This has also helped with filling the gaps of any leavers, as our sector has reopened. All staff have been trained in areas such as fire, counter terrorism, and customer care. All staff have gained experience in the period between the Covid waves. We will continue to roll out online training and training on site where possible.

##### **Next Steps and Horizon:**

Our focus shifts to the Covid winter period. We continue to work to the principles agreed at the start of the pandemic. We remain flexible and will deploy our scenario plans as required over the coming quarter to ensure that we make the most of situations as they present themselves to us. We will remain flexible and opportunistic. We will continue to train our staff and maintain and enhance our buildings. We will continue to maintain the momentum with CWP and capital whilst we work towards Barbican Renewal. We continue to adopt the 'safety first' approach.

Thank you to staff and casual workers. Thank you to City colleagues and Members for enabling us to make the most of the opportunities presented to us, and to be in the vanguard of our sector.

## 5. REPORT: BUSINESS AND COMMERCIAL

**Business Events:** Whilst Business Events, our Barbican and Searcys colleagues, continued to battle against staffing shortages, the past few months have seen an increase in events with weddings, dinners, conferences, talks, graduations, parties, filming and photoshoots.

We welcomed new conference clients including the Centre for Effective Altruism, along with regular clients such as 'Mind The Product', the world's largest product management conference, both with over 400 delegates, and on one day alone in October, with the assistance of many of our Barbican colleagues, delivered events for over 3,000 people. This included a first timer to the building - Coventry University - with around 2,000 guests attending 2 graduations. The graduations continued, with 8,100 attendees between the University of Law, London Met, Ravensbourne. And FANE continued their run with regular sell outs of up to 2,000 people at each of their 'in person with' events including appearances from Holly Willoughby, Alan Cummings and Annie Leibowitz.

The team were delighted to win the Sustainability Award at the annual London Venue & Catering Awards for the Centre.

The Omicron spread and consequent 'work from home' advice as of 8<sup>th</sup> December from Government has caused a number of events, particularly Xmas parties, to move from December into early 2022. Whilst this has not yet had a financial impact as most events had been prepaid, we are keeping a close eye on the situation, particularly as we have a busy January ahead.

**Retail:** We have had a positive few final months of 2021, with Christmas shopping in store boosting sales from November onwards. The Online Shop has been trading steadily, although with shops able to open this Christmas unlike last year, online spend has been slightly lower than we had hoped for, but this has been more than offset by those purchasing in person in store. This Christmas so far, we have seen an approximate increase of 79% in sales from 1<sup>st</sup> Nov to 16<sup>th</sup> Dec against 2020 (Foyer Shop and Online combined) but we are still approximately 20% behind for the same period in 2019.

Throughout the last few months, we have managed to overcome some of the staffing challenges we have seen impact operational departments across the centre, with the whole retail team working, when needed, on the floor to cover the operation. We are prepared for more instances of absence due to Covid as the new variant takes hold and becomes more prevalent.

**Catering & Bars:** After the huge critical and financial success of Anything Goes in all areas, the RSC's Comedy of Errors in the Theatre and lower than expected visitors to the gallery, exposed the nervousness of our traditional audience to public gatherings. Subsequently, the bars and restaurants have been very quiet during this period. Silver lining to this is that the staffing issues that had been a significant problem in previous months ceased to become an issue, giving all teams the opportunity to catch up and start planning for future projects and initiatives.



## **6. REPORT: DEVELOPMENT**

As the 21/22 financial year draws to a close in March, the Development team are working with Trustees to help secure new corporate and individual supporters to help us achieve and exceed target.

Calouste Gulbenkian Foundation (UK Branch), have approved a major grant to support the scoping and implementation of Barbican Futures, with particular focus on developing a robust impact measurement and evaluation framework for the organisation. Other recent successful grant applications include grants from the Idlewild Trust and the Leche Trust towards music and from Institut français du Royaume-Uni towards theatre.

Renewal conversations continue with our Corporate Members, and the team have updated Corporate Membership packages to introduce to members from 2022 onwards. American Express Foundation have also approved a grant towards our Creative Careers programme.

Since the last meeting, we have received a steady flow of Patron renewals and continue to grow our Exhibition Circles for upcoming shows including Postwar Modern, Soheila Sokhanvari and Carolee Schneemann. The team has also launched the public annual appeal, which spotlights our Young Creatives Programme (Each year this programmes offers mentoring, peer support and work opportunities for more than 40 poets, film programmers, visual artists, and curators aged 16-25). An email campaign was sent in parallel with Giving Tuesday, as well as a social media thread on Barbican channels and messaging on site, through our shops, bars and plasmas around the Centre.

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<b>Committee(s)</b>	<b>Dated:</b>
Barbican Estate Residents Consultation Committee	17 January 2022
Barbican Centre Board	19 January 2022
Barbican Residential Committee	27 January 2022
Planning and Transportation Committee	1 February 2022
<b>Subject:</b> Barbican and Golden Lane Conservation Area Character Summary and Management Strategy Supplementary Planning Document – for adoption	<b>Public</b>
<b>Which outcomes in the City Corporation’s Corporate Plan does this proposal aim to impact directly?</b>	<b>9, 10, 12</b>
<b>Does this proposal require extra revenue and/or capital spending?</b>	<b>n/a</b>
<b>If so, how much?</b>	<b>n/a</b>
<b>What is the source of Funding?</b>	<b>n/a</b>
<b>Has this Funding Source been agreed with the Chamberlain’s Department?</b>	<b>n/a</b>
<b>Report of:</b> Juliemma McLoughlin, Executive Director Environment	<b>For Decision</b>
<b>Report author:</b> Tom Nancollas, Environment Department	

## Summary

A draft Supplementary Planning Document (SPD) for the Barbican and Golden Lane Conservation Area was issued for public consultation during May, June and July 2021. In response to comments received, several amendments are proposed to the SPD, as set out in appendices B and C to this report.

## Recommendation(s)

Members of the **Barbican Committees** are asked to:

- Agree the amendments to the Barbican and Golden Lane Conservation Area SPD as set out in appendices B and C
- Recommend that the amended Barbican and Golden Lane Conservation Area SPD (appendix D) be formally adopted by Planning and Transportation Committee.

Members of the **Planning and Transportation Committee** are asked to:

- Agree the amendments to the Barbican and Golden Lane Conservation Area SPD as set out in appendices B and C.
- Resolve to adopt the amended Barbican and Golden Lane Conservation Area SPD (appendix D).

## Main Report

### Background

1. The draft SPD sets out policies and guidance for the management of the Barbican and Golden Lane Conservation Area.
2. Section 71 (1) of the Planning (Listed Building and Conservation Areas) Act 1990 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.*"
3. The National Planning Policy Framework 2021 (NPPF) requires local planning authorities to set out "*a positive strategy for the conservation and enjoyment of the historic environment*" (para 190).
4. The London Plan, adopted March 2021, states that boroughs "*should, in consultation with Historic England, local communities and other statutory and relevant organisations, develop evidence that demonstrates a clear understanding of London's historic environment.*" It further states that "*Development Plans and strategies should demonstrate a clear understanding of the historic environment and the heritage values of sites or areas.*"
5. The City Corporation has prepared a number of character summaries for the City's conservation areas. Character Summary and Management Strategy SPDs have been adopted for 19 conservation areas and will be prepared for the remainder.
6. 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 Planning and Transportation Committee in December 2020 and includes a programme to complete Conservation Area SPDs for the remaining conservation areas which have no document and to revise and update the existing ones. These are being prepared in line with current Historic England guidance on the appraisal and management of conservation areas.
7. 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 policy seeks to safeguard the City's listed buildings and their settings, while allowing appropriate adaptation and new uses. The draft SPD is consistent with the approach outlined in the Local Plan. The City Corporation is preparing a new Local Plan, the City Plan, which will replace the 2015 Plan. The timetable for preparing and adopting the City Plan was considered at the Planning & Transportation Committee meeting on 14 December 2021. As currently drafted, the draft City Plan carries forward the approach to development within conservation areas set out in the adopted City of London Local Plan.

## **Current Position**

8. Prior to the public consultation, the draft SPD was reviewed by the Golden Lane Estate Residents Association (3 December 2020) and the following committees:
  - Barbican Residential Consultation Committee (30 November 2020)
  - Barbican Residential Committee (14 December 2020)
  - Barbican Centre Board (24 March 2021)
  - Planning and Transportation Committee (30 March 2021)
9. These committees agreed the draft text for the SPD for formal public consultation. The public consultation ran for eleven weeks, the longest consultation period yet undertaken on a conservation area SPD, from 12 May until 30 July 2021.

## **Results of the SPD consultation**

10. Comments were received from statutory consultees, residents' associations, residents and other interested parties. These were extremely helpful in enhancing the draft SPD and the majority of the proposed changes have been incorporated into the text.
11. The consultation was held for the draft Conservation Area SPD and the draft Barbican Arts Centre Listed Building Management Guidelines (LBMG). Some of the responses relate to both documents, but most concerned only the Conservation Area SPD.
12. Only the Conservation Area SPD is currently proposed for adoption. Work on the draft Arts Centre LBMG has been temporarily paused to allow for changes to the text and alignment with the forthcoming Barbican Renewal Project.
13. Before adopting an SPD, the local planning authority must prepare a consultation statement. This sets out the persons consulted during the preparation of the SPD, summarises the main issues raised and explains how these were addressed in finalising the SPD. The Consultation Statement is attached as appendix A.
14. It is recommended that amendments are made to the SPD in response to the comments, as set out in the 'Schedule of Proposed Changes' (appendix B) and the copy of the SPD with edits shown in 'track changes' in appendix C to this report.
15. Additionally, minor corrections and clarifications were made throughout the draft SPD for editorial reasons.

## **Corporate & Strategic Implications**

16. The Barbican and Golden Lane Conservation Area SPD supports the strategic aims of the Departmental Business Plan relating to the sustainable design of streets and spaces and the protection and enhancement of the City's historic

built environment. These aims are met by promoting the protection and enhancement of the Barbican and Golden Lane Conservation Area.

17. Equality Impact Assessments have been carried out for the draft SPD and no equality issues were identified (appendix E).
18. Sustainability Appraisal Screening Reports have been carried out for the draft SPD which have concluded a full Sustainability Appraisal/Strategic Environmental Assessment is not required. This has been confirmed by statutory consultees (appendix F).

### **Implications**

19. There are no financial, risk, legal, property or HR implications arising from the proposed SPD consultation and adoption process.

### **Conclusion**

20. Subject to the proposed amendments in appendices B and C, it is recommended that the amended SPD (appendix D) is adopted by resolution in accordance with statutory requirements. Under its terms of reference your committee is authorised to adopt SPDs without reference to Common Council.
21. After adoption, the SPD and an Adoption Statement will be made available in accordance with statutory requirements.

### **Appendices**

- Appendix A: Consultation Statement
- Appendix B: Schedule of Proposed Changes
- Appendix C: Barbican and Golden Lane Conservation Area SPD (track changes)
- Appendix D: Barbican and Golden Lane Conservation Area SPD (clean copy for adoption)
- Appendix E: EQIA Statement
- Appendix F: SEA Screening Statement
- Appendix G: Additional Consultation Responses

### **Report author**

Tom Nancollas  
Senior Planning Officer  
T: 020 7332 3692  
E: [tom.nancollas@cityoflondon.gov.uk](mailto:tom.nancollas@cityoflondon.gov.uk)

**City of London**

**Barbican and Golden Lane Conservation Area SPD**

**Consultation Statement**

**January 2022**



The Barbican and Golden Lane Conservation Area and Supplementary Planning Document (SPD) was published in draft for public consultation during an 11- week period from 12 May until 30 July 2021. Prior to the public consultation the draft was prepared by officers in the Department of the Built Environment in consultation with colleagues in that and other departments within the City Corporation and the text was approved by the Planning and Transportation Committee.

Regulation 12 of the Town and Country Planning (Local Planning) (England) Regulations 2012 require the City Corporation to prepare a consultation statement setting out the persons consulted when preparing a supplementary planning document, a summary of the main issues raised by those persons and how these have been addressed in the SPD.

The consultation was carried out in line with the City Corporation's Statement of Community Involvement 2016.

The following measures were taken to consult the public on the SPD during the consultation period:

### **Website**

The draft SPD and supporting documents were made available on the City Corporation's website. Information and a link were provided on the home page of the City's website and on the landing page of the Planning section of the website to ensure maximum exposure.

### **Inspection copies**

A copy of the draft SPD and supporting documents was made available at the Barbican Library.

### **Notifications**

Emails containing information about the draft SPD and inviting comments were sent to relevant specific and general consultation bodies. The City Corporation maintains a database of all those who have expressed an interest in planning policy, and letters or emails were also sent to all those on the list.

Posters and leaflets advertising the SPD consultation and inviting comments were placed in across the Barbican and Golden Lane Estates.

The planned preparation of the draft SPD was posted in the Local Plan Bulletin and on the Consultations page of the City of London website. Members of the public were invited to make comments to contribute to the preparation of the draft SPD. The consultation was publicised on social media.

### **Responses received**

A total of 18 consultation responses were received.

8 of the respondents were residents either within the conservation area or nearby. The other respondents were interested parties or consultees including Historic England and Transport for London.

The table that follows summarises the comments and explains how they were addressed in finalising the SPDs. The responses are given in date order.



## Summary of comments and responses

\*comments and responses are published as received and uncorrected.

#	Section	Comment	Response
1	General - CA	<p><b>Resident – 8 April (Additional comment prior to the commencement of public consultation)</b></p> <p>p.9 – inclusion of Cullum Welch House and Ralph Perrin Centre in the list of designated heritage assets.            p.10 – amending the wording of the reference to Bridgwater House to clarify that it lies outside the conservation area boundary.            p.11 – correction of the wording to clarify the extent to which the north boundary of the CA relates to that with the London Borough of Islington            p.12 – correction of the number of flats within the Golden Lane Estate            p.12 – amendment of the wording to make it clear that some blocks look outwards to the surrounding streets but that the prevailing character of the GLE is self-contained and inwards-looking            p.15 – inclusion of Cullum Welch and Stanley Cohen houses in the list of residential blocks            p.16 – inclusion of Ralph Perrin Centre and the pub in the list of facilities            p.20 – inclusion of Willoughby House in the list of slab blocks            p.21 – correction of typo in name of Bryer Court            p.28 – correction of Cromwell to Speed Highwalk in relation to the Annan murals            p.28 – delete repeated paragraph about historic features etc</p>	<p><i>Suggested factual corrections received prior to the consultation. These were enacted prior to the consultation taking place.</i></p>
2	General LBMG + CA	<p><b>The Coal Authority – 17 May</b></p> <p>Thank you for your email below regarding the Barbican &amp; Golden Lane Conservation Area Character Summary &amp; Management Strategy and Barbican Arts Centre Listed Building Management Guidelines.</p> <p>The Coal Authority is a non-departmental public body sponsored by the Department of Business, Energy &amp; Industrial Strategy. As a statutory consultee, the Coal Authority has a duty to respond to planning applications</p>	<p><i>Response noted.</i></p>

#	Section	Comment	Response
		<p>and development plans in order to protect the public and the environment in mining areas.</p> <p>As you are aware, the City of London area lies outside the defined coalfield and therefore the Coal Authority has no specific comments to make on your Local Plans / SPDs etc.</p> <p>In the spirit of ensuring efficiency of resources and proportionality, it will not be necessary for the Council to provide the Coal Authority with any future drafts or updates to the emerging Plans. This letter can be used as evidence for the legal and procedural consultation requirements at examination, if necessary.</p>	
3	General - LBMG	<p><b>Resident – 19 May</b></p> <p>1. The Volume III A document is a thorough and useful one and is greatly to be welcomed.</p> <p>2. I consider there is a case for differentiating between the heritage value of Cinema 1 and former Cinemas 2&amp;3 (in Frobisher Crescent). Cinema 1 is the only one of the three in its original use and configuration. With its richly figured plaster walls and ceiling which were designed to act as acoustic baffles for high volume amplified sound, but which also echo the plasterwork of pre-war 'super-cinemas', Cinema 1 has an unusually steep rake giving a remarkable viewing experience. It is a very significant interior ranking as one of the most important UK post-war cinema interiors, on a par with the listed Curzon Mayfair auditorium. Cinemas 2 &amp; 3 were originally lecture/ conference theatres in Frobisher Crescent used by the Cass (now City Univeristy) Business School and the spaces are much less distinguished. I consider Cinema 1 should be *** in heritage significance (page 15 table) but agree that ** is appropriate for Cinemas 2 &amp; 3.</p> <p>3. The circular toilets at the south end of each of the restaurant floors are striking in their detailing in terrazzo and for their compact circular plan and consequent cell-like forms. They are given passing mention in the narrative. These small but remarkable pieces of design are I believe unchanged, in</p>	<p><i>These comments relate to the draft Barbican Arts Centre SPD. Accordingly, no changes are required to the draft Conservation Area SPD.</i></p>

#	Section	Comment	Response
		<p>spite of the repeated re-fitting of the restaurant floors. Small in scale, I nevertheless consider they may merit *** in the page 15 table as highly characteristic of CPB design practice and of the Barbican idiom. Toilet facilities are rarely the subject of such careful detailing and execution. (I agree with the lower ratings for other toilet provision).</p> <p>4. There is passing mention of the extraordinary safety 'curtain' in the Barbican Theatre, apparently known as the 'Iron'. I last saw this operated about 5 years ago in a performance interval but understand it is still in situ and operational. However in the draft Guidelines it is included as part of the backstage area and given insufficient heritage status. This is a splendid contraption the public face of which is a highly unusual abstract rock-face design. It is unusual in its means of operation, both rising from the floor and descending from the fly at once. The operation of it is itself a theatrical moment. It should be treated as part of the auditorium and not the backstage areas. It should be given more prominence in the text and recognised at a higher heritage ranking of ****. It also merits specific mention in the 'traffic light' section. It would be advantageous to illustrate it in operation with photographs as I believe it maybe the only such stage safety 'curtain' in the UK and its visual impact is difficult to convey in words.</p> <p>5. The issue of lighting is discussed in relation to the coffers of the foyers, and elsewhere in the text. However, the lighting strategy of CPB was, in common with that across the public realm of the Barbican Estate (and before that on their Golden Lane Estate) characterised by a careful arrangement of fittings to give an almost invariably indirect, reflected light to spaces, even where (as with the original 'planet' fittings in Barbican foyers) the fittings were highly prominent. I consider the functionality of the lighting design—as distinct from the appearance of the fittings—needs greater emphasis. This is because successive lighting replacements show that those managing the building and those specifying changes have not understood that lighting design is as much about the quality, direction and functionality of the light given, as the appearance of the fittings.</p>	

#	Section	Comment	Response
		6. I very much hope the volumes, IIIB and IIIC and Volume IV will be prepared shortly. The Barbican Estate is a through-designed entity of coherent ideas on an unusually large and complex scale. It is remarkable—in UK and global terms—for that. Leaving 'holes' in the SPD Guidance would, therefore, be a grave omission.	
4	General – LBMG + CA	<p><b>Resident – 22 May</b></p> <p>The two documents, which are richly illustrated, confirm the value of the original Barbican plan. Previous attempts to modify the design have often been disastrous (such as the canopy and gilded statues previously over the Silk Street entrance).</p> <p>What a shame that the Museum of London buildings were excluded from this survey. The building is a part of the Estate, shares design features (such as internal exposed concrete piloti) and is integrated into the pedway. If this building had been included, then guidelines could have been laid down for future use, and the preservation of these original features.</p>	<i>Response noted.</i>
5	General LBMG + CA	<p><b>Surrey County Council Minerals and Waste Planning Policy – 26 May</b></p> <p>Thank you for consulting Surrey County Council as the Minerals and Waste Planning Authority on the consultation for Barbican &amp; Golden Lane Conservation Area Character Summary &amp; Management Strategy and Barbican Arts Centre Listed Building Management Guidelines.</p> <p>Please note we have no specific comments to make.</p>	<i>Response noted.</i>
6	General LBMG + CA	<p><b>Natural England – 3 June</b></p> <p><b>Barbican and Golden Lane Conservation Area Character Summary and Management Strategy Supplementary Planning Document (SPD)</b></p> <p>Thank you for your consultation request on the above dated and received by Natural England on 12th May 2021.</p> <p>Natural England is a non-departmental public body. Our statutory purpose is to ensure that the natural environment is conserved, enhanced, and</p>	<p><i>These helpful comments are noted. The 'Sustainability' section of the SPD has been updated accordingly.</i></p> <p><i>This respondent also submitted a very similar response to the draft Barbican Arts Centre SPD, which will be reviewed and assessed when that SPD is taken forward.</i></p>

#	Section	Comment	Response
		<p>managed for the benefit of present and future generations, thereby contributing to sustainable development.</p> <p>Our remit includes protected sites and landscapes, biodiversity, geodiversity, soils, protected species, landscape character, green infrastructure and access to and enjoyment of nature.</p> <p><b>While we welcome this opportunity to give our views, the topic this Supplementary Planning Document covers is unlikely to have major effects on the natural environment but may nonetheless have some effects. We therefore do not wish to provide specific comments, but advise you to consider the following issues:</b></p> <p><b>Green Infrastructure</b></p> <p>This SPD could consider making provision for Green Infrastructure (GI) within development. This should be in line with any GI strategy covering your area. The National Planning Policy Framework states that local planning authorities should 'take a strategic approach to maintaining and enhancing networks of habitats and green infrastructure'. The Planning Practice Guidance on <a href="#">Green Infrastructure</a> provides more detail on this.</p> <p>Urban green space provides multi-functional benefits. It contributes to coherent and resilient ecological networks, allowing species to move around within, and between, towns and the countryside with even small patches of habitat benefitting movement. Urban GI is also recognised as one of the most effective tools available to us in managing environmental risks such as flooding and heat waves. Greener neighbourhoods and improved access to nature can also improve public health and quality of life and reduce environmental inequalities.</p> <p>There may be significant opportunities to retrofit green infrastructure in urban environments. These can be realised through:</p> <ul style="list-style-type: none"> <li>• green roof systems and roof gardens;</li> <li>• green walls to provide insulation or shading and cooling;</li> <li>• new tree planting or altering the management of land (e.g. management of verges to enhance biodiversity).</li> </ul>	

#	Section	Comment	Response
		<p>You could also consider issues relating to the protection of natural resources, including air quality, ground and surface water and soils within urban design plans.</p> <p>Further information on GI is include within The Town and Country Planning Association's "Design Guide for Sustainable Communities" and their more recent "<a href="#">Good Practice Guidance for Green Infrastructure and Biodiversity</a>".</p> <p><b>Biodiversity enhancement</b></p> <p>This SPD could consider incorporating features which are beneficial to wildlife within development, in line with paragraph 118 of the National Planning Policy Framework. You may wish to consider providing guidance on, for example, the level of bat roost or bird box provision within the built structure, or other measures to enhance biodiversity in the urban environment. An example of good practice includes the <a href="#">Exeter Residential Design Guide SPD</a>, which advises (amongst other matters) a ratio of one nest/roost box per residential unit.</p> <p><b>Landscape enhancement</b></p> <p>The SPD may provide opportunities to enhance the character and local distinctiveness of the surrounding natural and built environment; use natural resources more sustainably; and bring benefits for the local community, for example through green infrastructure provision and access to and contact with nature. Landscape characterisation and townscape assessments, and associated sensitivity and capacity assessments provide tools for planners and developers to consider how new development might makes a positive contribution to the character and functions of the landscape through sensitive siting and good design and avoid unacceptable impacts.</p> <p>For example, it may be appropriate to seek that, where viable, trees should be of a species capable of growth to exceed building height and managed so to do, and where mature trees are retained on site, provision is made for succession planting so that new trees will be well established by the time mature trees die.</p> <p><b>Other design considerations</b></p>	

#	Section	Comment	Response
		<p>The NPPF includes a number of design principles which could be considered, including the impacts of lighting on landscape and biodiversity (<a href="#">para 180</a>).</p> <p><b>Strategic Environmental Assessment/Habitats Regulations Assessment</b>  A SPD requires a Strategic Environmental Assessment only in exceptional circumstances as set out in the Planning Practice Guidance <a href="#">here</a>. While SPDs are unlikely to give rise to likely significant effects on European Sites, they should be considered as a plan under the Habitats Regulations in the same way as any other plan or project. If your SPD requires a Strategic Environmental Assessment or Habitats Regulation Assessment, you are required to consult us at certain stages as set out in the Planning Practice Guidance.</p> <p>Should the plan be amended in a way which significantly affects its impact on the natural environment, then, please consult Natural England again. Please send all planning consultations electronically to the consultation hub at <a href="mailto:consultations@naturalengland.org.uk">consultations@naturalengland.org.uk</a></p> <p>Yours faithfully</p>	
7	General CA	<p><b>Resident – 3</b></p> <p>another..... What an incredible waste of time and money. Does the Corporation actually read residents' comments? I seem to remember a recent consultation on the new school and before that on the Denizen.</p>	<i>Response noted.</i>
8	General LBMG + CA	<p><b>Redbridge Council – 4 June</b></p> <p>Thank you for giving Redbridge Council the opportunity to comment on the Barbican and Golden Lane Conservation Area Character Summary and Management Strategy, and the Barbican Arts Centre Listed Building Management Guidelines. We have no comment to make on the documents referred to in your consultation. Thank you.</p>	<i>Response noted.</i>
9	General LBMG + CA	<p><b>Resident – 6 June</b></p> <p>I have read this review with interest.</p>	<i>Response noted.</i>

#	Section	Comment	Response
		<p>But such a pity they did not see fit to suggest removing the simply HORRID corridor entrance to the Exhibition Halls that straddles and obstructs the podium in a dreadfully unsightly way - and obstructs residents walking along the Podium toward Barbican Station. It's awful.</p>	
10	General LBMG + CA	<p><b>Port of London Authority – 26 June</b></p> <p>Thank you for consulting the Port of London Authority (PLA) on the following documents:</p> <ul style="list-style-type: none"> <li>• Barbican and Golden Lane Conservation Area Character Summary and Management Strategy</li> <li>• Barbican Arts Centre Listed Building Management Guidelines</li> </ul> <p>Due to the location of the areas in question, the PLA has no comments to make on the proposals</p>	Response noted.
11	General LBMG + CA	<p><b>Resident and Member of Barbican Wildlife group – 19 July</b></p> <p>Dear Sir/Madam,</p> <p>Thank you for the opportunity to provide comments on your draft <i>Barbican and Golden Lane Conservation Area Character Summary and Management Strategy</i>. I am writing as a resident of the Barbican Estate and a member of the Barbican Wildlife Group.</p> <p>My comments are set out in the following paragraphs.</p> <p><b>1.The Blake Tower, formerly the Barbican YMCA but now a separate, private residential development, is situated between the two. (Page 4)</b></p> <p>This is factually incorrect. The YMCA (now Blake Tower) has always lain on the Barbican Estate, with the boundaries of the Estate running all the way to Fann St. Furthermore this opening statement is in contradiction to statements on pages 13 and 27 where this area is clearly stated as being part of the Estate.</p>	<p><i>These helpful and constructive comments are welcomed. They align with a number of other responses, including Nos. (13) and (15). Accordingly, changes have been made to the text in response to this respondent's points 1, 2, 4, 5, 6, 7 and 8. Their point 3, which is noted, relates to the area between the estates which is outside of the conservation area and therefore the scope of the draft SPD.</i></p>



#	Section	Comment	Response
		<p><b>2. Outwardly, the buildings of both Estates have hardly changed. Development has largely been subtle (page 7).</b> I would question the accuracy of this statement. I do not think the demolition of Milton Court, the first stage of the Estate to be completed, could be described as "subtle".</p> <p><b>3. Between the Estates (page 11).</b> I continue to be disappointed that the significance of this area lying between the two Estates has been so quickly dismissed resulting in its exclusion from the Conservation Area.</p> <p>This area is important in a number of respects, including:</p> <ol style="list-style-type: none"> <li>1. The network of narrow streets in the Zone is the last remaining example of the type of street network which existed in the wider area before the Second World War, the remainder of which was lost when the Barbican Estate was built.</li> <li>2. It contains two of the few remaining pre-war buildings to survive the bombing, the Cripplegate Institute (which is listed) and Bridgewater House (built in 1926).</li> <li>3. The barrel vaulted rooflines of both Ben Jonson House and Bunyan Court on the Barbican Estate reference the feature detail on nearby Bridgewater House.</li> <li>4. 45 Beech St, designed and completed before the Barbican Estate scheme was finalised, had a defining influence on both the boundary of the Estate and the design of Bryer Court.</li> <li>5. The Cobalt Building, while maybe of little architectural merit as a stand alone building, sits on the exact footprint of the previous GPO Training School, a building which also survived the war and the failure to acquire this land was the main reason for the redesign of the North Barbican in 1962 (see later comments).</li> <li>6. The Jewin Welsh Church on Fann St is a continuing reference to an earlier building which once stood further south on Jewin Street, one of the streets lost when the Barbican Estate was built. As such it is a symbol of continuity between the pre-war and present day.</li> </ol>	

#	Section	Comment	Response
		<p>7. Jewin Church, Bridgewater House, 45 Beech St and Bernard Morgan House (now sadly lost to us) all appear as important local area markers on all the early Chamberlin Powell and Bon drawings that I have viewed at the London Metropolitan Archives.</p> <p>Given the above points, this area deserves the protection that would come from being part of the Conservation Area. Non sympathetic development is clearly a continuing danger given the recent redevelopment of Bernard Morgan House into The Denizen apartment block to a design which is overly massed for the site and has had a detrimental impact on both the setting of a number of nearby listed buildings and the biodiversity value of the area.</p> <p><b>4. 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 original conceived as a YMCA, hence its different scale and architectural treatment to the others (page 25).</b></p> <p>One of the key reasons for its "architectural treatment" and also its scale was to provide an intentional linkage with the Golden Lane Estate, with the similarly massed Great Arthur House diagonally opposite.</p> <p><b>5. Within the Estate are numerous open spaces for the residents, most notably the two generous squares of Thomas More and Speed Gardens. (Page 25)</b></p> <p>There are in fact three residents Gardens on the Barbican Estate, with the third being Barbican Wildlife Garden. Why has this been omitted?</p> <p><b>6. There has been some infilling and westerly extension, but of a low and extremely muted kind (Discussion of CLSG under Civic Buildings, p27).</b></p> <p>I would question whether this is an accurate statement given the extensive changes that have been made to these buildings, including the loss of sight lines, changes to the roof, the severing of the lake into two bodies of water, amongst other changes.</p> <p><b>7. Description of North Barbican (page 28)</b></p>	

#	Section	Comment	Response
		<p>After almost a full page description of the South Barbican, the North Barbican gets a disappointingly short, single paragraph which misses many of the key features of the North Barbican including its planting. Furthermore, there is no mention of Blake Tower, which is one of the defining buildings of the North Barbican, anchoring its northern boundary. I would draw your attention to revised wording which was submitted by Frederick Rodgers, a member of The Barbican Association's Planning Sub-committee, and endorsed by The Barbican Association in their response.</p> <p>Furthermore, I take complete issue with the description of the Barbican Wildlife Garden as "unruly" suggesting unkempt and unmanaged which could not be further from the truth. Local community volunteers, the Barbican Wildlife Group, give significant time to maintain the Garden. There is an active Management Plan in place, which links into the objectives of the CoLC Biodiversity Action Plan, and work is overseen by City Gardeners, with the focus being on the creation of habitats for wildlife. Given the definition of unruly as "<i>disorderly and disruptive and not amenable to discipline or control.</i>", I think this descriptor has been extremely poorly chosen.</p> <p>I would, instead, endorse the following wording, prepared by Joanna Rodgers, the joint Lead Volunteer of the Barbican Wildlife Group, as being a far more accurate and appropriate description of the Barbican Wildlife Garden:</p> <p><i>Although not included in the Registered Landscape, Barbican Wildlife Garden was used as contractors' compound during Phase IV of the development and then, with Bridgewater Square, laid out as a single amenity lawn around 1974. No groundworks were undertaken, so the bombed-out basements from WW2 were left under the Garden's mixed topsoil. After Bridgewater Square was incorporated into the nursery under Bunyan Court, the Garden was laid out as a wildlife garden in 1990, pre-dating the Natural History Museum's by five years. Subsequently, Barbican Wildlife Group, made up of local residents, began tending the Garden, with a City Gardener, around 2003, an arrangement that continues to this day.</i></p>	

#	Section	Comment	Response
		<p><i>The Garden makes a substantial contribution to the biodiversity of the Estate, alongside its ambience and amenity value. It is well documented in Volume IV of the Estate's Listed Building Management Guidelines where 1.5.57 calls it "a self-contained landscape enclosure, rich in ecological value" and in 1.5.60 "the [Garden] constitutes an ecological and recreational resource of considerable significance and should be valued as such. On no account should it be reduced or redeveloped." In addition, in 3.1.15 (bullet points) "[the Garden] should be encouraged to evolve through the collaboration between the Barbican Wildlife Group and the Open Spaces Team. It is constantly being enhanced by volunteers for community benefit as well as to enhance its wildlife value. It has a wild exuberance that is unique on the Estate. Incremental change is perceived as positive evolution, provided the main structure of the [Garden] is not affected".</i></p> <p><i>Barbican Wildlife Garden has won several RHS London in Bloom awards, as well being open to the public on Open Garden Squares Weekend and laterly online during London Open Gardens. Along with Thomas More Garden, Speed Garden, the lakes, parts of Beech Gardens, St Alphage Garden and Barber Surgeons' Garden, it comprises the Barbican Estate, St Alphage Garden and Barber Surgeons' Garden Grade I Site of Borough Importance for Nature Conservation. .</i></p> <p><b>8. Section 7 Views (Page 31)</b>  This page provides a list of views considered to be significant. Numbers 8 to 10 relate to views from Beech Gardens. All of them look back on themselves suggesting that the Estate ends at Beech Gardens in some sort of cul-de-sac, a very inward looking mindset.</p> <p>I would suggest that one of the most significant views from Beech Gardens and one which you can see many people enjoying when you visit the Estate, is from the north end of Beech Gardens, looking north over the Barbican Wildlife Garden to Great Arthur House and the Golden Lane Estate. This view acknowledges that the two Estates together constitute a</p>	

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		<p>single residential neighbourhood, an idea which links back to many of the ideas that Chamberlin Powell and Bonn put forward in all their early reports.</p> <p>I hope these comments will be taken into account before finalising the <i>Barbican and Golden Lane Conservation Area Character Summary and Management Strategy</i>.</p>	
12	General CA	<p><b>'Non- resident' - 27 July</b></p> <p>I got interested in the barbican estate when doing my Urban Design course and seeing all the comments from the public on how much they disliked the high-level walkways.</p> <p>The walkway always seemed to me to be a logical response to the setting i.e. this estate is on the Roman Walls of London. "High level walkways" are a good way to summarise the character of defensive walls!</p> <p>It is intrinsic to the character of the space.</p> <p>The Golden Lane estate came to my notice when asked as a Civic Trust Awards Assessor to judge the intervention at the Community Centre/ sports hall. I liked the estate and thought the award should be delayed until all the restoration work is completed.</p> <p>I loved the fact that Powell was a keen gardener. Always good to know the passions of the architects you appoint.</p> <p>The character also reflects its position, look at your photo on page 17 of the castle wall barbican shape to this piece of garden sculpture! It really is the key to the areas character!!!</p>	Response noted.
13	General LBMG + CA	<p><b>Planning Subcommittee of Barbican Association – 28 July</b></p> <p><b>Barbican and Golden Lane Conservation area: Draft Supplementary Planning Documents June 2021</b></p>	1. <i>The comments from the Barbican Association</i>

#	Section	Comment	Response
		<p><b>Comments from the Barbican Association</b></p> <p>The Barbican Association (the BA) welcomes the Conservation Area SPD (SPD) as an important tool in helping to preserve the specifically mid 20<sup>th</sup> century features of this area – architecturally, in terms of urban design, and also in terms of its communities.</p> <p>We make a series of specific comments on the text below. But one overarching comment is that the document says much about the architectural characteristics of the conservation area, but is light on its predominantly residential nature. Many of the design features of the two estates arose out of Chamberlin Powell and Bon’s underlying ideas about making communities and residences liveable in. That fact should have consequences for the way the conservation area is treated.</p> <p>One example might be that the removal of signage about behaviour on the Barbican Estate (no cycling, skateboarding, dog fouling, music playing etc) before the first lockdown of the pandemic in 2020 and its continued absence throughout all of 2020 and most of 2021 had an adverse impact on the community in terms of antisocial behaviour. Such signage is important in residential areas and its treatment is rightly included in the listed building management guidelines volume IV.</p> <p>In addition to the comments below, we also attach some detailed comments and expansions of the SPD prepared by Fred Rodgers, a member of the BA’s Planning Subcommittee. These add much valuable detail on the history and architectural features of the conservation area buildings and spaces. We refer to some particularly useful additions and corrections from his document that we think, from the prospective of the Barbican Estate, should be added to the SPD</p> <p>We believe that many of Mr Rodgers’ comments add richer detail to the document. However, there are two comments the BA does not endorse:</p> <p>a) The BA is not seeking the removal of the footbridge across Aldersgate Street [p22 of Mr Rodgers’ commentary]. This provides a</p>	<p><i>This response is very helpful and is welcomed. The general observations are noted. The detailed, page-by-page observations largely align with other responses (11) and (15). Revisions to the draft SPD have been made to address these points.</i></p> <p>2. <i>Detailed track changes from the member of the Planning Subcommittee (shown in appendix G)</i></p> <p><i>These detailed comments have been extremely helpful in correcting typological errors and expanding the detail and quality of the SPD. The additional text relating to Barbican Wildlife Garden is particularly welcomed. The majority of suggested ‘track changes’ have been implemented. Where they have not, this is for reasons of tone, editorial emphasis or concision. In addition, the member included a number of comment boxes within the document. The majority of these are statements, which are noted, but some are questions. Some are addressed by proposed changes to the text, but the remainder require a CoL response, as follows:</i></p> <p><i>p.9 – No guidelines are currently proposed to manage the Golden Lane Estate Designated Landscape.</i></p>

#	Section	Comment	Response
		<p>valuable traffic-free route from the tube to the Arts Centre via the highwalk. Its removal would lead to more pressure on a narrow staircase from Lauderdale Place – and subsequent pressure for a bigger access route, potentially more damaging to the listed landscape.</p> <p>b) The Barbican Association makes no comment on the Legible London signage [p20 of Mr Rodgers' paper]. The BA was consulted about its adoption and the positioning of signs on the early pilot route through the estate (though not on the subsequent roll out), and the BA did not object to its listed building consent.</p> <p><b>Specific comments – by page number</b></p> <p>p4 1st point Blake Tower is part of the Barbican Estate and not separate from it. Fann Street separates the two. [See <a href="https://historicengland.org.uk/listing/the-list/list-entry/1001668">https://historicengland.org.uk/listing/the-list/list-entry/1001668</a>]</p> <p>p5 – Last para “Cripplegate <b>and Aldersgate wards</b>”</p> <p>p7 Paragraph starting “Outwardly...” This section on the history of changes on the Barbican Estate should mention: -The blocking off of the vista from the south lake to Thomas More Gardens by extensions to the City of London School for Girls (CLSG) in 1988-91 and works in the early 1990s that included the removal of the bridge over the two lakes by CLSG and the addition of rooftop accommodation.</p> <p>In fact there has been several changes within the estate, most of them detrimental and we would urge the drafters of this SPD to include them:</p>	<p><i>p.17 – the subsequent alterations to the Barbican Estate have been expanded upon in the 'History' and 'Barbican Estate' sections. The division into north and south character areas is considered a useful distinction between quite different areas of the estate.</i></p> <p><i>p.19 – in view of the number of trees extant on the estate, an overview of the species and a description of their general contribution was considered appropriate here.</i></p>

#	Section	Comment	Response
		<p>-The demolition of Milton Court            -The conversion of the YMCA to residential flats in 2013-17            -The enclosure of several tower balconies at various periods, thus diminishing the dramatic profiles of the towers            -The insertion of link building (the yellow shed) between the Arts Centre and the Exhibition Halls across the upper podium, cutting across the full vista down Beech-Ben Jonson gardens            -The conversion of Exhibition Hall 1 into cinemas and a restaurant            -The conversion of Bridgewater Square into the the play area for the Bright Horizons Nursery, including the erection of the steel access steps and ramp and the creation of the Barbican Wildlife Garden in 1988/90 from the lawns laid out in 1974.            The loss of part of the Wildlife Garden for the Tudor Rose Court development.</p> <p>Last paragraph starting "Long praised."            There is a reference to the Barbican buildings all being listed as grade II (except Crescent House, grade II*). Crescent House is part of Golden Lane Estate (GLE).</p> <p>p8            Relevant policies in the Draft City Plan 2036 should include            S11 Historic environment            S23 Smithfield and Barbican</p> <p>p9            The Dorothy Annan murals are on Speed Highwalk, not Cromwell Walk</p> <p>Paragraph starting "Shortly after"            "Some time after" would be more accurate. GLE was listed in 1997 and its Listed Building Management Guidelines were published in 2007, and the first volumes of the Barbican Estate Listed Building Management Guidelines were published about 10 years after listing; 2 volumes have still not been published and one is not even in draft.</p>	



#	Section	Comment	Response
		<p>p10 Sustainability and Climate Change  This section seems muddled. Clearly the risks of climate change are very important and measures will have to be taken to reduce carbon emissions  *It is not clear why the flood prevention measures are specifically relevant to the conservation area  *There is no mention of the need to make the dwellings on both estates more energy efficient and resilient to climate change</p> <p>*This section seems to ignore that in the Barbican Estate there already exist areas of green that are comparatively large for the City of London – the internal communal gardens, the highwalks, Beech Gardens and the Wildlife Garden</p> <p>Suggest remove the reference to the Beech Street air quality experiment. It will be over by the time the SPD is published. Suggest replace it with something along the lines of "There are proposals to make much of the conservation area into a zero emissions zone"</p> <p>p11 Between the estates.  Please see the attached annotated copy of the text of the SPD for a much richer account of the area between the estates.</p> <p>p12 Penultimate paragraph of the introduction to Section 5.Buildings....  There is some text missing in the printed paragraph. It doesn't make sense.</p> <p>Final paragraph – Please see attached annotated copy of the text of the SPD for a richer account of Bridgewater Square</p> <p>p14  Although under GLE, the heading "For Locals" isn't immediately understandable by reading what follows. It also sounds patronising to residents.</p>	

#	Section	Comment	Response
		<p>p21 The paragraph below comes from Mr Rodgers' commentary. Although this is a comment on the setting of the GLE, the point about inappropriate developments on the periphery of the Conservation Area is well made: "The recent redevelopments of both Bernard Morgan House and the former Richard Cloudesley School site, both on Golden Lane, have had a significant impact on the setting of the [Golden Lane]Estate. The former has caused harm to the setting of Bowater House in particular and the latter has caused more significant harm to the setting of both Hatfield House and <b>Basterfield</b> House. In both cases, public benefit outweighed the harm in the eyes of City Corporation <b>but</b> a more objective balance must be demanded in future to maintain the original architectural character of the Estate "</p> <p>p22 Barbican Estate 3<sup>rd</sup> paragraph This paragraph comments that there is little likelihood of external change within the Barbican. It should add that there has been and continues to be huge change to its setting, increasing canyonisation due to ever taller buildings being built on its periphery, including in the proposed London Wall West development</p> <p>Also in the 3<sup>rd</sup> paragraph is the statement "Because, externally, it has undergone very little alteration (apart from modest works to the civic buildings),"</p> <p>We challenge that statement: The demolition of a whole building (Milton Court) is hardly modest. Also the Highwalks have been severed from the surrounding City in a couple of places.</p> <p>And the changes that we have listed on p 7 may appear relatively minor, but they have had a significant impact on important features and</p>	

#	Section	Comment	Response
		<p>characteristics of the estate (eg blocking off intended vistas – part of the interaction of space and buildings in the Grade II* listed landscape).</p> <p>p25 Public realm 2<sup>nd</sup> paragraph:" Within the Estate are numerous open spaces for the residents, most notably the two generous squares of Thomas More and Speed Gardens." The Barbican Wildlife Garden should be mentioned here. How about "Along with the Barbican Wildlife Garden, on the north edge of the estate the Barbican Gardens form a Site of Borough Importance for Nature Conservation (SBINC) Grade 2, to be confirmed Grade 1 on adoption of the Draft City Plan 2036."</p> <p>This paragraph mentions trees but doesn't list them, as it does for GLE.</p> <p>Final paragraph: Not all the carparks and stores are at true ground level – suggest deleting "at true ground level".</p> <p>Also Beech Street has not been a dual carriageway for some time. It is a two way street of single carriageways, with bicycle lanes</p> <p>p27 We support the addition of Mr Rodgers' description of the additions to the CLSG (in the attached document). Through a series of piecemeal developments, the CLSG is the one component of the Barbican Estate that has undergone substantial external change, mostly to the detriment of the original architecture (the roof line, the cluster of buildings by the lake) and landscape (blocking off the lake bridge and the view from the lake to Thomas More Garden). Moreover, the Corporation, as the school's owner, has twice recently proposed extensions to the school within the estate. Both were withdrawn by the school, the second because it would have significantly damaged the Grade II* listed landscape.</p>	

#	Section	Comment	Response
		<p>As the CLSG expands outside the estate, it should be an aspiration of the SPD to restore some of the original landscape features.</p> <p>p30 The section on Beech Street zero emissions should be removed. It will be out of date by the time the SPD is published</p> <p>p31/32 Suggest add a further image: 28. From Beech Gardens looking north This is a view from behind Bunyan Court over Barbican Wildlife Garden and Fann Street to Golden Lane Estate, showing how the two estates merge at Fann Street.</p>	
14	General LBMG + CA	<p><b>Historic England – 29 July</b></p> <p>Dear Development Plans Team, <b>Barbican and Golden Lane Conservation Area Character Summary and Management Strategy draft guidance document consultation response</b> Thank you for consulting us on the draft Barbican and Golden Lane Conservation Area Character Summary and Management Strategy.</p> <p>Conservation areas are designated for their special architectural or historic interest, the character and appearance of which it is desirable to enhance or preserve (Planning (Listed Buildings and Conservation Areas) Act 1990). Under section 12 of the National Planning Policy Framework (NPPF) they are defined as designated heritage assets and benefit from a presumption in favour of the conservation of their historic significance.</p> <p>The designation and management of conservation areas is a matter for local determination, however, as the Government's advisor on the historic environment Historic England is pleased to offer advice in support of local heritage protection, drawing on our national perspective.</p>	<p><i>These very helpful comments are welcomed.</i></p> <p><b>Problems and enhancements</b> <i>The management strategies as drafted are considered proportionate to the unique qualities of this conservation area.</i></p> <p><b>Audit of heritage assets</b> <i>It is considered that the list of designated heritage assets on page 9 of the SPD is sufficient for the purpose mentioned.</i></p> <p><b>Images</b> <i>Response noted; images have been finalised and 'placeholder' removed.</i></p> <p><b>Boundaries</b> <i>Noted. The boundaries have been walked and clarified.</i></p>

#	Section	Comment	Response
		<p>This letter begins with general observations on the structure of the document, proceeds with specific comments on the contents of the document as it is read, and concludes with a list of minor editorial notes.</p> <p><u>Structure and best practise</u> Historic England welcomes the care that has been taken to prepare this proposed SPD document at a time when the two estates protected by the conservation area are undergoing a great deal of change, including within their settings.</p> <p><i>Historic England Advice Note 1 (2<sup>nd</sup> Edition): Conservation Area Appraisal, Designation and Management</i> provides detailed guidance on best practise for conservation areas. The Note contains several recommended elements of an SPD document which are omitted from the Barbican and Golden Lane draft.</p> <p><b>Problems and enhancements</b> One omission an assessment of condition and an identification of problems and pressures is suggested (pages 25-26), with the objective of feeding into a management plan for the conservation area (page 29). The reference to the two sets of Listed Building Management Guidelines, in the sections on pages 21 and 29 of the draft SPD, is noted, but a fuller consideration of broad or high-level issues for the conservation area as a heritage asset and for its edges could helpfully be made explicit here. It could feed into fuller sections on 'Potential enhancements' in relation to the two estates. The new London Plan (2021) and NPPF (2021) both stress that local planning authorities should pursue opportunities for development that could enhance conservation areas.</p> <p><b>Audit of heritage assets</b> Also lacking is a clear and separate audit of heritage assets (page 24), which could be particularly helpful on these complex estates composed of multiple individual heritage assets, many though not all of which are contained in the list of designated heritage assets on page 9.</p>	<p><b>Non-designated heritage assets (NDHAs)</b> Noted.</p> <p><b>Sustainability and climate change</b> Noted and this section has been revised.</p> <p><b>Streets, routes and transportation</b> Noted and this section has been expanded.</p> <p><b>Views</b> Noted and views have been added.</p> <p><b>Local details</b> Noted and revisions have been made.</p> <p><b>Editorial comments</b> These are noted and revisions have been made.</p> <p><i>N.B. this respondent also issued a lengthy response relating to the draft Arts Centre LBMG SPD. This has been omitted in this Consultation Statement for reasons of brevity as the Arts Centre SPD is being brought forward at a later date.</i></p>

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		<p><b>Images</b> Notwithstanding that most of the photographs in the document are labelled 'placeholder image', in general these photographs are well-chosen as illustrations for the text and used to beneficial effect.</p> <p><u>Contents</u></p> <p><b>Boundaries</b> The list of Golden Lane Estate trees on page 16 includes "the large acer on the corner of Fann St and Golden Lane", which it notes "is on the Estate land although it reads as a street tree". It is clear from the conservation area boundary map on page 3 that this tree is located outside the conservation area boundary. As well as the protection that may therefore be required for this tree, this condition suggests that, right around the perimeter, a detailed comparison of the estate boundaries and the existing built and natural environment with the conservation area boundary might be a helpful exercise.</p> <p><b>Non-designated heritage assets (NDHAs)</b> This section (page 9) states that "these [NDHAs] 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". Further to the note above ('Content and best practise'), the Government's Planning Practise Guidance is clear that NDHAs and the criteria used to identify them should be identified proactively as far as possible by local planning authorities, specifically through such processes as conservation areas appraisal and review (see: PPG paragraph 040 Reference ID: 18a-040-20190723).</p> <p><b>Sustainability and climate change</b> This section (page 10) could go further to describe potential conflicts between the character and appearance of the Barbican and Golden Lane Conservation Area and the pressures caused by climate change and the need to develop sustainably. The caveat expressed in the second bullet point – that "aspiration will be balanced by the need to preserve and enhance the character and appearance of the conservation area and the</p>	

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		<p>special architectural and historic interest of the listed buildings” – might stand as a general undertaking in relation to this topic. The special historic and design interest of the registered parks and gardens should also be noted.</p> <p>Other considerations might be included in this section. For instance, the special architectural interest of the two estates is liable to be harmed by the introduction of air conditioning services. The special design interest of the landscaping in the two RPGs could be harmed by the sustainable urban drainage measures that are encouraged if they were installed in a manner insensitive to heritage.</p> <p><b>Streets, routes and transportation</b></p> <p>The discussion of Beech Street on page 30 could more explicitly state that the covered route is part of the conservation area, but that the more significant character and appearance of Beech Gardens above is insulated from it by the podium. The fact of its conservation area designation is important in relation to the worthwhile aspirations for its enhancements discussed in the section of the Xero Emissions pilot scheme which follows. Long-term planning for the streets around the Golden Lane Estate, some permanently and others temporarily pedestrianised, may also beneficially be discussed here in relation to character and appearance.</p> <p><b>Views</b></p> <p>Pages 31-32 give a list of conservation area views which is noted as a “starting point”. Comparison against the ‘significant vistas’ in LBMG Appendix A suggests several more:</p> <ul style="list-style-type: none"> <li>• The (lost) view looking west from the far east end of the highwalk north-east of Frobisher Crescent and south of Ben Johnson House (This is currently blocked by the structure that provides access down to the Exhibition Halls but understood due to be restored when the City pursues demolition without reinstatement as recommended in the LBMG as part of emerging proposals.);</li> <li>• Looking west along Speed highwalk toward the Arts Centre / Conservatory;</li> </ul>	

#	Section	Comment	Response
		<ul style="list-style-type: none"> <li>• looking east-north east across the private gardens from the highwalks under Seddon House and Thomas More House; and</li> <li>• looking north-north east from the bridge connecting Wallside to Thomas More House.</li> </ul> <p><b>Local details</b></p> <p>This section, pages 34-36, might better be titled 'Local details and public art'. The Matthew Spender sculpture pictured on page 36 is not referred to in the text. This section might discuss whether any public art strategy or programme for conservation would benefit the conservation area. The Banksy and Minnick pieces are particularly vulnerable to erasure, and more explicitly statement as to their contribution and measures that might be needed for their protection could be included here.</p> <p><u>Editorial comments</u></p> <p>In general, the text would benefit from close proof-reading to identify typographic errors and to ensure clarity. Some of the more significant errors and omissions are noted as follows:</p> <ul style="list-style-type: none"> <li>• Chamberlin, of Chamberlin, Powell &amp; Bon is misspelled 'Chamberlain' on pps. 4,7 and 12.</li> <li>• The paragraph beginning "The Blitz..." on page 5 contains an ambiguous statement on London's growth from the Roman core in the City and indeed the history of the Barbican area in this period.</li> <li>• Additionally, the chronology of the history section on page 5 is mixed up, jumping from the Blitz back to the Great Fire.</li> <li>• Highwalks is misspelled 'highwalls' on page 6.</li> <li>• The phrase "...landmark early modern housing scheme" on page 6 is ambiguous in its reference to style and period.</li> <li>• The description of the eastern boundary given on page 11 seems to omit mention of the condition between approximately Beech Street and Fore Street, where large post-war office development dominate and, significantly, the bocks west of Moorgate Underground Station which are under reconstruction at the time of writing.</li> </ul>	



#	Section	Comment	Response
		<ul style="list-style-type: none"> <li>• The last sentence in 'Overall character and appearance' on page 13, referring to Gibberd and Cullen, is ambiguous and unclear on the lines of influence suggested.</li> <li>• The names of the maisonette blocks are omitted in the first paragraph on page 15.</li> <li>• The accounts of different Golden Lane Estate buildings given on page 15 could helpfully refer to their listings and perhaps list descriptions.</li> <li>• A word is missing in relation to the Golden Lane threshold under 'Public realm' on page 20.</li> <li>• Basquiat is misspelled 'Basquiat' on page 34.</li> </ul> <p><u>Conclusion</u> Finally, we would underline that this opinion is based on the information provided by you. To avoid any doubt this does not affect our obligation to provide further advice and, potentially, object to specific proposals, which may subsequently arise where we consider that these would have an adverse effect upon the historic environment.</p> <p>We welcome this opportunity to support your preparation of this conservation area SPD, and we hope that you find our advice helpful in finalising the document. Please do not hesitate to contact me if you have any questions about the contents of this letter.</p>	
15	General LBMG + CA	<p><b>Resident – 29 July</b></p> <p><b>Introduction</b></p> <p>I am a member of the Barbican Association (BA) Planning sub-Committee but this response is made in my personal capacity. However, BA's formal response submitted on 28 July not only includes my revised version of the SPD (FR Draft) but makes reference to it, including qualifying two parts. Since 28 July, I have made minor amendments to the FR Draft and these changes are shown in the FR Draft Edit in the Appendix.</p> <p>Many apologies for any confusion but please also consider the changes in the FR Draft Edit when considering the FR Draft. The latter is a Word version of the consultation SDP with all the original images removed.</p>	<p><i>This response is from the author of the very helpful suggested 'track changes' attached to response number 13. Some minor amendments to those proposed changes are included here (and shown in appendix G). The rest of the response relates to the designation of the conservation area boundary and the history thereof – matters which lie outside the scope of this draft SPD, which is concerned with articulating the character</i></p>

#	Section	Comment	Response
		<p><b>The Barbican and Golden Lane Conservation Area (CA)</b></p> <p>In October 2016, I represented the BA with two members of Golden Lane Estate Residents' Association (GLERA) when we met Kathryn Stubbs, City Corporation's Deputy Director for the Heritage. The purpose of the meeting was to request that City Corporation designate a conservation area (proposed CA) which was more extensive than the CA designated by City Corporation on 8 October 2018.</p> <p>Ms Stubbs said she was far too busy on a project to review all the then 26 conservation areas and wouldn't have time to consider our request until that review was completed – in several years' time. Despite Ms Stubbs' dismissal, on 23 May 2017, City Corporation's Planning and Transportation Committee (P&amp;TC) agreed that "the assessment and analysis of the proposed [CA] would be carried out in accordance with policy and national guidelines". One reason for the volte face was a public online petition organised by BA and GLERA calling for the creation of the proposed CA, which, with a separate paper petition, attracted over 1.000 signatures. The other reason was the imminent approval by P&amp;TC of the destruction of Bernard Morgan House at 43 Golden Lane and its replacement with the massive and entirely inappropriate Denizen. That planning application had attracted over 150 objections.</p> <p>On 14 November 2017 P&amp;TC considered the Officer's report appraising the proposed CA. This had, for some unexplained but obviously self-serving reason, divided the proposed CA into five separate "zones":</p> <p>Zone 1 - Golden Lane Estate (GLE);  Zone 2 - The area between Zone 1 and Zone 3;  Zone 3 - Barbican Estate (Barbican);  Zone 4 - The area, including City Corporation's Brewery Conservation Area - "inherited" from LB Islington in the 1995 administrative boundary changes - bordered by Chiswell Street, Moor Lane and Silk Street; and Zone 5 - The area bordered by Barbican, Aldersgate Street, Fore Street, Fore Street Avenue and London Wall.</p>	<p><i>and appearance of the conservation area as designated by Members in 2018 and providing a management strategy. Accordingly, the response is noted.</i></p>

#	Section	Comment	Response
		<p>Zone 1 was the listed area of GLE - mostly Grade II but Grade II* for Crescent House. Hatfield Lawn and Basterfield service road were excluded without explanation other than that the two areas were not listed – something that is irrelevant to conservation area status.</p> <p>Zone 3 excluded parts of Barbican, including the listed Cripplegate Street pedestrian ramp to Ben Jonson Place and the listed service yard to Exhibition Hall 2, along with other unlisted parts, including the service yard to Exhibition Hall 1, Barbican Wildlife Garden and Bridgewater Square. A small area of the Barbican Grade II* registered landscape was also omitted, being in Zone 5.</p> <p>P&amp;TC, following the Officer's recommendations, refused to include Zones 2, 4 and 5 in the proposed CA prior to a public consultation:  <i>Debate ensued and several Members expressed the view that it was wrong to exclude Zone 2 which they considered was a critical part of the estate and should be included in the consultation.</i>  <i>Other Members considered that it would be wrong to include the area given that future planning applications would be affected, and also that it would be wrong to seek the views of people who wouldn't be affected.</i></p> <p>The inclusion of Zone 2 was put to a vote, which was defeated 14-11  The public consultation ran from December 2017 until 12 February 2018. The responses made by my wife and I challenged the grounds on which the Officers had determined not to recommend the inclusion of the whole area of the proposed CA and requested its inclusion.</p> <p>In March 2018, The Twentieth Century Society held a workshop – C20 Conservation Areas:  <i>Making it Happen</i> – following its report, funded by Historic England on C20 conservation areas to celebrate the 50th anniversary of the passing of the Civic Amenities Act 1967.</p> <p>This was very interesting as the main speakers were experienced and knowledgeable Local Authority conservation officers. No City Corporation Officer attended but all the attendees I spoke to about the proposed CA were critical of the appraisal submitted to P&amp;TC.</p> <p>P&amp;TC met on 8 October 2018 to consider the Officer's report on the result of the public consultation which recommended the inclusion of both Barbican</p>	

#	Section	Comment	Response
		<p>Wildlife Garden and Bridgewater Square - from Zone 2 – and the omitted part of the registered landscape – from Zone 5 - in the CA but nothing else despite there being a majority of responses against the refusal to designate the whole of the proposed CA. As far as Zone 2 was concerned:</p> <p><i>The Deputy Chairman stated that any redevelopment would have to consider the character of the adjoining Conservation area and that the importance of these buildings could therefore be recognised without having to necessarily include them within the proposed conservation area and adjust the boundaries.</i></p> <p><i>A second Member stated that she also felt that it was a mistake not to include these buildings within the conservation area and proposed an amendment seeking to adjust the proposed boundaries to include these.</i></p> <p><i>Another Member seconded this proposal and it was put to the vote. 9 voted in favour of the amendment and 10 against with 2 abstentions.</i></p> <p>As a result, we now have the CA, which was determined purely politically. This is the result of areas being omitted from the proposed CA as the result of a shallow and subjective appraisal, rather than a deep and objective one. According to Historic England:</p> <p><i>Conservation areas exist to manage and protect the special architectural and historic interest of a place - in other words, the features that make it unique.</i></p> <p>And:</p> <p><i>In conservation areas there are some extra planning controls and considerations in place to protect the historic and architectural elements which make the place special.</i></p> <p>While both GLE and Barbican are unique, these also comprise historic and architectural elements to the extent that all buildings and both landscapes - except Barbican Wildlife Garden, Bridgewater Square and Exhibition Hall 2 service yard - are also protected by listing.</p> <p>Zones 4 and 5 and the excluded area of Zone 2 - most of which is integral with the Garden and the Square - are also unique and contain historic and architectural elements, some of which are either scheduled monuments or listed:</p>	

#	Section	Comment	Response
		<p>Zone 2:</p> <p>45 Beech Street: An office block by Frank Scarlet, completed in 1958. It's position on Beech Street defined the shape of the adjoining part of Ben Jonson Place and the eastern aspect of Bryer Court.</p> <p>Bridgewater House: An office block in Bridgewater Square, completed in 1926, extended and converted to mixed residential and commercial use in 1995. The tall rounded windows and coloured fascia are original although renewed in 1985 when in the ownership of the Prudential.</p> <p>The Cobalt Building: A block of flats in Bridgewater Square, completed in 1997 on the site of a pre-WW1 office block that survived WW2 intact.</p> <p>Tudor Rose Court: A block of sheltered housing completed in 1997 partly on what was part of the adjoining Barbican Wildlife Garden. By Avanti Architects with design cues from GLE blocks.</p> <p>Eglwys Jewin: Acknowledged as an undesignated heritage asset by City Corporation. By Caroe and Partners, completed in 1961, on the foundations of the previous 19th Century church destroyed in WW2.</p> <p>1 Golden Lane: Originally Cripplegate Institute with library, educational facilities by Sydney R Smith, completed 1896. Two floors with theatre by Frederic Hammond added prior to 1912 and a redevelopment on an adjoining bomb site, incorporating the existing building completed in 1992. Listed Grade II.</p> <p>Street network: Bridgewater Street, Bridgewater Square, Viscount Street and Brackley Street are shown on mid 18th Century maps. The part of Fann Street, excluded from the CA, is late 19th Century. Golden Lane, north of Brackley Street existed in the 17th Century. Its southern section was re-aligned with the Barbican development. Cripplegate Street is also late 19th Century but</p>	

#	Section	Comment	Response
		<p>part was pedestrianised between the Barbican development and the redevelopment of 1 Golden Lane.</p> <p>Zone 4: The Brewery CA: Designated by LB Islington prior to 1995. Milton and Shire House: An office block by Sheppard Robson, completed in 1980 and renovated in 1996.</p> <p>Milton Gate: An office block by Denys Lasdun, completed in 1991 and renovated by Squire &amp; Partners on a separate island site next to the Brewery.</p> <p>Zone 5: Area enclosed by London Wall, Fore Street Avenue, Fore Street and Wood Street, connected to Barbican by pedways from both Andrewes Highwalk and The Postern.</p> <p>1 &amp; 2 London Wall Place: Office block by MAKE Architects, completed 2018. St Alphage Gardens, London Wall: Laid out as a public garden in 1872, south of a high section of Roman Wall. Part of the Barbican Estate, St Alphage and Barber-Surgeons' Garden Site of Borough Importance for Nature Conservation Grade 1 (TBC).</p> <p>Remains of St Alphage Church, London Wall: Scheduled Monument.</p> <p>Remains St Alphage Church Tower, London Wall: Grade II Listed Building.</p> <p>Salters' Hall, Fore Street: Livery Hall. Grade II Listed Building by John S Bonnington Partnership, from concept by Basil Spence, completed 1976. Restoration and extension by De Metz Forbes Knight Architects, completed 2018.</p> <p>Salters' Garden: Opened in 1981 and redesigned as a knot garden by David Hicks in 1995. On the other side of the high section of Roman Wall from St Alphage Gardens.</p>	

#	Section	Comment	Response
		<p>Roman House, Wood Street: Former office building by R N Wakelin, completed 1957, first in the post-WW2 London Wall Route XI scheme and converted into flats in 2013/14 by The Manser Practice. An inscription on the wall fronting Fore Street denoting where the first WW2 bomb landed on London on 25 August 1940.</p> <p>Area enclosed by Aldersgate Street, Barbican, Wood Street and London Wall, connected to Barbican at both ground and highwalk level.</p> <p>Museum of London: By Powell and Moya, completed in 1976 in the final part of the London Wall Route XI scheme. Subsequent alterations from 1990 onwards enabled the grant of a Certificate of Immunity from Listing (ColfL), expiring in 2024. Adjoins the CA</p> <p>Bastion House, London Wall: Also, by Powell and Moya, completed 1977, the sixth and final tower of the London Wall Route XI scheme. Now has the same ColfL as the Museum of London.</p> <p>Ironmongers' Hall, Shaffesbury Place: Livery Hall by S J Tatchell, completed 1925 and recognised as an undesignated heritage asset by the City Corporation.</p> <p>Ferroners' House, Shaffesbury Place: Office block adjoining Ironmongers' Hall by Fitzroy Robinson &amp; Partners, to a design by Powell and Moya, completed 1977.</p> <p>Barber-Surgeons' Hall, Monkwell Square: Livery Hall by Kenneth Cross, completed 1969.</p> <p>Barber-Surgeons' Garden: Including a herb garden within the circular walls of Bastion 13, created in 1991 as a celebration of the passion for healing herbs of John Gerard, a 16th Century Barber-Surgeons Liveryman. Now part of the Barbican Estate, St Alphage and Barber-Surgeons' Garden Site of Borough Importance for</p>	

#	Section	Comment	Response
		<p>Nature Conservation Grade 1 (TBC).</p> <p>Alban Gate, London Wall, and 2-10 Monkwell Square: A postmodern mixed development by Terry Farrell and Partners, completed 1992, refurbished in 2013/16.</p> <p>Monkwell Square: Originally formed post WW2, reduced in area as part of the Alban Gate development and laid out to Terry Farrell's design.</p> <p>Site of the Roman and Medieval gateway of Cripple Gate, Wood Street: Scheduled monument.</p> <p>Not only does the SPD require revision, the CA requires expanding to include Zones 4 and 5 and the excluded parts of Zone 2 along with Hatfield Lawn and Basterfield service road.</p> <p><b>The SPD</b> The amendments in the FR Draft and FR Draft Edit are submitted in response to the public consultation. In part these amendments are additions of factual details, corrections of errors, including typos and editing of part of the text. My added comments are hopefully self-explanatory and the green highlighting is intended to question the original text.</p> <p>My response is an attempt to ensure that the final SPD is correct in fact and the final document is worthy of City Corporation. I hope this is helpful, although I'm sure there will be both mistakes on my part and errors missed.</p>	
16	General LBMG + CA	<p><b>City of London Conservation Area Advisory Committee – 30 July</b> Members of the City of London Conservation Area Advisory Committee were encouraged to engage with the Consultations on an individual basis. As a Committee the subject was considered as an agenda item following a presentation from an officer of the Planning Department.</p>	<p><i>Response noted and welcomed. The section on the Arts Centre has been enlarged in response to the comments upon the draft Conservation Area SPD.</i></p>



#	Section	Comment	Response
		<p>Both documents were considered to be exemplary and, other than minor matters which no doubt will be dealt with at a final editing stage, there is little to add/suggest.</p> <p>As far as the Barbican and Golden Lane Conservation Area overview is concerned, the national importance of the two developments both as a unity and individually is well made. It was felt that dealing with the Barbican Arts Centre in just two short paragraphs was perhaps a little too scant. More generally it was hoped that the ongoing maintenance programme would be sufficient to keep the fabric in as good a condition as possible. This is particularly important as far as the Golden Lane Estate is concerned given its greater reliance on painted finishes. The importance of the Leisure Centre to the 'vision' and ongoing success of Golden Lane was also emphasised.</p> <p>The draft Building Management Guidelines for the Barbican Arts Centre was admirably detailed. The critique of the subsequent changes to the fabric, almost all detrimental and often short lived, serves as a caution for future changes. Similarly the anticipation of likely future changes (such as to the original lavatories) and how they might best be dealt with was valuable in guarding against change by attrition. A focus on the qualitative was useful as, arguably, this is difficult to adequately address via the planning process. Under this the importance of colour (or lack of it), the nature (rather than blunt square footage) of circulating space plus the appropriateness of its use for non-envisioned purposes (such as temporary stands and storage) are so important in maintaining the original architectural experience for the visitor.</p>	<p><i>The comments on the draft Arts Centre SPD are noted for future revision of that draft SPD.</i></p>
17	General CA	<p><b>Resident – 30 July</b>          Could this consultation please consider how access to the rear of the Barbican Wildlife garden be reinstated via Bridgewater Square as originally was the case. At Present this access has been closed off and the only Barbican Resident street level access is from Fann Street.          For reference In the Minutes of Ben Jonson House Group AGM 13th January 2021 7pm via zoom a motion was passed relating to the Wildlife Garden Access from Ben Jonson House.</p>	<p><i>This matter is considered to be more of a management issue than having a bearing on the character and appearance of the conservation area. Therefore the response is noted.</i></p>

#	Section	Comment	Response
		The vote was passed 'on the possibility of installing a new gate in the Barbican Wildlife Garden to allow easy access from Ben Jonson House. A vote was taken and the action agreed (majority of 14).'	
18	General LBMG + CA	<p><b>Transport for London – 30 July</b></p> <p><b>Re: Draft Barbican and Golden Lane Conservation Area Supplementary Planning Document (SPD) and The Barbican Arts Centre Listed Building Management Guidelines SPD.</b></p> <p><i>Please note that these comments represent the views of Transport for London (TfL) officers and are made entirely on a 'without prejudice' basis. The comments are made from TfL's role as a transport operator and highway authority in the area. These comments also do not necessarily represent the views of the Greater London Authority (GLA). They should not be taken to represent an indication of any subsequent Mayoral decision in relation to this matter.</i></p> <p>Thank you for giving TfL the opportunity to comment on the above draft SPDs. These two documents are considered separately below.</p> <p><b>Document 1: Draft Barbican and Golden Lane Conservation Area SPD</b></p> <p><b>General comments</b></p> <p>TfL generally welcomes the SPD, which identifies the key historic features of the conservation area. From a heritage perspective, the document is comprehensive in setting out the physical characteristics of this unique area of post-war 20th century development.</p> <p>However, there is a lack of detail regarding transport in the SPD. While it is acknowledged that there are few 'streets' in the traditional sense within the conservation area, there are many transport characteristics which could be reflected upon including: walking route hierarchies, path design, accessibility, cycling infrastructure and wayfinding. Furthermore, the SPD presents a missed opportunity to guide the design and type of future transport infrastructure within the conservation area.</p>	<p><i>These extensive comments are welcomed.</i></p> <p><b>General comments</b> <i>Noted.</i></p> <p><b>Walking and cycling</b> <i>Noted. Cycling is forbidden across both estates. Section (6) of the SPD has been amended accordingly.</i></p> <p><b>Cycle hire</b> <i>Noted. Notwithstanding the listed and conservation area status of the estates, with cycling currently forbidden across the estates and thus the majority of the conservation area, opportunities to install docking stations are unlikely to arise, save for perhaps some limited on-street locations. Section (6) of the SPD has been revised accordingly.</i></p> <p><b>Beech Street</b> <i>Noted. This section has been revised in the draft SPD to reflect the present situation.</i></p> <p><b>Influencing development</b> <i>As previously mentioned, any new cycle routes and docking stations are unlikely to be acceptable for various reasons. Section (6) has been revised to refer to the recently installed Legible London totems.</i></p>

#	Section	Comment	Response
		<p>TfL's main comments fall into the themes of walking and cycling, cycle hire, and the Beech Street Zero Emissions scheme. These are considered below.</p> <p><b>Walking and cycling</b></p> <p>Chapter 6 'Streets, Routes and Transportation' of the SPD is currently very brief and provides a broad description of the streets and routes within the conservation area. Much more information about the character of routes and paths within the area could be given. The following questions could be answered to help build a picture of the historic transport character of the Barbican, for example: Is there a hierarchy of routes within the conservation area? Are all routes outdoors, or are some internal to buildings? Are routes protected through rights of way, or could they be closed? Do paths allow for walking and cycling? Where are the key entrances into the estate for people walking and cycling, and for deliveries? Are any of these entrances significant from a character/wayfinding perspective? Are the access controls and street furniture within the estate worth highlighting? Do ramps and steps form part of the character? Are any of the adjacent streets important in terms of the link they provide between estates, for example Fann Street? Some of this information could be presented through maps to provide a more comprehensive insight into the character of the conservation area from a walking and cycling perspective.</p> <p>Furthermore, the chapter could provide guidance on the future management of walking and cycling infrastructure within the conservation area, evidenced by presenting analysis on walking and cycling routes. In particular, it would be useful to address issues of accessibility and inclusive design, and how any issues identified can be best improved to protect the area's historic characteristics while not limiting access. The use of wheelchairs and pushchairs are an important consideration here.</p> <p>Additionally, whilst no information has been included in the SPD on the provisions for cycle parking, it is possible that the level of cycle parking and cyclist facilities within the conservation area is currently low. Policy T5 of the London Plan states that</p>	

#	Section	Comment	Response
		<p>“Development Plans and development proposals should help remove barriers to cycling and create a healthy environment in which people choose to cycle”. The SPD should reflect on the current level of cycling provision and identify ways that cycle facilities, namely cycle parking, can be provided within the conservation area so that cycling is prioritised whilst minimising the impacts on the historic character of the Barbican and Golden Lane estates.</p> <p><b>Cycle hire</b> The conservation area is within the TfL Cycle Hire scheme boundary and includes a cycle hire docking station on Aldersgate Street which ranks the 66th most used in London (out of 800 stations). There are also four well-used cycle hire docking stations located just outside of the conservation area boundary. TfL is keen to continue developing the cycle hire network to support active and sustainable travel. This is particularly important in areas which rely on walking and cycling, such as the Barbican and Golden Lane conservation area where few traditional streets exist, and thus fewer options of transport are available. Therefore, the conservation area status should not prohibit the development of new docking stations, and TfL requests the City’s support in continuing to develop the TfL cycle hire network. This will help to increase the sustainable mode share within the City of London, in line with London Plan Policy T1 which requires 95 per cent of all journeys made in central London to be by walking, cycling and public transport by 2041.</p> <p><b>Beech Street Zero Emissions Scheme</b> We are pleased to see reference to the experimental Beech Street Zero Emissions scheme in the draft SPD, which has been funded through the Mayor’s Air Quality Fund. Improving the air quality on this street is strongly supported by TfL as this is a crucial east-west link by active travel modes within the conservation area and has historically seen high levels of air pollution.</p> <p>The SPD states that there is potential to reconfigure the layout and appearance of Beech Street if the zero emissions scheme becomes</p>	

#	Section	Comment	Response
		<p>permanent. Bus route 153 operates and stops along this road, and therefore any such changes should be made in discussion with TfL to ensure that the level of service and performance of buses through the area is maintained and/or improved.</p> <p>We would also seek a continuation of the current arrangements to allow additional bus routes to use Beech Street when a temporary diversion is required. In addition, we would also request the exemption for our Incident Response and Dial-a-Ride vehicles, so they can continue to maintain the TfL Bus Stops and provide a public transport service along Beech Street.</p> <p>Additionally, changes should conform to TfL's Zero Emissions Zone Guidance, which can be located here: <a href="https://content.tfl.gov.uk/tfl-guidance-for-local-zero-emission-zones.pdf">https://content.tfl.gov.uk/tfl-guidance-for-local-zero-emission-zones.pdf</a>.</p> <p>It is important to ensure that any potential changes to the layout and appearance of Beech Street should result in improvements mainly for those walking, cycling and using public transport, as aligned with the Mayor's Transport Strategy objectives and the Healthy Streets Approach (as set out in London Plan Policy T2). Any changes should contribute to make the street more welcoming and inclusive for all, ensuring that the street provides a more attractive and safer environment for those walking and cycling and that use of public transport remains attractive and accessible.</p> <p>TfL looks forward to further discussion with the City of London in regard to the Beech Street Zero Emissions trial scheme and any related schemes in this area.</p> <p><b>Influencing development through the SPD</b>          Whilst the SPD is useful in presenting the characteristics of the conservation area, there is little guidance as to the extent to which future development must conform to the character identified. This is particularly a concern in relation to transport infrastructure. Chapter 3 states that 'development should preserve and enhance the distinctive character and appearance of the Barbican and Golden Lane conservation area', but how this can be achieved practically for potential future transport developments such as</p>	

#	Section	Comment	Response
		<p>cycle routes, cycle hire docking stations and wayfinding signage is unclear. It would be useful if the document confirmed that these types of development would be acceptable in the area and explained how potential impacts on the historic environment can be minimised.</p> <p>For non-transport development, we understand that existing Listed Building Management Guidelines for the Barbican area accompany this document. As these two documents are so intrinsically linked, it would be helpful if the SPD referenced these guidelines more clearly, even providing hyperlinks to the relevant sections. This would be of benefit to anyone using the document as a planning tool.</p> <p><b>Document 2: The Barbican Arts Centre Listed Building Management Guidelines SPD</b></p> <p>Whilst this document has fewer transport considerations, TfL would like to make the following comments:</p> <p><b>Public realm improvements</b></p> <p>Any improvements to public realm, including key outdoor pedestrian routes, should deliver improvements which support the 10 Healthy Streets Indicators, as set out in TfL's Healthy Streets Approach and London Plan Policy T2. These indicators help promote high-quality, accessible and safe urban design, while encouraging sustainable travel. A guide to these indicators is available here: <a href="https://content.tfl.gov.uk/guide-to-the-healthy-streets-indicators.pdf">https://content.tfl.gov.uk/guide-to-the-healthy-streets-indicators.pdf</a>.</p> <p><b>Impacts of Crossrail</b></p> <p>We are pleased that Crossrail has been considered, in terms of the changing movement patterns around and across the estate (page 30). However, the extent and impact of these changes have not been identified. Will any improvements to walking routes be required to accommodate this change in travel patterns? Also, what proportion of visitors are expected to travel to the Arts Centre using Crossrail? If a high volume of traffic is expected between Farringdon (the closest Crossrail station) and the Barbican Arts Centre, it is important to promote sustainable travel between these locations rather than visitors relying on private hire vehicle or taxi. These issues and possible mitigation measures (eg wayfinding</p>	

#	Section	Comment	Response
		<p>strategies, walking and cycling improvements) should be identified in the document to help inform future transport development.</p> <p><b>Cycle parking</b>            Whilst the document does not include information on the current level of cycle parking provision at the Barbican Arts Centre, page 38 states that bicycle sheds used to infill external undercroft areas may cause substantial harm or loss to the listed building. Whilst this may be the case, the document should identify whether there is a need to deliver further cycle parking at the Arts Centre, and if so, how this can be achieved to avoid impacting the historic character whilst complying with London Cycle Design Standards and London Plan Policy T5. With a move towards greener travel, and the designation of a 'Zero Emission street' in proximity to the Arts Centre, adequate quantum and quality of cycle parking is essential to provide viable sustainable travel choices. This could involve converting some of the underground car parking which is accessed via Beech Street, into secure cycle parking. An assessment and strategy for existing and future cycle parking, included within the Listed Building management guidelines, is strongly encouraged.</p>	

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# City of London

## Barbican and Golden Lane Conservation Area Supplementary Planning Document

### Appendix B – Schedule of proposed changes

January 2022



\*Page numbering, contents, cross-references and other document formatting will be updated following approval of the changes listed below;

\*Additional minor typos and grammatical matters have been addressed throughout the document.

Section	Proposed Changes	Arising from response(s)
1. Summary of character, appearance and significance	- Minor edits and clarifications	11 and 13
2. History	- Minor edits and clarifications - Expansion of the section on developments within the conservation area since the completion of the estates (p.7)	11 and 13

3. Planning Policies	<ul style="list-style-type: none"> <li>- Minor edits and clarifications</li> <li>- Amendments to the section on 'Sustainability and climate change' to better reflect the circumstances of the conservation area (p.10)</li> </ul>	6, 11, 13 and 14
4. Boundary and Fringe	<ul style="list-style-type: none"> <li>- Minor edits and clarifications</li> </ul>	11, 13 and 14
5. Buildings, Open Spaces and Public Realm	<ul style="list-style-type: none"> <li>- Minor edits and clarifications</li> </ul>	13
a. Golden Lane Estate	<ul style="list-style-type: none"> <li>- Edits and clarifications</li> <li>- Amendments to the section on Crescent House (p.15)</li> <li>- Addition of a section on the new allotments (p.18)</li> <li>- Revisions to the public realm section (p.20)</li> </ul>	13
b. Barbican Estate	<ul style="list-style-type: none"> <li>- Edits and clarifications</li> <li>- Addition of a section on the lakes and expansion of the section on graffiti (p.25)</li> <li>- Enlargement of the sections on the School for Girls and the Arts Centre (p.27)</li> <li>- Enlargement of the 'North Barbican' section to include a superior discussion of the Wildlife Garden (pp.28-29)</li> </ul>	11, 13 and 16
6. Streets, Routes and Transportation	<ul style="list-style-type: none"> <li>- Edits and clarifications</li> <li>- Addition of a section on 'Walking and Cycling'</li> <li>- Revision of the section on Beech Street</li> </ul>	14 and 18
7. Views	<ul style="list-style-type: none"> <li>- Addition of three views</li> </ul>	13 and 14
8. Nocturnal Character	N/A	
9. Local Details	<ul style="list-style-type: none"> <li>- Edits and clarifications</li> <li>- Inclusion of additional features</li> </ul>	13

# Barbican and Golden Lane Conservation Area

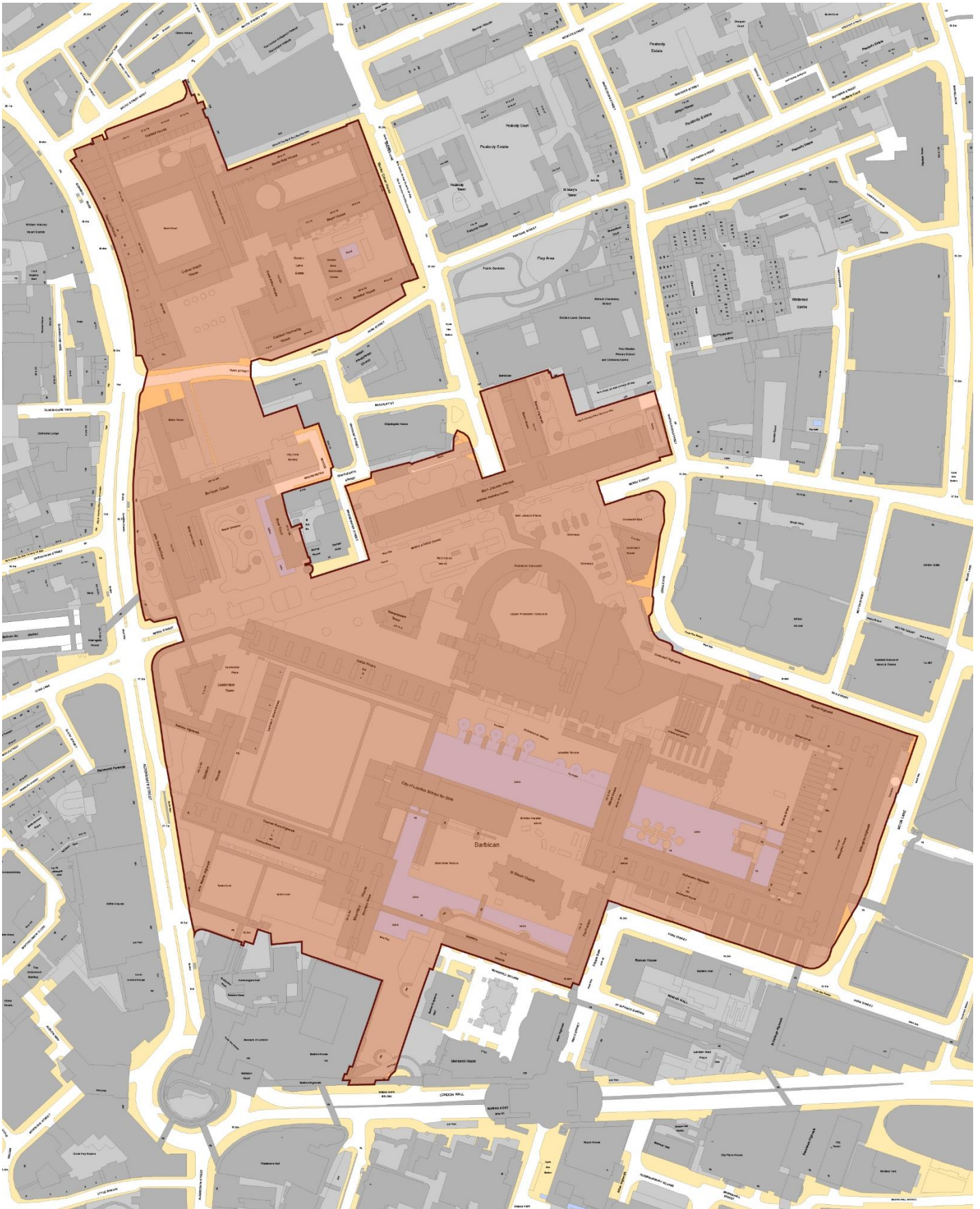


Supplementary Planning Document  
1 February 2022



<b>Barbican and Golden Lane Conservation Area</b> .....	<b>1</b>
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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 two distinct developments: Golden Lane Estate to the north and Barbican Estate to the south. 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, Chamberlin, Powell & Bon
- Integration of the ancient remains of the Roman and medieval City wall, including Bastions 12, 13 and 14 and the medieval church of St Giles Cripplegate in a strikingly modern context
- In scope and extent, the estates are important visual evidence of the scale of devastation wrought by the WW2 'Blitz' bombing campaign of 1940-41
- Seminal examples of ambitious post-war housing schemes incorporating radical, modern ideas of architecture and spatial planning reflecting the development of both Modernism and Brutalism
- 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 is in the north of the City of London, beyond the Roman and medieval City walls, however from the map above, it can be seen 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 17<sup>th</sup> and 18<sup>th</sup> 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 it 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 in the south of 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 few 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 9<sup>th</sup> 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 Old French and refers to a fortified outpost or castle outwork ('barbican'). 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 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 the churchyard 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.

The Blitz 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 through the inner and then outer suburbs to form what is now 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 the City 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 happened again. Subsequently, in the four centuries between then and the Blitz, the City had passed the years largely unscathed other than by the natural procession of architectural trends.

London as both the nation's capital and a prominent dock city was an obvious target of the Blitz and beyond. During 1940 and 1941, thousands of tonnes of high-explosive and combustible bombs fell on the City. Some quarters escaped with only superficial damage – and St Paul's Cathedral 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 survived), to the east of Smithfield Market and to the west of Moorgate, extending up to the City's border with what is now Islington. This area of Cripplegate and Aldersgate Wards had been largely occupied by garment warehouses and their wholesale destruction left deep basements, vast piles of rubble but, fortunately, its small pre-war population meant that tragic loss of life and injury was minimal.





The scale of the wartime destruction © Collage 2021

In the mid-19<sup>th</sup> century over 130,000 people lived within the City. However, by 1952 the number of residents had dropped to just 5,000. Many residents who had lost their homes during the WWII bombing were re-housed in areas outside the City. Business and commerce quickly became the main uses. However, the City Corporation was concerned with depopulation inside of the City and turned its attention towards this issue when planning to rebuild the City in the future.

Post-war, 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 20<sup>th</sup> century. The innovation of 'highwalks' 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 City Corporation purchased land between 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. The 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 Peter 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 had begun the previous year. The Golden Lane Estate was completed in 1962 as a landmark modernist housing scheme, including a public house, shops, a community centre, a leisure centre and a tenants' hall.

In 1955 the City Corporation 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 of both the City Corporation and London County Council. This scheme was submitted to the City 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 City Corporation and dismissed on appeal as it was considered that the vast commercial premises it proposed would greatly increase congestion in central London. The then 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 City 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 Estate 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 Estate 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 civic building since demolished and replaced by the Heron. Next was the City of London Girls School in 1969, followed by a spate of residential blocks and Barbican YMCA. The last buildings to be completed were the Barbican Centre and Frobisher Crescent, in 1982, the former officially opened in that year by the Queen.

In 2010, Frobisher Crescent was converted from office to residential use. In 2013-17, Blake Tower, the former YMCA, was converted into 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), as well as the link building ('Yellow Shed') and the conversion of part of Exhibition Hall 1 to Cinemas 2 and 3 and Cote restaurant Bridgewater Square, having been laid out as an amenity lawn with Barbican Wildlife Garden around 1974, was resurfaced in 1989 for use as a children's play area for the adjoining nursery below Bunyan Court. As a result, the original access steps from the podium were no longer accessible but remain under the steep spiral ramp and stairs now used to access the nursery. In 1988, a footbridge was installed to link the Barbican Underground Station with the Barbican Estate.

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 (other than the garages to the north of Basterfield House, the estate's workshop having been incorporated into the now-demolished City of London Adult Learning Centre some time ago) and in 2001 the entire Barbican Estate was designated a single listed building (all at grade II, except for Crescent House at grade II\*). In 2003, the Barbican Estate'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](http://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 20 July 2021. 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](http://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:

[Gov.uk](http://www.gov.uk)

[Historic England](http://www.historicengland.org.uk)

#### London-wide policy

The London Plan (adopted 2021) forms part of the statutory development plan for the City of London and needs to be considered when considering development within the Conservation Area. The key policy is HC1 'Heritage conservation and growth' in Chapter 7 'Heritage and Culture'.

[The London Plan](http://www.london.gov.uk)

#### City of London policy

Planning policy for the City of London is contained both within the current adopted Local Plan (2015) and in forthcoming Draft City Plan 2036. See [www.cityoflondon.gov.uk](http://www.cityoflondon.gov.uk) for more information. Development proposals within the Barbican and 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 Draft 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

S23 Smithfield and Barbican

### **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, Speed Highwalk

Great Arthur House

Cuthbert Harrowing House

Cullum Welch House

Bowater House

Golden Lane Community Centre

Bayer House

Stanley Cohen House

Basterfield House

Golden Lane Leisure Centre

Hatfield House

Sir Ralph Perrin Centre

#### **Designated Landscapes**

Barbican Estate (grade II\*)

Golden Lane Estate (grade II)

#### **Scheduled Ancient Monuments**

London Wall: section of Roman and medieval wall and bastions, 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 and 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 suggestion 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 Ancient Monument, all of 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 the City 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 may survive 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. There is potential for the survival of post-medieval remains of Bridgewater House under Bridgewater Square, which was formed over part of its 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 particular, areas will need to be resilient to warmer wetter winters, hotter drier summers and more frequent extreme weather events. In adapting to meet these challenges, it is important that sustainable development is sensitive to the historic environment. Aspirations to improve the energy sustainability and biodiversity of the two estates which form the conservation area must 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 and registered landscapes.

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

- New development relating to the podium and other surfaces throughout the conservation area should, where appropriate, make use of rainwater attenuation measures such as the Sustainable Urban Drainage Systems (SUDS) if this can be achieved without conflict with the designed landscapes.
- The predominance of hard surfaces across the Estates may result in a tendency towards overheating. Opportunities should be sought to raise the level of urban greening to support biodiversity and wellbeing and combat increased temperatures as a result of climate change.
- 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. Between March 2020 and September 2021, an experimental Zero Emissions scheme was implemented on Beech Street. This temporarily improved air quality and pointed the way forward to long-term enhancements of 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 [City of London Corporation](#)

## 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 in the north of the City 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

The boundary to the north of Beech Street is largely that of the City boundary with the London Borough of Islington. Development within Islington is managed by the London Borough of Islington.. To the south, the boundary follows that of the Barbican Estate, with the addition of the Scheduled Ancient Monument to the west of Monkwell Square. 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, including the Barbican Underground Station (rebuilt from a WW2 ruin in 1988), and the grade II listed National Westminster Bank, with glimpses beyond of Smithfield, Charterhouse Square and Goswell Road.

#### 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 special architectural or historic 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 and 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 sibling, the Barbican Estate, 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 told: 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 Chamberlin, 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 WW2.

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

In addition to the post-war estates, the conservation area contains a fragment of older townscape: Bridgwater Square, laid out in the eighteenth century and once part of the sixteenth century Bridgwater House (destroyed by fire in 1670) and garden. Acquired by public subscription in 1926 and transferred to the City Corporation under the Open Spaces Act 1906, it is now protected under the London Squares Preservation Act 1931 (amended 1961).

### a. Golden Lane Estate

#### Introduction

Golden Lane Estate was designed to accommodate a community of essential workers (e.g. policemen, married nurses, caretakers) 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 559 flats and maisonettes, community centre, nursery, tenants' hall playground, leisure centre including a swimming pool, badminton court (now a tennis court), gardens, open spaces, a line of shops and a public house.

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 nine 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 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 residential blocks disposed around the community spaces within 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. There is a striking contrast between those buildings designed and completed



during the earlier phase – Great Arthur House and Stanley Cohen House, the initial four east-west maisonette blocks and the community centre – and the final block completed, Crescent House. 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.

### **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 sharp geometry and modernist aesthetic.

The estate is more open in feel than the Barbican Estate. Rather than the latter's more formal entrances, fortified within boundary walls, the spaces of Golden Lane flow easily into the streets through gaps in the building frontage and the raised blocks on pilotis, all of which create permeability at ground level.

### **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 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.



Looking towards Cullum Welch House (L) and Great Arthur House (R), with Basterfield House glimpsed in the distance



Parking and garaging below. Note the striking presence of sunlight through the circular lights.

### **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.

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**

In some ways the architectural 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 crowned with an impressively sculptural roof. Unlike the other residential blocks, apart from Cuthbert Harrowing House and Bowater House, which interlock together, Great Arthur House stands in splendid isolation. There are large forecourt spaces to the east and west of the building, allowing an appreciation of the building's entire silhouette and height. Despite its scale, the building makes use of aluminium and glass prefabricated, panelled elevations, which appear to float above the 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 full-height external vertical columns which run the length of the building 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 estate's 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.

The recent refurbishment of its cladding panels and windows on the east and west elevations of the building has both revitalised its architectural impact and sustainably extended its lifespan.

#### **Crescent House**

Completed last in the second phase of the masterplan, Crescent House is distinct from the other low rise terrace blocks in its architectural language and form. Unlike the other residential blocks, Crescent House deviates from the grid plan as its canopy follows the sweep of the curve of Goswell Road on its west elevation and, like Great Arthur House, comprises two rows with the row along the east elevation following the grid pattern inside the estate. Although the building does not make use of primary coloured panels to accent the elevation, the square bay windows with white panels, which contrast with the curve, and the coloured box section downpipes achieve a similar result. The barrel-vaulted roofscape is perforated by lightwells along the length of the building. Internal corridors run the length of the building at first, second and third floor levels, with the latter under the light wells. At each level, the corridors widen out to form lift lobbies and links to Cullum Welch House in the south and Hatfield House in the north. The external dark wood window frames deviate from the aluminium framed windows which characterise the rest of the estate. These different elements illustrate transition to a new architectural style and influenced the approach for the Barbican Estate which followed on from Milton Court. The ground floor is particularly different because it is designed to be both outward- and inward-looking, with an active, setback frontage to Goswell Road under a colonnade formed by the flats above, supported by black piloti and, because of the shops and public house, a more direct engagement with the street than the other blocks.

#### **Terrace blocks**

Basterfield, Bayer, Cullum Welch, , Stanley Cohen and Hatfield Houses are arranged in an interlocking grid to form the north and east boundaries of the estate and the inner series of courtyard spaces. The separate Bowater and Cuthbert Harrowing Houses are along the south boundary. 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, primary coloured panels (apart from Stanley Cohen House), 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 was the provision of amenities: the community centre, Sir Ralph Perrin Centre, the leisure centre, the Shakespeare public house and the parade of 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 is once again at the heart of the Golden Lane Estate.

*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 scale, 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.



Looking along Cullum Welch House at Great Arthur House

### **Open spaces**

The architects (namely Powell, a keen gardener) conceived the landscape and buildings as one. The guiding philosophy was to subvert the traditional street by substituting roads with a streetscape of hard and soft geometric forms. The opportunity to include basement flats under Hatfield House and storage under the residential 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 and 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 small changes have been made to the estate, but original designs have broadly survived. The garden areas and features, such as the bastion, children's play area, Great Arthur House's roof-top garden, are still extant and are important contributors to the character of the estate. They are an integral

part of the composition and interplay of ornamental garden and hard landscape 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 widen 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.

Recently, residents of the estate have created allotments in the area between the Sir Ralph Perrin Centre and the former Richard Cloudesly School site, with the assistance of a supermarket community funding scheme. 'Golden Baggers' have won several Royal Horticultural Society London in Bloom awards, as well as being accessible to the public in Open Garden Squares Weekend and London Open Gardens.



Looking east between Basterfield House (L) and Bayer House (R)

### 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 House (planted in the early 1990's);
- A *Fagus sylvatica* 'Dawyck' at the level change between the Rotunda and the Great Arthur House east forecourt (1990's );
- *Catalpa bignonioides* (a replacement for an earlier one) north of Cuthbert Harrowing House;
- The formal double row of trees along the Fann Street boundary of the Great Arthur House west forecourt was predominantly *Robinia pseudoacacia* but is now a mixed group of tree species, including some of the 'originals';
- There are a number of mature cherry trees (very associated with '60s planting tastes) in the sunken garden south of Bowater House and some more in the planting south of Hatfield House.

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.





Two views, historic and modern, looking west at the Community Centre with Great Arthur House in the background



## Public Realm

The transition between the public realm and the estate is not formalised, despite it being ostensibly private except from the north, with permeable boundaries along the west and south and to a much lesser extent the east, the infilled portal and gates onto Golden Lane. The parade of shops beneath Crescent House, which terminates with the Shakespeare pub on the corner of Fann Street, directly engages the street with active frontages and creates a busy space for workers, residents and the public alike.

## Materials and colour palette



Looking north-west from outside the Community Centre at (L-R): Great Arthur House (yellow), the Leisure Centre (white), Hatfield House (blue) and Basterfield House (red)

The texture and colour of the facing materials were key aspects of the design of the estate. 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 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 terrace 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 (Great Arthur House and 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 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 leisure centre 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 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, as well as shops, offices, the two exhibition halls, two cinemas, a restaurant and business centre. Additionally, the medieval church of St Giles is located within the southern part of the estate.

Nearly fifty years on, the Barbican Estate 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 estate has avoided the feeling of datedness and obsolescence that has dogged brutalism in other cities (e.g. Rodney Gordon's Tricorn Centre in Portsmouth, now demolished).

However, the estate 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. In conception and execution, the estate is more of a single composition and consequently should be considered as such.

With Golden Lane Estate, this quality 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 Corporation).





Looking west over the Barbican Estate

## 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 estate 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 estate, 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 it does not possess the traditional townscape of streets and junctions framed by buildings. Indeed, part of the point of the estate 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

*From the Listed Building Management Guidelines*

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 ambience 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.

## **Individual elements**

### **Slab blocks**

The most numerous building type in the estate. 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. There 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 to move freely 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, Mountjoy House and Willoughby House (all on a vertical alignment). These form two separate interlocking groups that on plan resemble two symmetrical squares. Navigating the central areas of the estate, 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, Bryer 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. Its design is drawn from the pre-WW2 layout of Jewin Crescent, a lost street on the sites of the City of London School for Girls and Thomas More Garden. Appearing as a curvaceous distortion of the slab blocks, it makes for a pleasing juxtaposition.

### **Towers**

Perhaps the most distinctive parts of the estate, 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 is 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 of Beech Street 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 the Barbican 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 estate frame views of the ruins of the Roman and medieval City wall.

### **Public Realm, Open Spaces and Trees**

Sprawling across most of the whole Estate is the podium – a mauve plane running around and between the blocks, stepping up from South to North as it traverses Beech Street. The podium is accessible by the public and the majority of it is designated as City Walkway. 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 virtually the whole of the estate together at pedestrian level. Embedded within it at various points are planting beds, particularly in Beech Gardens and Ben Jonson Place, which divides the north from the south, as well as the Breton Highwalk and relics such as tombstones and lampstands echoing the previous urban forms on the site.

Within the estate are numerous open spaces for the residents, most notably the two generous squares of Thomas More and Speed gardens and the Barbican Wildlife Garden. Although not part of the public realm, they provide important visual relief in their proliferation of greening and trees and consequent contribution to the estate's biodiversity. From the outset, large, predominantly deciduous trees were specified for the Barbican Estate as a foil to the buildings (including Acacia, Fraxinus, Ailanthus, Horse Chestnut, Catalpa, Tilia, Eucalyptus, Maple and London Plane) and small trees which provide useful enclosure of the space and for the detail value of flowers and leaf at lower level. The positioning of some of the larger trees in the lawn areas is related to large root troughs incorporated in the roofs of the underground car parks.

The two lakes (originally a single lake) not only add colour and interest to the estate, but also contribute to its biodiversity and amenity value. The igloos on the north of Andrewes House, the inlets on Lakeside Terrace, the grassed banks north of Wallside and the waterfalls cascading water down from Brandon Mews provide a mixture of formal and informal water features, a vital component of the estate.

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 estate'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 public highway which carries vehicles under the estate. It takes the form of a narrow dual carriageway flanked by footways on both sides 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, something the colourful panels on the walls attempted to relieve but with limited success. The now-removed Brutalist Tapestry, a kinetic and interactive installation by Jason Bruges Studio in 2018 was similarly unsuccessful in ameliorating the pedestrian experience. In 2017 two works, allegedly by the graffiti artist Banksy and the American artist Danny Minnick, appeared on the walls of the two exhibition halls on the opposite side of Golden Lane, at its junction with Beech Street.





Looking north across the lake to the Guildhall School of Music and Drama, with Gilbert House to the left and Speed House beyond

Open space in the estate 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 and its contribution to biodiversity. 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 preceding it.



### **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 City of London School for Girls was, initially, a low, L-shaped block with strong vertical brick piers and horizontal concrete bands forming a fenestrated grid. One arm was the main school block while the other served as the prep block, adjoining Thomas More Gardens. The prep block was supported by cloisters and its roof form the podium access to the main school block. Subsequent additions include (1988-1991) the construction of the CDT block, partly in and infilling the cloistered area under the prep block, and partly alongside the lake; (1991-1994) in addition to internal alterations, the damming of the lake under the main school block and roof extensions to provide additional internal space; (2001-2004) the construction of the sixth-form centre at right-angles to the prep and CDT blocks and (2012-2013) the infilling of the lightwell on St Giles Terrace to provide more internal space and terrace planting.

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 northern 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 Arts Centre has a dramatic lakeside setting and is prominent in many views from the South Barbican. It contains a theatre designed for the Royal Shakespeare Company, a studio theatre 'The Pit', a concert hall designed in part with the London Symphony Orchestra, a public library, an art gallery, three cinemas, a conservatory and associated offices, restaurants, shops and foyers. 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 the 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 temperate and tropical plants, fish and amphibians.

The presence of the civic buildings and the Arts 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, visitors, artists 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/Ben Jonson Place, 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, despite this section actually lying outside the estate boundary

This southern 'ruin park' is framed by Barbican buildings of a relatively low scale: Mountjoy House, Wallside and The Postern. Moving north, to the heart of the Estate, the slab blocks increase in size, forming two large courts above 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 City of London School for Girls adjacent is of a scale comparable to the church. Both buildings sit on an island with water on three sides.

Elsewhere on the estate, 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 Arts 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 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 Place with the parallel Ben Jonson House. Instead of the expanses of lawn and water to be found in the south, the original landscaping by Chamberlin, Powell and Bon (refurbished by the Building Design Partnership in 1983), takes the form of a series of tiled planters integrated into the podium, with small lawns, flowerbeds, trees and shrubs. Phase 1 of the podium waterproofing works involved the replacement of the 1983 planters with new ones to the similar design in John Trundle Court and part of Beech Gardens. Resultingly, there was new planting by Nigel Dunnett with an array of grasses, perennials, shrubs and trees. These flourish in phases, creating continuous and successive colour washes around and within the 'court' formed by John Trundle Court, Bunyan Court and Bryer Court.

At the time of writing, phase 2 of the podium works is forthcoming and will include the restoration of the original planting scheme whilst creating more planting to the south of Ben Jonson House.

Although not included in the Registered Landscape, Barbican Wildlife Garden was used as contractors' compound during Phase IV of the development and then, with Bridgewater Square, laid out as a single amenity lawn around 1974. No groundworks were undertaken, so the bombed-out basements from WW2 were left under the Garden's mixed topsoil. After Bridgewater Square was incorporated into the nursery under Bunyan Court, the Garden was laid out as a wildlife garden in 1990, pre-dating the Natural History Museum's by five years. Subsequently, the Barbican Wildlife Group of local residents began tending the Garden, with a City Gardener, around 2003: an arrangement that continues to this day.

The Garden makes a substantial contribution to the biodiversity of the Estate, along with its ambience and amenity value is well documented in volume IV of the Estate's Listed Building Management Guidelines. In 1.5.57 "a self-contained landscape enclosure, rich in ecological value" and in 1.5.60 "the [Garden] constitutes an ecological and recreational resource of considerable significance and should be valued as such. On no account should it be reduced or redeveloped." In addition, in 3.1.15 (bullet points) "[the Garden] should be encouraged to evolve through the collaboration between the Barbican Wildlife Group and the Open Spaces Team. It is constantly being enhanced by volunteers for community benefit as well as to enhance its wildlife value. It has a wild exuberance that is unique on the Estate. Incremental change is perceived as positive evolution, provided the main structure of the [Garden] is not affected".

Barbican Wildlife Garden has also won several RHS London in Bloom awards, as well being open to the public in firstly Open Garden Squares Weekend and secondly London Open Gardens. The Garden, with Thomas More Garden, Speed Garden, the lakes and part of Beech Gardens along with St Alphage Garden and Barber Surgeons' Garden comprises the Barbican Estate, St Alphage Garden and Barber Surgeons' Garden Grade I Site of Borough Importance for Nature Conservation. The City Corporation's Biodiversity Action Plan having an impact on the Estate's three residents' gardens, the lakes and part of Beech Gardens, as well as the area outside the estate between Bastions 13 and 14, where Friends of City Gardens have recently planted the Barber-Surgeons' Meadow.

### **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 [currently in development]
- III B – Guildhall School of Music and Drama
- 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.

## 6. Streets, Routes and Transportation

Uniquely amongst the City's 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. However, some of the streets forming the site of Golden Lane Estate are recalled in the names of some of the blocks – Great Arthur, Basterfield, Bayer and Hatfield, as well as White Lyon Court in the Barbican Estate. Beech Street was formerly known simply as 'Barbican'.

Bridgewater Square and a portion of Fann Street are included within the boundary. Beech Street runs below the Barbican podium and is part of the conservation area although the more significant character and appearance of Beech Gardens above is insulated from it by the podium. Beech Street therefore does not affect the character and appearance of some parts of the conservation area in the usual sense.

### **Walking and cycling**

Again, uniquely in a City context, cycling is prohibited across the Barbican and Golden Lane Estates and therefore throughout most of the conservation area.

Notwithstanding the sensitive architectural and landscaped character of the estates, it would therefore not be possible to install cycle lanes or cycle hire docking stations within them. As a result, cycling in the conservation area would largely be limited to the aforementioned streets which surround and partially traverse it.

Both estates offer a characterful and intricate pedestrian experience and Legible London wayfinding signage has recently been installed for those navigating them.

### **Beech Street**

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. The City Corporation has aspirations to significantly improve the air quality and amenity value of Beech Street as part of its ongoing Culture Mile initiative.

As part of this, between March 2020 and September 2021, the City Corporation introduced experimental traffic changes on Beech Street, Bridgewater Street and Golden Lane in order to address this problem. Under the scheme, Beech Street temporarily became a zero-emission street, with only pedestrians, cyclists and zero-emission vehicles permitted to traverse its length (access for off-street premises excepted).

During the experiment, air quality levels significantly improved. If the zero-emission restrictions were implemented permanently, 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.

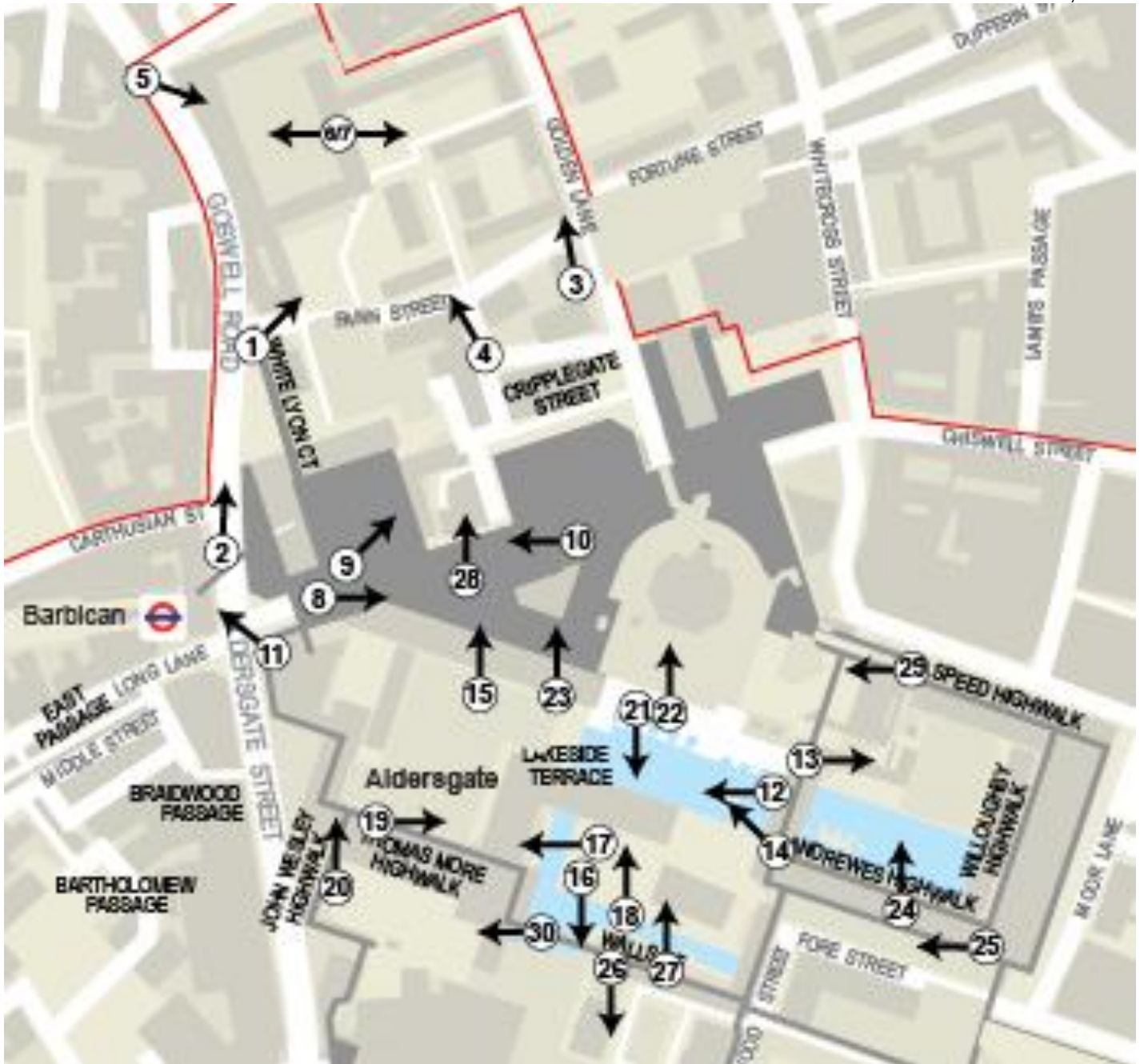


## 7. Views

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. Moreover, it is important to note that the views out of the Estates, with glimpses of the surrounding City, are likely to change because the conservation area sits within the dynamic context of an urban heart.

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
28. From Beech Gardens looking north
29. From Speed Highwalk looking west towards the Arts Centre
30. From the bridge linking Wallside and Thomas More House looking west

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.

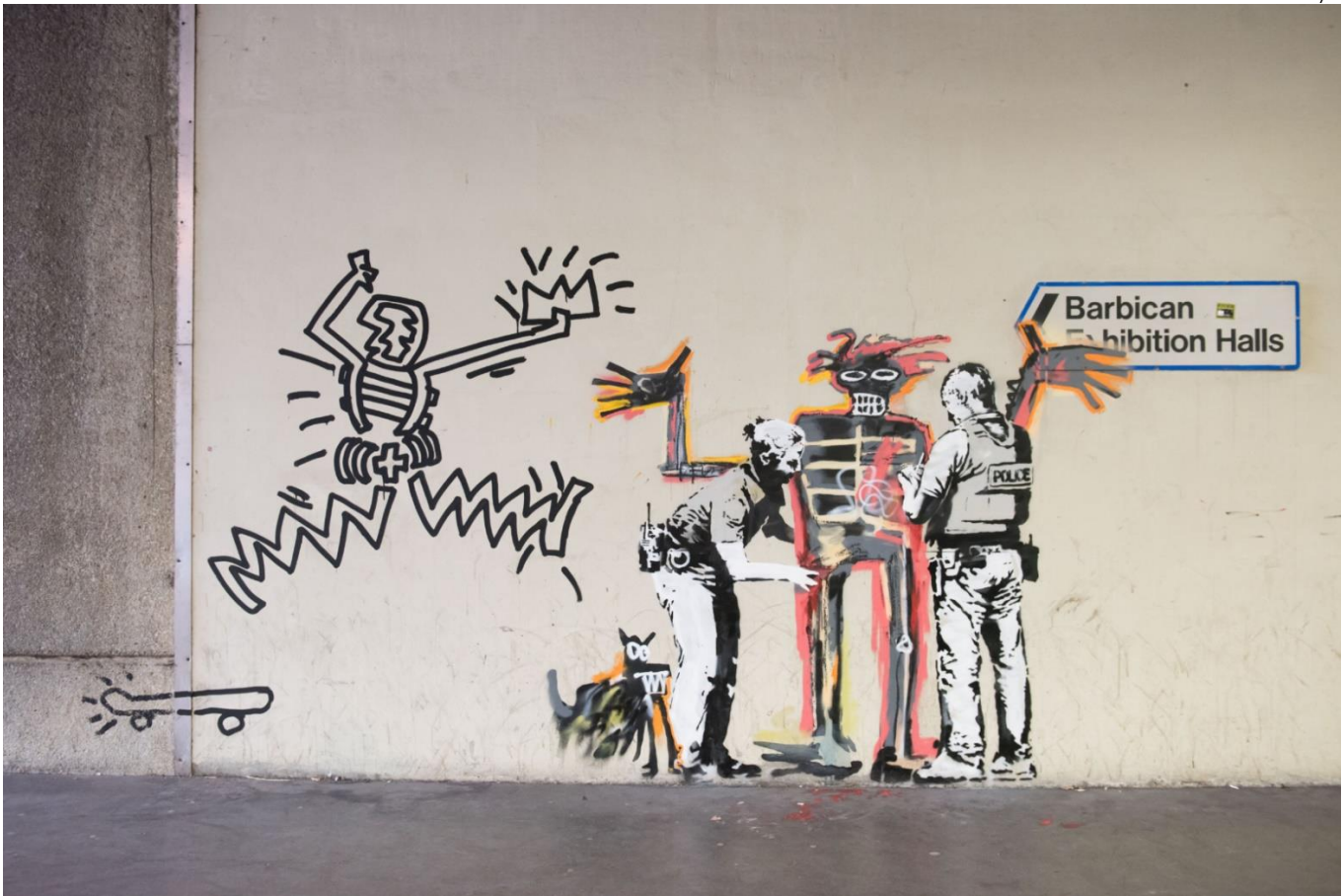
For instance, there are a number of important historic memorials and funerary structures on **St Giles' Terrace** that evoke the poignancy of the use of the former churchyard in the conservation area. They are to be found embedded in tiles on the area of the podium around the church of St Giles. Here 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. The southern boundary of Barbican Wildlife Garden, **Bridgwater Square**, contains remnants of pre-war buildings or their enclosures.

Artworks proliferate. On the **Speed Highwalk** are displayed a fine series of grade II listed murals from the former Telephone Exchange building on Farringdon Street by Dorothy Annan. Nearby, Barbican Muse by Matthew Spender (1994; originally at the Silk Street entrance but later moved) enlivens the north end of Gilbert Bridge. More recently, the artist known as Banksy left artworks referencing a Basquiat exhibition held at the Barbican. The artist Danny Minnick is alleged to have left an artwork adjoining one of the 'Banksys' at the southern end of Golden Lane.

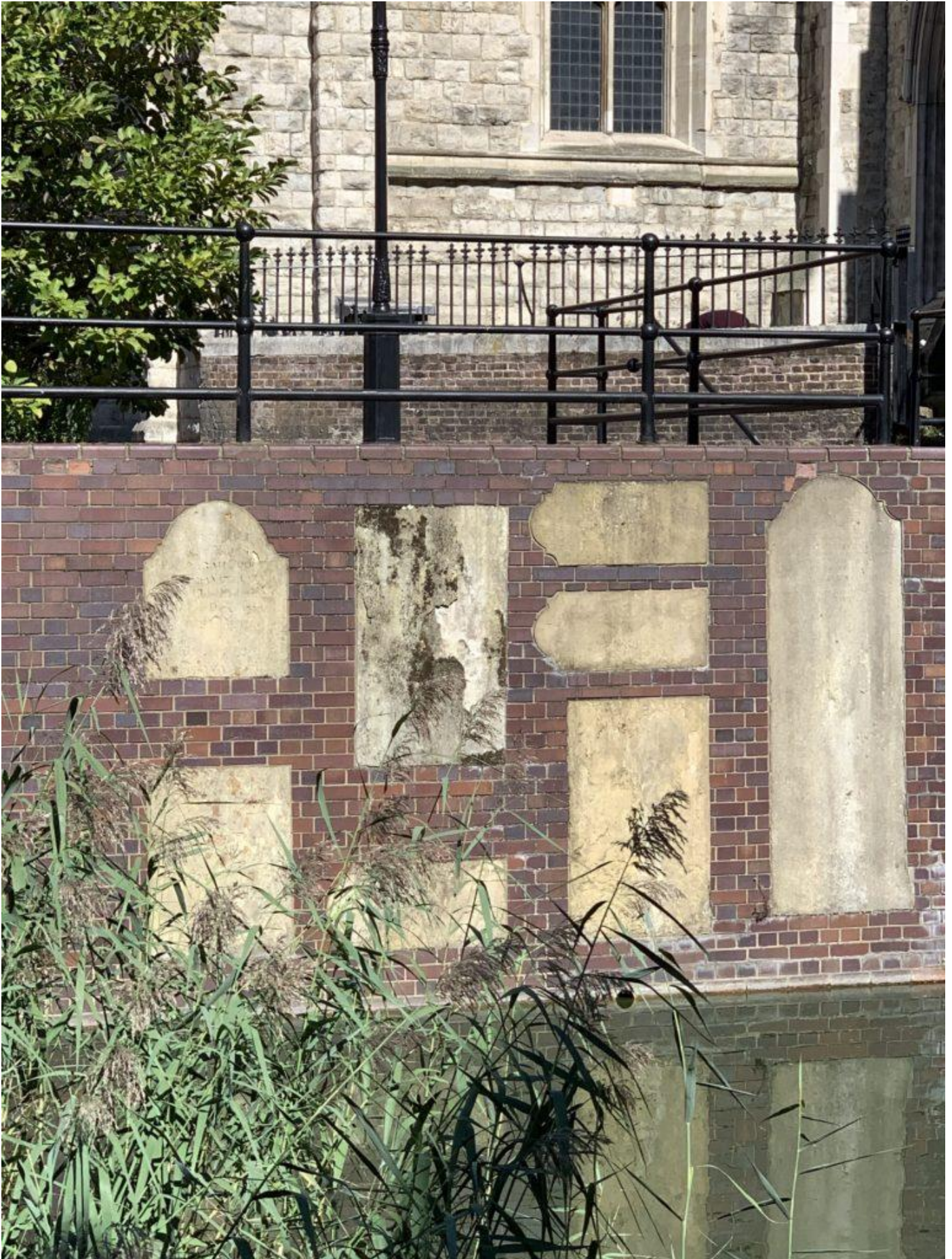
Affixed to the **Arts Centre** both above its **Silk Street** entrance on Cromwell Highwalk and facing **Defoe Place** are the 4B's designed by Ken Briggs and installed before the opening in 1982.

On **Beech Gardens** is preserved Mendelssohn's Tree – the remains of a 500 year-old Beech tree toppled by a storm in the forest of Burnham Beeches in Buckinghamshire in 1990. It supposedly sheltered the composer Felix Mendelssohn during his frequent visits to that area. Also here, the boulder-enclosed fountain and the boulder table, features of the Building Design Partnership's refurbishment. On **Ben Jonson Place** is the Dolphin Fountain (John Ravera, 1990), together with another fountain installed as part of the 1983 refurbishment



Works allegedly by Danny Minnick (left) and Banksy (right) below the podium, southern end, of Golden Lane at its junction with Beech Street (2017).





Gravestones idiosyncratically re-set into the podium at St Giles Terrace, Barbican





The Dorothy Annan murals, created c.1960, relocated to Speed Highwalk 2013.



Sculpture by Matthew Spender, 1994, at the north end of Gilbert Bridge.

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# Barbican and Golden Lane Conservation Area



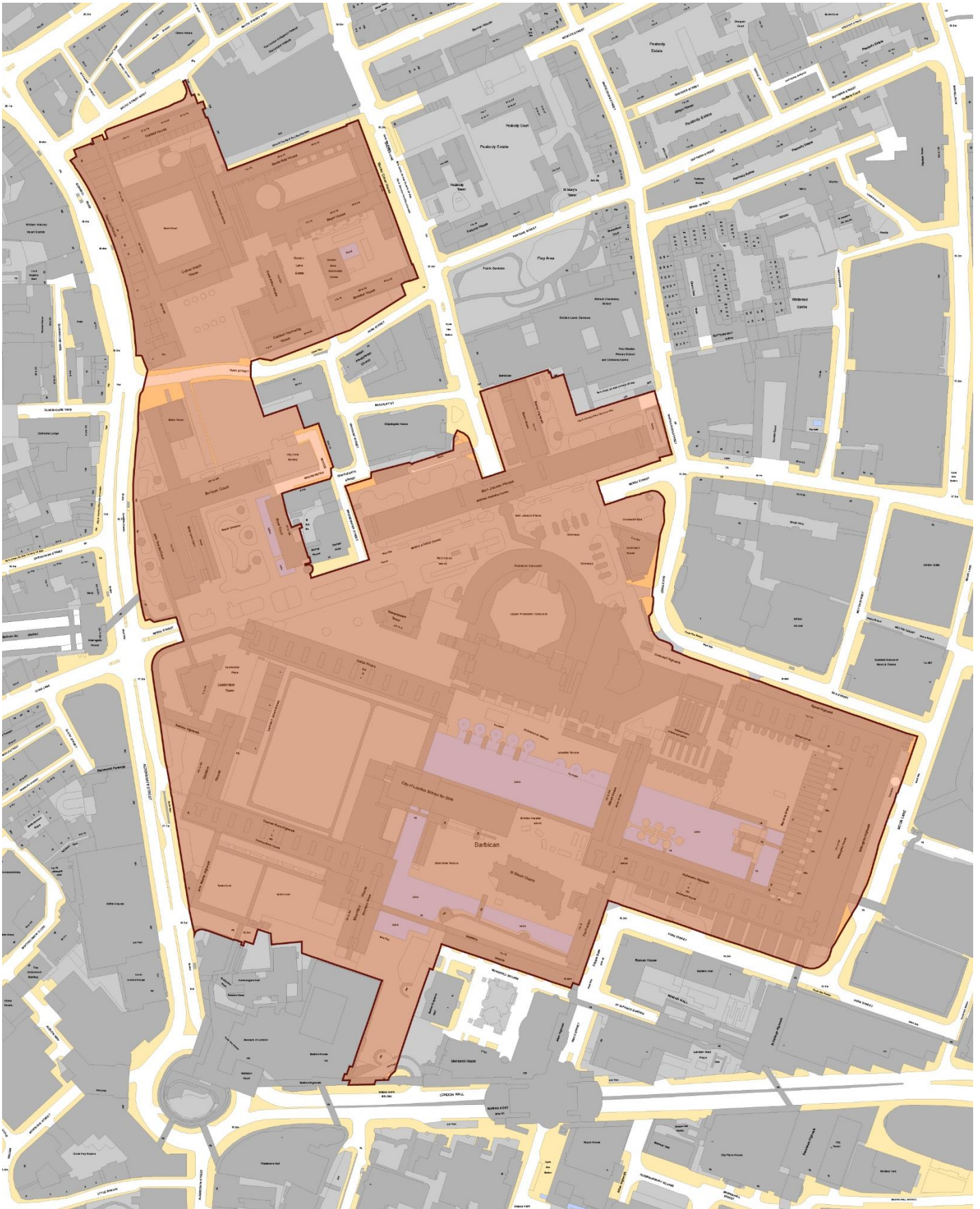
Supplementary Planning Document  
1 February 2022



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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 two distinct developments: Golden Lane Estate to the north and Barbican Estate to the south. 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, Chamberlin, Powell & Bon
- Integration of the ancient remains of the Roman and medieval City wall, including Bastions 12, 13 and 14 and the medieval church of St Giles Cripplegate in a strikingly modern context
- In scope and extent, the estates are important visual evidence of the scale of devastation wrought by the WW2 'Blitz' bombing campaign of 1940-41
- Seminal examples of ambitious post-war housing schemes incorporating radical, modern ideas of architecture and spatial planning reflecting the development of both Modernism and Brutalism
- 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 is in the north of the City of London, beyond the Roman and medieval City walls, however from the map above, it can be seen 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 17<sup>th</sup> and 18<sup>th</sup> 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 it 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 in the south of 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 few 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 9<sup>th</sup> 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 Old French and refers to a fortified outpost or castle outwork ('barbican'). 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 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 the churchyard 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.

The Blitz 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 through the inner and then outer suburbs to form what is now 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 the City 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 happened again. Subsequently, in the four centuries between then and the Blitz, the City had passed the years largely unscathed other than by the natural procession of architectural trends.

London as both the nation's capital and a prominent dock city was an obvious target of the Blitz and beyond. During 1940 and 1941, thousands of tonnes of high-explosive and combustible bombs fell on the City. Some quarters escaped with only superficial damage – and St Paul's Cathedral 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 survived), to the east of Smithfield Market and to the west of Moorgate, extending up to the City's border with what is now Islington. This area of Cripplegate and Aldersgate Wards had been largely occupied by garment warehouses and their wholesale destruction left deep basements, vast piles of rubble but, fortunately, its small pre-war population meant that tragic loss of life and injury was minimal.





The scale of the wartime destruction © Collage 2021

In the mid-19<sup>th</sup> century over 130,000 people lived within the City. However, by 1952 the number of residents had dropped to just 5,000. Many residents who had lost their homes during the WWII bombing were re-housed in areas outside the City. Business and commerce quickly became the main uses. However, the City Corporation was concerned with depopulation inside of the City and turned its attention towards this issue when planning to rebuild the City in the future.

Post-war, 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 20<sup>th</sup> century. The innovation of 'highwalks' 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 City Corporation purchased land between 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. The 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 Peter 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 had begun the previous year. The Golden Lane Estate was completed in 1962 as a landmark modernist housing scheme, including a public house, shops, a community centre, a leisure centre and a tenants' hall.

In 1955 the City Corporation 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 of both the City Corporation and London County Council. This scheme was submitted to the City 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 City Corporation and dismissed on appeal as it was considered that the vast commercial premises it proposed would greatly increase congestion in central London. The then 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 City 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 Estate 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 Estate 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 civic building since demolished and replaced by the Heron. Next was the City of London Girls School in 1969, followed by a spate of residential blocks and Barbican YMCA. The last buildings to be completed were the Barbican Centre and Frobisher Crescent, in 1982, the former officially opened in that year by the Queen.

In 2010, Frobisher Crescent was converted from office to residential use. In 2013-17, Blake Tower, the former YMCA, was converted into 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), as well as the link building ('Yellow Shed') and the conversion of part of Exhibition Hall 1 to Cinemas 2 and 3 and Cote restaurant Bridgewater Square, having been laid out as an amenity lawn with Barbican Wildlife Garden around 1974, was resurfaced in 1989 for use as a children's play area for the adjoining nursery below Bunyan Court. As a result, the original access steps from the podium were no longer accessible but remain under the steep spiral ramp and stairs now used to access the nursery. In 1988, a footbridge was installed to link the Barbican Underground Station with the Barbican Estate.

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 (other than the garages to the north of Basterfield House, the estate's workshop having been incorporated into the now-demolished City of London Adult Learning Centre some time ago) and in 2001 the entire Barbican Estate was designated a single listed building (all at grade II, except for Crescent House at grade II\*). In 2003, the Barbican Estate'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](http://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 20 July 2021. 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](http://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:

[Gov.uk](http://www.gov.uk)

[Historic England](http://www.historicengland.org.uk)

#### London-wide policy

The London Plan (adopted 2021) forms part of the statutory development plan for the City of London and needs to be considered when considering development within the Conservation Area. The key policy is HC1 'Heritage conservation and growth' in Chapter 7 'Heritage and Culture'.

[The London Plan](http://www.london.gov.uk)

#### City of London policy

Planning policy for the City of London is contained both within the current adopted Local Plan (2015) and in forthcoming Draft City Plan 2036. See [www.cityoflondon.gov.uk](http://www.cityoflondon.gov.uk) for more information. Development proposals within the Barbican and 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 Draft 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  
S23 Smithfield and Barbican



## 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, Speed Highwalk

Great Arthur House

Cuthbert Harrowing House

Cullum Welch House

Bowater House

Golden Lane Community Centre

Bayer House

Stanley Cohen House

Basterfield House

Golden Lane Leisure Centre

Hatfield House

Sir Ralph Perrin Centre

### Designated Landscapes

Barbican Estate (grade II\*)

Golden Lane Estate (grade II)

### Scheduled Ancient Monuments

London Wall: section of Roman and medieval wall and bastions, 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 and 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 suggestion 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 Ancient Monument, all of 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 the City 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 may

survive 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. There is potential for the survival of post-medieval remains of Bridgewater House under Bridgewater Square, which was formed over part of its 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 particular, areas will need to be resilient to warmer wetter winters, hotter drier summers and more frequent extreme weather events. In adapting to meet these challenges, it is important that sustainable development is sensitive to the historic environment. Aspirations to improve the energy sustainability and biodiversity of the two estates which form the conservation area must 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 and registered landscapes.

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

- New development relating to the podium and other surfaces throughout the conservation area should, where appropriate, make use of rainwater attenuation measures such as the Sustainable Urban Drainage Systems (SUDS) if this can be achieved without conflict with the designed landscapes.
- The predominance of hard surfaces across the Estates may result in a tendency towards overheating. Opportunities should be sought to raise the level of urban greening to support biodiversity and wellbeing and combat increased temperatures as a result of climate change.
- 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. Between March 2020 and September 2021, an experimental Zero Emissions scheme was implemented on Beech Street. This temporarily improved air quality and pointed the way forward to long-term enhancements of 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 [City of London Corporation](#)

## 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 in the north of the City 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

The boundary to the north of Beech Street is largely that of the City boundary with the London Borough of Islington. Development within Islington is managed by the London Borough of Islington. To the south, the boundary follows that of the Barbican Estate, with the addition of the Scheduled Ancient Monument to the west of Monkwell Square. 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, including the Barbican Underground Station (rebuilt from a WW2 ruin in 1988), and the grade II listed National Westminster Bank, with glimpses beyond of Smithfield, Charterhouse Square and Goswell Road.

#### 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 special architectural or historic 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 and 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 sibling, the Barbican Estate, 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 told: 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 Chamberlin, 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 WW2.

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

In addition to the post-war estates, the conservation area contains a fragment of older townscape: Bridgwater Square, laid out in the eighteenth century and once part of the sixteenth century Bridgwater House (destroyed by fire in 1670) and garden. Acquired by public subscription in 1926 and transferred to the City Corporation under the Open Spaces Act 1906, it is now protected under the London Squares Preservation Act 1931 (amended 1961).

### a. Golden Lane Estate

#### Introduction

Golden Lane Estate was designed to accommodate a community of essential workers (e.g. policemen, married nurses, caretakers) 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 559 flats and maisonettes, community centre, nursery, tenants' hall playground, leisure centre including a swimming pool, badminton court (now a tennis court), gardens, open spaces, a line of shops and a public house.

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 nine 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 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 residential blocks disposed around the community spaces within 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. There is a striking contrast between those buildings designed and completed

during the earlier phase – Great Arthur House and Stanley Cohen House, the initial four east-west maisonette blocks and the community centre – and the final block completed, Crescent House. 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.

### **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 sharp geometry and modernist aesthetic.

The estate is more open in feel than the Barbican Estate. Rather than the latter's more formal entrances, fortified within boundary walls, the spaces of Golden Lane flow easily into the streets through gaps in the building frontage and the raised blocks on pilotis, all of which create permeability at ground level.

### **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 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.



Looking towards Cullum Welch House (L) and Great Arthur House (R), with Basterfield House glimpsed in the distance





Parking and garaging below. Note the striking presence of sunlight through the circular lights.

### **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.

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**

In some ways the architectural 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 crowned with an impressively sculptural roof. Unlike the other residential blocks, apart from Cuthbert Harrowing House and Bowater House, which interlock together, Great Arthur House stands in splendid isolation. There are large forecourt spaces to the east and west of the building, allowing an appreciation of the building's entire silhouette and height. Despite its scale, the building makes use of aluminium and glass prefabricated, panelled elevations, which appear to float above the 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 full-height external vertical columns which run the length of the building 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 estate's 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.

The recent refurbishment of its cladding panels and windows on the east and west elevations of the building has both revitalised its architectural impact and sustainably extended its lifespan.

#### **Crescent House**

Completed last in the second phase of the masterplan, Crescent House is distinct from the other low rise terrace blocks in its architectural language and form. Unlike the other residential blocks, Crescent House deviates from the grid plan as its canopy follows the sweep of the curve of Goswell Road on its west elevation and, like Great Arthur House, comprises two rows with the row along the east elevation following the grid pattern inside the estate. Although the building does not make use of primary-coloured panels to accent the elevation, the square bay windows with white panels, which contrast with the curve, and the coloured box section downpipes achieve a similar result. The barrel-vaulted roofscape is perforated by lightwells along the length of the building. Internal corridors run the length of the building at first, second and third floor levels, with the latter under the light wells. At each level, the corridors widen out to form lift lobbies and links to Cullum Welch House in the south and Hatfield House in the north. The external dark wood window frames deviate from the aluminium framed windows which characterise the rest of the estate. These different elements illustrate transition to a new architectural style and influenced the approach for the Barbican Estate which followed on from Milton Court. The ground floor is particularly different because it is designed to be both outward- and inward-looking, with an active, setback frontage to Goswell Road under a colonnade formed by the flats above, supported by black piloti and, because of the shops and public house, a more direct engagement with the street than the other blocks.

#### **Terrace blocks**

Basterfield, Bayer, Cullum Welch, Stanley Cohen and Hatfield Houses are arranged in an interlocking grid to form the north and east boundaries of the estate and the inner series of courtyard spaces. The separate Bowater and Cuthbert Harrowing Houses are along the south boundary. These blocks follow a common formula of long oblongs with clearly defined front and 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, primary-coloured panels (apart from Stanley Cohen House), 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 was the provision of amenities: the community centre, Sir Ralph Perrin Centre, the leisure centre, the Shakespeare public house and the parade of 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 is once again at the heart of the Golden Lane Estate.

*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 scale, 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.





Looking along Cullum Welch House at Great Arthur House

### **Open spaces**

The architects (namely Powell, a keen gardener) conceived the landscape and buildings as one. The guiding philosophy was to subvert the traditional street by substituting roads with a streetscape of hard and soft geometric forms. The opportunity to include basement flats under Hatfield House and storage under the residential 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 and 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 small changes have been made to the estate, but original designs have broadly survived. The garden areas and features, such as the bastion, children's play area, Great Arthur House's roof-top garden, are still extant and are important contributors to the character of the estate. They are an integral

part of the composition and interplay of ornamental garden and hard landscape 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 widen 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.

Recently, residents of the estate have created allotments in the area between the Sir Ralph Perrin Centre and the former Richard Cloudesley School site, with the assistance of a supermarket community funding scheme. 'Golden Baggers' have won several Royal Horticultural Society London in Bloom awards, as well as being accessible to the public in Open Garden Squares Weekend and London Open Gardens.



Looking east between Basterfield House (L) and Bayer House (R)

### 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 House (planted in the early 1990's);
- A *Fagus sylvatica* 'Dawyck' at the level change between the Rotunda and the Great Arthur House east forecourt (1990's);
- *Catalpa bignonioides* (a replacement for an earlier one) north of Cuthbert Harrowing House;
- The formal double row of trees along the Fann Street boundary of the Great Arthur House west forecourt was predominantly *Robinia pseudoacacia* but is now a mixed group of tree species, including some of the 'originals';
- There are a number of mature cherry trees (very associated with '60s planting tastes) in the sunken garden south of Bowater House and some more in the planting south of Hatfield House.

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.





Two views, historic and modern, looking west at the Community Centre with Great Arthur House in the background



## Public Realm

The transition between the public realm and the estate is not formalised, despite it being ostensibly private except from the north, with permeable boundaries along the west and south and to a much lesser extent the east, the infilled portal and gates onto Golden Lane. The parade of shops beneath Crescent House, which terminates with the Shakespeare pub on the corner of Fann Street, directly engages the street with active frontages and creates a busy space for workers, residents and the public alike.

## Materials and colour palette



Looking north-west from outside the Community Centre at (L-R): Great Arthur House (yellow), the Leisure Centre (white), Hatfield House (blue) and Basterfield House (red)

The texture and colour of the facing materials were key aspects of the design of the estate. 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 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 terrace 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 (Great Arthur House and 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 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 leisure centre 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 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, as well as shops, offices, the two exhibition halls, two cinemas, a restaurant and business centre. Additionally, the medieval church of St Giles is located within the southern part of the estate.

Nearly fifty years on, the Barbican Estate 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 estate has avoided the feeling of datedness and obsolescence that has dogged brutalism in other cities (e.g. Rodney Gordon's Tricorn Centre in Portsmouth, now demolished).

However, the estate 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. In conception and execution, the estate is more of a single composition and consequently should be considered as such.

With Golden Lane Estate, this quality 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 Corporation).





Looking west over the Barbican Estate

## 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 estate 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 estate, 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 it does not possess the traditional townscape of streets and junctions framed by buildings. Indeed, part of the point of the estate 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

*From the Listed Building Management Guidelines*

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 ambience 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.

## **Individual elements**

### **Slab blocks**

The most numerous building type in the estate. 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. There 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 to move freely 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, Mountjoy House and Willoughby House (all on a vertical alignment). These form two separate interlocking groups that on plan resemble two symmetrical squares. Navigating the central areas of the estate, 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, Bryer 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. Its design is drawn from the pre-WW2 layout of Jewin Crescent, a lost street on the sites of the City of London School for Girls and Thomas More Garden. Appearing as a curvaceous distortion of the slab blocks, it makes for a pleasing juxtaposition.

### **Towers**

Perhaps the most distinctive parts of the estate, 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 is 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 of Beech Street 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 the Barbican 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 differ 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 estate frame views of the ruins of the Roman and medieval City wall.

### **Public Realm, Open Spaces and Trees**

Sprawling across most of the whole Estate is the podium – a mauve plane running around and between the blocks, stepping up from South to North as it traverses Beech Street. The podium is accessible by the public and the majority of it is designated as City Walkway. 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 virtually the whole of the estate together at pedestrian level. Embedded within it at various points are planting beds, particularly in Beech Gardens and Ben Jonson Place, which divides the north from the south, as well as the Breton Highwalk and relics such as tombstones and lampstands echoing the previous urban forms on the site.

Within the estate are numerous open spaces for the residents, most notably the two generous squares of Thomas More and Speed gardens and the Barbican Wildlife Garden. Although not part of the public realm, they provide important visual relief in their proliferation of greening and trees and consequent contribution to the estate's biodiversity. From the outset, large, predominantly deciduous trees were specified for the Barbican Estate as a foil to the buildings (including Acacia, Fraxinus, Ailanthus, Horse Chestnut, Catalpa, Tilia, Euclora, Maple and London Plane) and small trees which provide useful enclosure of the space and for the detail value of flowers and leaf at lower level. The positioning of some of the larger trees in the lawn areas is related to large root troughs incorporated in the roofs of the underground car parks.

The two lakes (originally a single lake) not only add colour and interest to the estate, but also contribute to its biodiversity and amenity value. The igloos on the north of Andrewes House, the inlets on Lakeside Terrace, the grassed banks north of Wallside and the waterfalls cascading water down from Brandon Mews provide a mixture of formal and informal water features, a vital component of the estate.

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 estate'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 public highway which carries vehicles under the estate. It takes the form of a narrow dual carriageway flanked by footways on both sides 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, something the colourful panels on the walls attempted to relieve but with limited success. The now-removed Brutalist Tapestry, a kinetic and interactive installation by Jason Bruges Studio in 2018 was similarly unsuccessful in ameliorating the pedestrian experience. In 2017 two works, allegedly by the graffiti artist Banksy and the American artist Danny Minnick, appeared on the walls of the two exhibition halls on the opposite side of Golden Lane, at its junction with Beech Street.



Looking north across the lake to the Guildhall School of Music and Drama, with Gilbert House to the left and Speed House beyond

Open space in the estate 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 and its contribution to biodiversity. 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 preceding it.



### **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 City of London School for Girls was, initially, a low, L-shaped block with strong vertical brick piers and horizontal concrete bands forming a fenestrated grid. One arm was the main school block while the other served as the prep block, adjoining Thomas More Gardens. The prep block was supported by cloisters and its roof form the podium access to the main school block. Subsequent additions include (1988-1991) the construction of the CDT block, partly in and infilling the cloistered area under the prep block, and partly alongside the lake; (1991-1994) in addition to internal alterations, the damming of the lake under the main school block and roof extensions to provide additional internal space; (2001-2004) the construction of the sixth-form centre at right-angles to the prep and CDT blocks and (2012-2013) the infilling of the lightwell on St Giles Terrace to provide more internal space and terrace planting.

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 northern 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 Arts Centre has a dramatic lakeside setting and is prominent in many views from the South Barbican. It contains a theatre designed for the Royal Shakespeare Company, a studio theatre 'The Pit', a concert hall designed in part with the London Symphony Orchestra, a public library, an art gallery, three cinemas, a conservatory and associated offices, restaurants, shops and foyers. 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 the 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 temperate and tropical plants, fish and amphibians.

The presence of the civic buildings and the Arts 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, visitors, artists 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/Ben Jonson Place, 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, despite this section actually lying outside the estate boundary

This southern 'ruin park' is framed by Barbican buildings of a relatively low scale: Mountjoy House, Wallside and The Postern. Moving north, to the heart of the Estate, the slab blocks increase in size, forming two large courts above 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 City of London School for Girls adjacent is of a scale comparable to the church. Both buildings sit on an island with water on three sides.

Elsewhere on the estate, 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 Arts 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 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 Place with the parallel Ben Jonson House. Instead of the expanses of lawn and water to be found in the south, the original landscaping by Chamberlin, Powell and Bon (refurbished by the Building Design Partnership in 1983), takes the form of a series of tiled planters integrated into the podium, with small lawns, flowerbeds, trees and shrubs. Phase 1 of the podium waterproofing works involved the replacement of the 1983 planters with new ones to the similar design in John Trundle Court and part of Beech Gardens. Resultingly, there was new planting by Nigel Dunnett with an array of grasses, perennials, shrubs and trees. These flourish in phases, creating continuous and successive colour washes around and within the 'court' formed by John Trundle Court, Bunyan Court and Bryer Court.

At the time of writing, phase 2 of the podium works is forthcoming and will include the restoration of the original planting scheme whilst creating more planting to the south of Ben Jonson House.



Although not included in the Registered Landscape, Barbican Wildlife Garden was used as contractors' compound during Phase IV of the development and then, with Bridgewater Square, laid out as a single amenity lawn around 1974. No groundworks were undertaken, so the bombed-out basements from WW2 were left under the Garden's mixed topsoil. After Bridgewater Square was incorporated into the nursery under Bunyan Court, the Garden was laid out as a wildlife garden in 1990, pre-dating the Natural History Museum's by five years. Subsequently, the Barbican Wildlife Group of local residents began tending the Garden, with a City Gardener, around 2003: an arrangement that continues to this day.

The Garden makes a substantial contribution to the biodiversity of the Estate, along with its ambience and amenity value is well documented in volume IV of the Estate's Listed Building Management Guidelines. In 1.5.57 "a self-contained landscape enclosure, rich in ecological value" and in 1.5.60 "the [Garden] constitutes an ecological and recreational resource of considerable significance and should be valued as such. On no account should it be reduced or redeveloped." In addition, in 3.1.15 (bullet points) "[the Garden] should be encouraged to evolve through the collaboration between the Barbican Wildlife Group and the Open Spaces Team. It is constantly being enhanced by volunteers for community benefit as well as to enhance its wildlife value. It has a wild exuberance that is unique on the Estate. Incremental change is perceived as positive evolution, provided the main structure of the [Garden] is not affected".

Barbican Wildlife Garden has also won several RHS London in Bloom awards, as well being open to the public in firstly Open Garden Squares Weekend and secondly London Open Gardens. The Garden, with Thomas More Garden, Speed Garden, the lakes and part of Beech Gardens along with St Alphage Garden and Barber Surgeons' Garden comprises the Barbican Estate, St Alphage Garden and Barber Surgeons' Garden Grade I Site of Borough Importance for Nature Conservation. The City Corporation's Biodiversity Action Plan having an impact on the Estate's three residents' gardens, the lakes and part of Beech Gardens, as well as the area outside the estate between Bastions 13 and 14, where Friends of City Gardens have recently planted the Barber-Surgeons' Meadow.

### **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 [currently in development]
- III B – Guildhall School of Music and Drama
- 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.

## 6. Streets, Routes and Transportation

Uniquely amongst the City's 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. However, some of the streets forming the site of Golden Lane Estate are recalled in the names of some of the blocks – Great Arthur, Basterfield, Bayer and Hatfield, as well as White Lyon Court in the Barbican Estate. Beech Street was formerly known simply as 'Barbican'.

Bridgewater Square and a portion of Fann Street are included within the boundary. Beech Street runs below the Barbican podium and is part of the conservation area although the more significant character and appearance of Beech Gardens above is insulated from it by the podium. Beech Street therefore does not affect the character and appearance of some parts of the conservation area in the usual sense.

### **Walking and cycling**

Again, uniquely in a City context, cycling is prohibited across the Barbican and Golden Lane Estates and therefore throughout most of the conservation area.

Notwithstanding the sensitive architectural and landscaped character of the estates, it would therefore not be possible to install cycle lanes or cycle hire docking stations within them. As a result, cycling in the conservation area would largely be limited to the aforementioned streets which surround and partially traverse it.

Both estates offer a characterful and intricate pedestrian experience and Legible London wayfinding signage has recently been installed for those navigating them.

### **Beech Street**

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. The City Corporation has aspirations to significantly improve the air quality and amenity value of Beech Street as part of its ongoing Culture Mile initiative.

As part of this, between March 2020 and September 2021, the City Corporation introduced experimental traffic changes on Beech Street, Bridgewater Street and Golden Lane in order to address this problem. Under the scheme, Beech Street temporarily became a zero-emission street, with only pedestrians, cyclists and zero-emission vehicles permitted to traverse its length (access for off-street premises excepted).

During the experiment, air quality levels significantly improved. If the zero-emission restrictions were implemented permanently, 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.

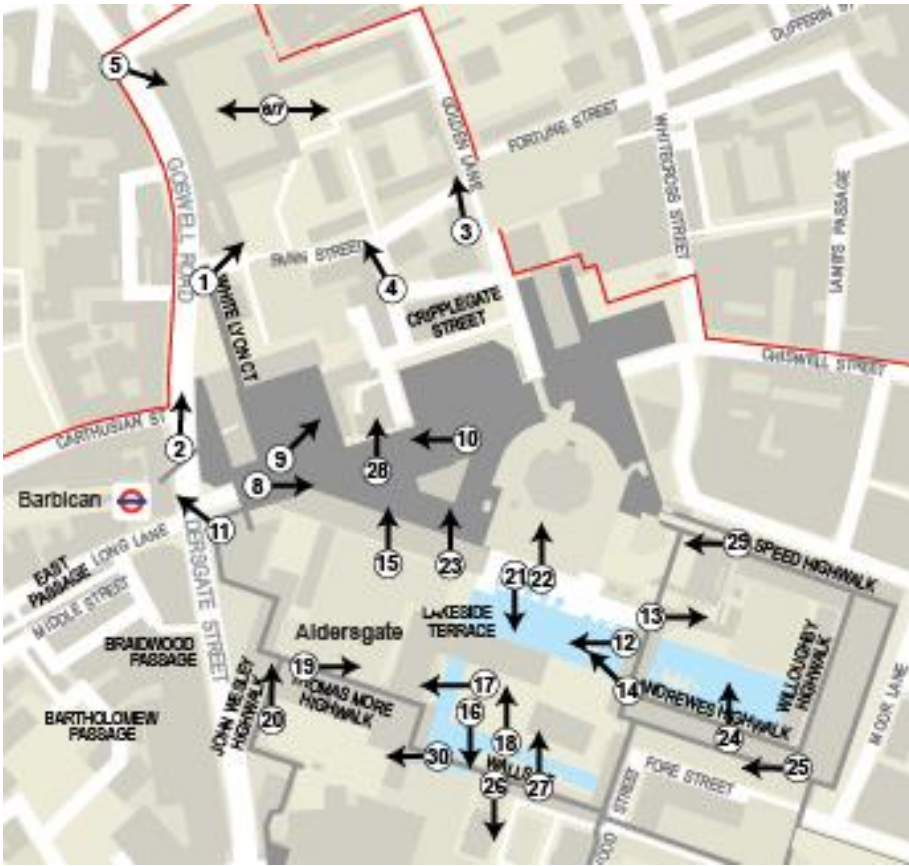
## 7. Views

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. Moreover, it is important to note that the views out of the Estates, with glimpses of the surrounding City, are likely to change because the conservation area sits within the dynamic context of an urban heart.

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
28. From Beech Gardens looking north
29. From Speed Highwalk looking west towards the Arts Centre
30. From the bridge linking Wallside and Thomas More House looking west

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 bathes 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, there are a number of important historic memorials and funerary structures on **St Giles' Terrace** that evoke the poignancy of the use of the former 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. The southern boundary of Barbican Wildlife Garden, **Bridgwater Square**, contains remnants of pre-war buildings or their enclosures.

Artworks proliferate. On the **Speed Highwalk** are displayed a fine series of grade II listed murals from the former Telephone Exchange building on Farringdon Street by Dorothy Annan. Nearby, Barbican Muse by Matthew Spender (1994; originally at the Silk Street entrance but later moved) enlivens the north end of Gilbert Bridge. More recently, the artist known as Banksy left artworks referencing a Basquiat exhibition held at the Barbican. The artist Danny Minnick is alleged to have left an artwork adjoining one of the 'Banksys' at the southern end of Golden Lane.

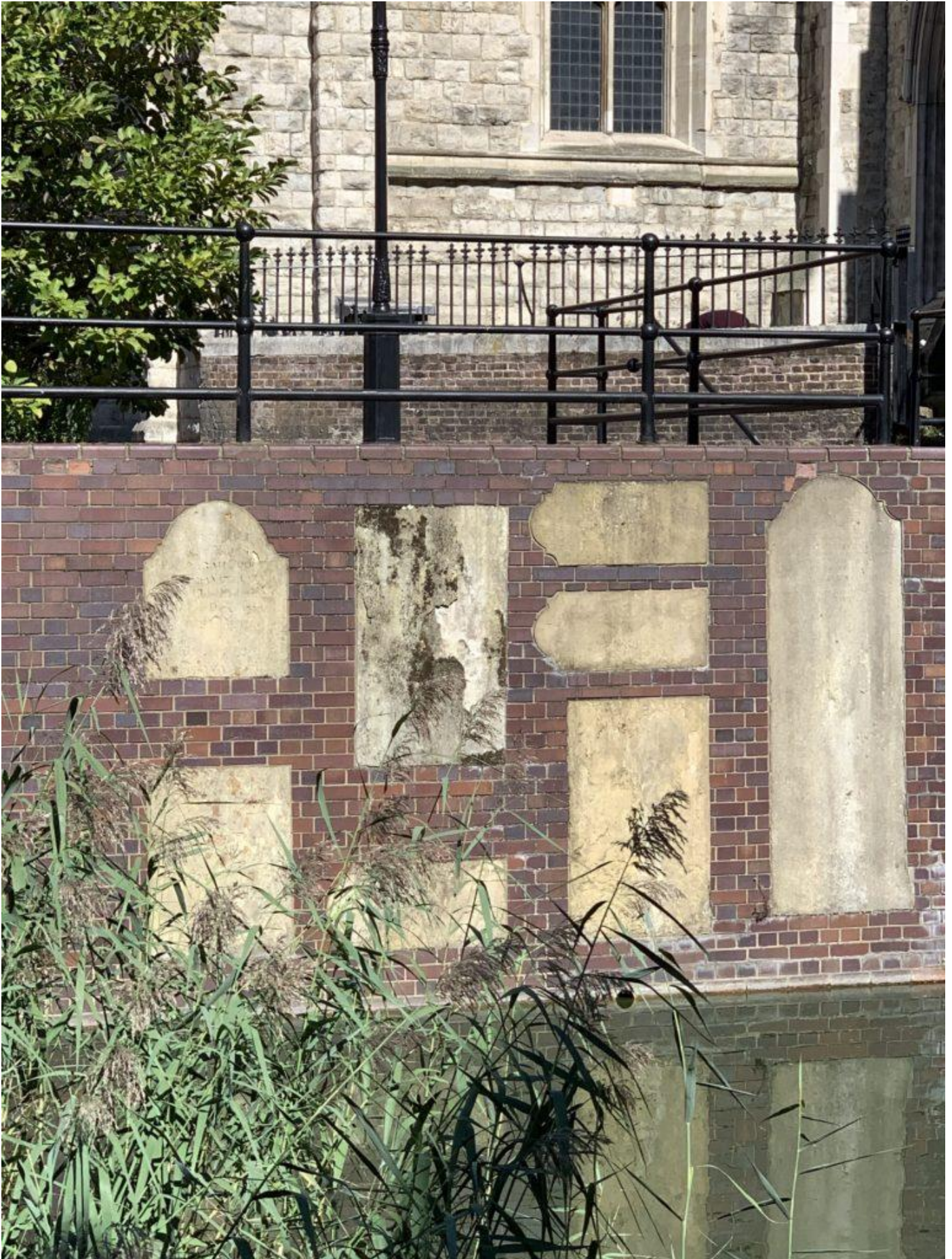
Affixed to the **Arts Centre** both above its **Silk Street** entrance on Cromwell Highwalk and facing **Defoe Place** are the 4B's designed by Ken Briggs and installed before the opening in 1982.

On **Beech Gardens** is preserved Mendelssohn's Tree – the remains of a 500-year-old Beech tree toppled by a storm in the forest of Burnham Beeches in Buckinghamshire in 1990. It supposedly sheltered the composer Felix Mendelssohn during his frequent visits to that area. Also here, the boulder-enclosed fountain and the boulder table, features of the Building Design Partnership's refurbishment. On **Ben Jonson Place** is the Dolphin Fountain (John Ravera, 1990), together with another fountain installed as part of the 1983 refurbishment



Works allegedly by Danny Minnick (left) and Banksy (right) below the podium, southern end, of Golden Lane at its junction with Beech Street (2017).





Gravestones idiosyncratically re-set into the podium at St Giles Terrace, Barbican





The Dorothy Annan murals, created c.1960, relocated to Speed Highwalk 2013.



Sculpture by Matthew Spender, 1994, at the north end of Gilbert Bridge.

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# 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 147

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"> <li>• <b>Knowledge</b> – the need to be aware of the requirements of the Equality Duty with a conscious approach and state of mind.</li> <li>• <b>Sufficient Information</b> – must be made available to the decision maker</li> <li>• <b>Timeliness</b> – 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.</li> <li>• <b>Real consideration</b> – 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.</li> <li>• <b>Sufficient information</b> – 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</li> <li>• <b>No delegation</b> - 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.</li> <li>• <b>Review</b> – the duty is continuing applying when a policy is developed and decided upon, but also when it is implemented and reviewed.</li> </ul>

**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.

<b>1. Proposal / Project Title:</b> Barbican and Golden Lane draft Conservation Area Character Summary and Management Strategy SPD				
<b>2. Brief summary (include main aims, proposed outcomes, recommendations / decisions sought):</b> 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.				
<b>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:</b>				
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
<b>4. There are no negative/adverse impact(s)</b> 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.			
<b>5. Are there positive impacts of the proposal on any equality groups?</b> Please briefly explain how these are in line with the equality aims:	Please see above.			
<b>6. As a result of this screening, is a full EA necessary? (Please check appropriate box using <input type="checkbox"/>)</b>	Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>	<b>Briefly explain your answer:</b> The proposed documents are neutral in equalities terms aside from the positive aspect referred to above.	
<b>7. Name of Lead Officer:</b> Tom Nancollas		<b>Job title:</b> Senior Planning Officer		<b>Date of completion:</b> 09 October 2020

<b>Signed off by Department Director :</b>	<b>Name:</b> Gwyn Richards	<b>Date:</b> 16/11/2020
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## 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"> <li>• Special natural characteristics or cultural heritage</li> <li>• Exceeded environmental quality standards or limit values</li> <li>• Intensive land use.</li> </ul>	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.

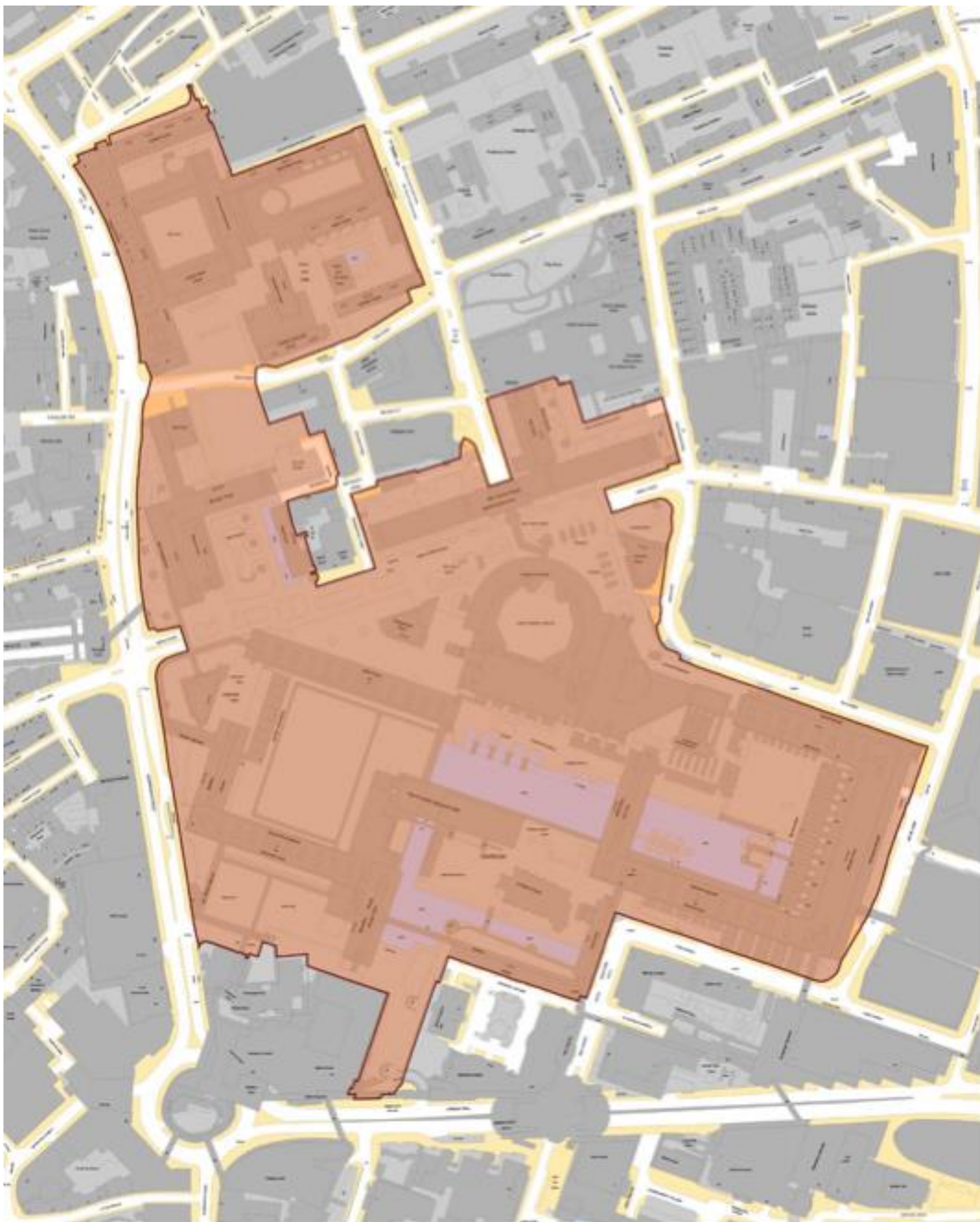
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# **Barbican and Golden Lane Conservation Area**

**Draft Supplementary Planning Document  
2021**

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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 two distinct developments: Golden Lane Estate to the North and Barbican Estate to the South. 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, Chamberlin, 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 of the scale of devastation wrought by the WW2 "Blitz" bombing campaign of 1940-41.
- Seminal examples of ambitious post-war housing schemes incorporating radical, modern ideas of architecture and spatial planning reflecting the development of both Modernism and Brutalism
- 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, 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 is in the north of the City of London, beyond the Roman and medieval City walls, however from the map above, it can be seen 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 17<sup>th</sup> and 18<sup>th</sup> 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 few 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 9<sup>th</sup> 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 Old French and refers to a fortified outpost or castle outwork ('barbican'). 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 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 the churchyard 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 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 through the inner and then outer suburbs to form what is now 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 the City 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 happened again. Subsequently, in the four centuries between then and the Blitz, the City had passed the years largely unscathed other than by the natural procession of architectural trends.

London, as both the capital and a prominent dock city was an obvious target of the Blitz and beyond. During 1940 and 1941, thousands of tonnes of high-explosive and combustible bombs fell on the City. Some quarters escaped with only superficial damage – and St Paul's Cathedral, 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 survived), to the east of Smithfield Market and to the west of Moorgate, extending up to the City's border with what is now Islington. This area of Cripplegate and Aldersgate Wards had been largely occupied by garment warehouses and their wholesale destruction left deep basements, vast piles of rubble but, fortunately its small pre-war population, meant that the tragic loss of life and injury was minimal.

In the mid-19<sup>th</sup> century over 130,000 people lived within the City. However, by 1952 the number of residents had dropped to just 5,000. Many residents who had lost their homes during the WWII bombing were rehoused in areas outside the City. Business and commerce quickly became the main uses within the City. However, the City Corporation was concerned with depopulation inside of the City and turned its attention towards this issue when planning to rebuild the City post-war.

Post-war, 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 20<sup>th</sup> century. The innovation of 'highwalks' 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 City Corporation purchased land between 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. Geoffrey Powell, a lecturer of architecture at the Kingston School of Art in 1952 won the competition. He invited his colleagues Christoph Bon and Peter 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 had begun the previous year. The Golden Lane Estate was completed in 1962 as a landmark early modern housing scheme, including a public house, shops, a community centre, a leisure centre and a tenant's hall .

In 1955 the City Corporation commissioned Chamberlin, Powell and Bon to prepare a scheme for a redevelopment which was to be integrated with the proposed commercial development along London Wall as part of the Martin-Mealand Plan of both the City Corporation and London County Council. This scheme was submitted to the City 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 City Corporation and dismissed on appeal as it was considered that the vast commercial premises it proposed would greatly increase congestion in central London. The then 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 City Corporation resolved to accept the Minister's recommendations and invited Chamberlin, Powell and Bon to prepare a revised scheme which was presented in November 1959. This scheme included flats and maisonettes, new buildings for the City of London School for Girls and the Guildhall School of Music and Drama, a theatre, concert hall, art gallery, lending library, hostel for students and young people, shops, restaurants, public houses, car parking space, as well as reserving sites for a swimming pool and a gym. The

scheme was accepted in principle and the City Corporation undertook to construct the scheme itself. The elevated walkway system on 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. Chamberlin, Powell and Bon produced their first detailed plans for the Barbican Estate 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 Estate 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 civic building now-demolished and replaced by the Heron. Next was the City of London Girls School in 1969, followed by a spate of residential blocks and Barbican YMCA. The last buildings to be completed were the Barbican Centre and Frobisher Crescent, in 1982, the former officially opened that year by the Queen.

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. Blake Tower was converted into residential use from Barbican YMCA in 2013-2017. 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), as well as the link building ("Yellow Shed") and the conversion of part of Exhibition Hall 1 to Cinemas 2 and 3 and Cote Restaurant. Bridgewater Square, having been laid out as an amenity lawn, with Barbican Wildlife Garden around 1974, was resurfaced in 1989 for use as a children's play area for the adjoining nursery below Bunyan Court. As a result the original access steps from the podium were no longer accessible but remain under the steel spiral ramp and stairs now used to access the nursery. A clumsy footbridge linking the Barbican Estate to Barbican Underground Station around 1988, seemingly to the design of the then City Surveyor.

Long praised as outstanding examples of their kind, at the turn of the century the estates were recognised through listing. In 1997, buildings, other than the garages to the north of Basterfield House, the Estate's workshop having been incorporated into the now demolished City of London Adult Learning Centre some time ago, on the Golden Lane Estate were individually listed and in 2001 the entire Barbican Estate was designated a single listed building (all at grade II, except for Crescent House at grade II\*). In 2003, the Barbican Estate'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 and 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](http://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](http://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:

[Gov.uk](http://www.gov.uk)

[Historic England](http://www.historicengland.org.uk)

### **London-wide policy**

The London Plan (adopted 2021) forms part of the statutory development plan for the City of London and needs to be considered when considering development within the Conservation Area. The key policy is HC1 'Heritage conservation and growth' in Chapter 7 'Heritage and Culture'.

[The London Plan](#)

### **City of London policy**

Planning policy for the City of London is contained both within the current adopted Local Plan (2015) and in The Draft City Plan 2036. See [www.cityoflondon.gov.uk](http://www.cityoflondon.gov.uk), for more information. Development proposals within the Barbican and 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 Draft 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  
S11: Historic Environment  
HE1: Managing Change to Heritage Assets  
HE2: Ancient Monuments and Archaeology

#### **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  
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**

St Giles' Church

##### **Grade II\***

Crescent House

##### **Grade II**

Barbican Estate

Dorothy Annan Murals, Speed Highwalk

Great Arthur House

Cuthbert Harrowing House

Cullum Welch House

Bowater House

Golden Lane Community Centre

Bayer House

Stanley Cohen House

Basterfield House

Golden Lane Leisure Centre

Hatfield House

Sir Ralph Perrin Centre

#### **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 and/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 Ancient Monument, all of 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 the City 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 under Bridgewater Square, which was formed over part of its 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 [City of London Corporation](#)

## **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 in the North of the City, 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 high-rise) and subject to frequent change and renewal.

#### **Boundary**

The boundary to the north of Beech Street is largely that of the City boundary with the London Borough of Islington and to the South, it follows the Barbican Estate boundary, with the addition of the Scheduled Ancient Monument to the West of Monkwell Square. 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 Wood Street, 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, which includes Barbican Underground Station, rebuilt from a WW2 ruin in 1988, and the Grade II listed National Westminster Bank, - with its glimpses beyond of Smithfield and Charterhouse Square - and Goswell Road.

#### **Between the Estates**

The estates were designed as separate, self-contained entities and read as such, although, as can be seen on the ground, these merge into one, despite the physical division of Fann Street, as the architects intended. A fragment of historic street network, comprising Bridgewater Street, Cripplegate Street, Fann Street and Golden Lane, delineate the conservation area on the North of Beech Street along with Viscount Street and Brackley Street and a small group of largely modern buildings. Most of these are of no special architectural or historic interest but there are four exceptions: the Jewin Chapel, opened in 1960 and a non-designated heritage asset, the grade II listed Cripplegate Institute (1 Golden Lane) of 1894/1912 (with a late 20<sup>th</sup> Century post-modern extension), Bridgewater House, a pretty 1926 office building, now mainly flats, and 45 Beech Street, a 1956 office block, which both pre-dates and delineates the Barbican Estate between Bryer Court and Ben Jonson House.

Although designed by Avanti Architects with design cues and a palette to match Cuthbert Harrowing House in particular, Tudor Rose Court, of 1997, is one of the buildings of no special architectural value. However, part of its site was removed from Barbican Wildlife Garden and the remainder was the site of Golden Lane Club Rooms,

which had a number of uses from its construction post WW2 until its demolition, including for teaching dance and as a youth club for Golden Lane Estate residents.

## 5. Buildings, Open Spaces and Public Realm

The Barbican and Golden Lane estates are a striking zone of Brutalist and 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 sibling, the Barbican Estate, 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 told: 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 Chamberlin, 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 WW2.

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. 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. In addition to the post-war estates, the conservation area contains a fragment of older townscape: Bridgwater Square, laid out in the 18<sup>th</sup> Century and once part of the sixteenth century Bridgwater House, (destroyed by fire in 16870,) and garden. Acquired by public subscription in 1926 and transferred to the City Corporation under the Open Spaces Act 1906, it is now largely protected under the London Squares Preservation Act 1931 (amended 1961).

### a. Golden Lane Estate

#### Introduction

Golden Lane Estate was designed to accommodate a 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 559 flats and maisonettes, community centre, nursery, tenants' hall, playground, leisure centre, including a swimming pool, badminton court (now a tennis court), gardens, open spaces, a line of shops and a public house. 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 nine 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, after the development of the, now demolished, Milton Court, on the development of the Barbican Estate.

This scheme pioneered new philosophies of Modernist Planning, high rise density, formal prescriptive urban design to 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 residential blocks disposed around the community spaces within 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 House and Stanley Cohen House, 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 sharp geometry and modernist aesthetic.

The Estate is more open in feel than the Barbican Estate. Rather than the latter's more formal entrances fortified with boundary walls, the spaces of Golden Lane Estate flow easily into the streets through gaps in the building frontage and the raised blocks on Pilotis, all of which 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.

### **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 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. A similar connection to Golden Lane, the portal between Bowater House and Stanley Cohen House was almost completely filled in pre-listing by introducing unattractive, alien, standard brickwork and cast concrete trellising. 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.

### **~~For Locals-~~**

#### **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

In some ways the architectural 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, apart from Cuthbert Harrowing House and Bowater House, which interlock together, Great Arthur House stands in a rather splendid isolation. There are large forecourt spaces to the East and West of the building, allowing an appreciation of the building's entire silhouette and height. Despite its scale, the building makes use of a lofty rooftop 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 protruding balconies on the East and West elevations and the bright yellow full height external vertical column on the North elevation. Further contrasts are drawn between the sculptural 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 Estate's 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. The recent refurbishment of its cladding panels and windows on the East and West elevations of the building has both revitalised its architectural impact and sustainably extended its lifespan.

#### Crescent House

Completed last in the second phase of the masterplan, Crescent House is distinct from the other terrace housing blocks in its architectural language and form. Unlike the other residential blocks, Crescent House deviates from the grid plan as its canopy follows the sweep of the curve of Goswell Road on its West elevation and, like Great Arthur House, comprises two rows with the row along the East elevation following the grid pattern inside the Estate. Although the building does not make use of primary coloured panels to accent the elevation, the square bay windows with white glass [?] panels, which contrast with the curve, and the coloured box section downpipes, achieve a similar result. The flat roofscape, above rounded third floor windows, is perforated by ten lightwells along the length of the building. Internal corridors run the length of the building at first, second and third floor levels, with the latter under the light wells. At each level, the corridors widen out to form lift lobbies and links to Cullum Welch House in the South and Hatfield House in the North. The external dark wood window frames deviate from aluminium framed windows which characterise the rest of the Estate. These different elements illustrate transition to a new architectural style and influenced the approach for the Barbican Estate which followed on from Milton Court. The ground floor is particularly different because it is designed to be both outward and inward looking, with an active, setback, frontage to Goswell Road under a colonnade formed by the flats above, supported by black coloured pilotti and, because of the shops and public house, a more direct street engagement than the other blocks.

#### Terrace housing blocks

Basterfield, Bayer, Cullum Welch, Cuthbert Harrowing, Stanley Cohen and Hatfield houses are arranged in an interlocking grid to form the North and East boundaries of the Estate and the inner series of courtyard spaces. The separate Bowater and Cuthbert Harrowing Houses are along the South boundary. These blocks follow a common formula of long oblongs with clearly defined front and 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, primary coloured panels, apart from Stanley Cohen House, 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, Sir Ralph Perrin Centre, the leisure centre, the Shakespeare public house and the parade of 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 is once again at the heart of the Golden Lane Estate.

*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**

The architects (namely Powell, a keen gardener) conceived the landscape and buildings as one. The guiding philosophy was to subvert the traditional street by substituting roads with a streetscape of hard and soft geometric forms. The requirement to include basement flats under Hatfield House and storage under the residential 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 small changes have been made to the Estate, but original designs have broadly survived. The garden areas and features, such as the bastion, children's play area, Great Arthur House's roof-top garden, are still extant and are important contributors to the character of the Estate. 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 widen 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. The two areas omitted from the listings, Hatfield Lawn and the Basterfield service road, both inherent parts of the original design and landscaping, which emphasise the scale and architecture of Hatfield House and Basterfield House respectively from the North within the City boundary, have been annexed from the Estate by the City Corporation, without justification.

Several years ago, residents of the Estate created allotments in the area between the Sir Ralph Perrin Centre and the former Richard Cloudesley School site, with the assistance of a supermarket community funding scheme. "Golden Baggers" have won several RHS London in Bloom awards, as well being accessible to the public in firstly Open Garden Squares Weekend and secondly London Open Gardens

### **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 House (planted in the early 1990's);
- A *Fagus sylvatica* 'Dawyck' at the level change between the Rotunda and the Great Arthur House



east forecourt (1990's also);

- Catalpa bignonioides (a replacement for an earlier one) north of Cuthbert Harrowing House;
- The formal double row of trees along the Fann Street boundary of the Great Arthur House 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 Street 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 House and some more in the planting south of Hatfield House.

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

The transition between the public realm and the Estate is not formalised, despite it being ostensibly being private except from the North, with permeable boundaries along the West and South and to a much lesser extent, the East, the infilled portal and gates on to Golden Lane. The parade of shops of Crescent House which terminates with the Shakespeare public house on the corner of Fann Street directly engages the street with active frontages and creates a busy space for workers, residents and the public alike

### Materials and colour palette

The texture and colour of the facing materials were key aspects of the design of the Estate. 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 Estate's character and special interest. The architects deployed considerable variety in materials and components to create richness and contrast, 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 terrace blocks – have been remarkably successful, proving to be robust, durable and effective for over sixty years.

Among the most striking elements are the glazing and glass cladding, within an aluminium framework, of Great Arthur House, repeated in the terrace 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 *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 as 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.

The recent redevelopments of both Bernard Morgan House and the former Richard Cloudesley School site, both on Golden Lane, have had a significant impact on the setting of the Estate. The former has caused harm to the setting of Bowater House in particular and the latter has caused more significant harm to the setting of both Hatfield House and Bastefield House. In both cases, public benefit outweighed the harm in the eyes of City Corporation and a more objective balance must be demanded in future to maintain the original architectural character of the Estate

## b. Barbican Estate

### Introduction

Built between 1962 and 1982 for the City 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. Prevalingly 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, as well as shops, offices, the two exhibition halls, two cinemas, a restaurant and business centre. Additionally, the medieval church of St Giles' is located within the southern part of the estate.

Nearly fifty years on, the Barbican Estate 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 Estate 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 Estate 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 works to the civic buildings), the Estate has the inner integrity of a single composition and consequently should be considered as such.

With Golden Lane Estate, this quality 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 Estate 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 Estate. 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 Estate 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 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 Estate 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 Estate, 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 it does not possess the traditional townscape of streets and junctions framed by buildings. Indeed, part of the point of the Estate 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**

*From the Listed Building Management Guidelines*

In successfully combining such a wide variety of uses across a large estate of dense, high quality housing, the Barbican Estate is a unique example of coherent inner city planning 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 buildings set around landscaped courts that create and ambience 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.

### **Individual elements**

#### **Slab blocks**

The most numerous building type in the Estate. 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. There 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 roofs, 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, Mountjoy House and Willoughby House (all on a vertical alignment). These form two separate interlocking groups that on plan resemble two symmetrical squares. Navigating the central areas of the Estate, 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, Bryer Court, Ben Jonson House and Breton House. As within the South Barbican, these form two separate interlocking groups; the first three forming an informal garden court and the second two being two blocks linked at right-angles. Unlike all the other slab blocks, neither John Trundle Court nor Breton House have direct lift access from the podium level. The podium entrances for both are raised up above the podium and approached by flights of steps. 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 Estate, 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 of Beech Street is Blake Tower, of a very different architectural treatment but tied into the whole by the shared material palette. This was originally conceived as the Barbican 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, terraces to the southern end of the Estate frame views of the ruins of the Wall.

### **Public Realm, Open Spaces and Trees**

Sprawling across most of the Estate is the podium – a mauve plane running around and between the blocks, stepping up from South to North before 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 virtually the whole of the Estate together at pedestrian level. Embedded within it at various points are planting beds, particularly in Beech Gardens and Ben Jonson Place, which divide the North from the South, as well as Breton Higwalk, and relics such as tombstones and lampstands echoing the previous urban forms on the site.

Within the Estate are numerous open spaces for the residents, most notably the two generous squares of Thomas More and Speed gardens and Barbican Wildlife Garden. Although not part of the public realm, they provide important visual relief in their proliferation of greening and trees and the consequent contribution to the Estate's biodiversity. From the outset, large, predominantly deciduous trees were specified for the Estate as a foil to the buildings (including Acacia, Fraxinus, Ailanthus, Horse Chestnut, Catalpa, Tilia Euchlora, Maple and London Plane) and small trees which provide useful enclosure of the space and for the detail value of flowers and leaf at lower level. The positioning of some of the larger trees in the lawn areas is related to large constructed root troughs incorporated in the roofs of the underground car parks.

The two lakes, originally a single lake, not only add colour and interest to the Estate, these contribute to its biodiversity and amenity value. The igloos on the north of Andrewes House; the inlets on Lakeside Terrace, the grassed banks north of Wallside and the waterfalls cascading water down from Brandon Mews provide a mixture of the formal and informal, an often ignored but vital component of the Barbican.

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 Estate'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 linear public highway which carries vehicles under the Estate. It takes the form of a narrow dual carriageway, flanked by footways on both sides, below the podium .

Beech Street's high levels of air pollution offered a poor pedestrian experience, something now faded coloured panels on the walls attempted to relieve with limited success. The now removed Brutalist Tapestry, a kinetic and interactive installation by Jason Bruges Studio in 2018 also failed to ameliorate the pedestrian experience. In 2017 two works, allegedly by the graffiti artist Banksy and one allegedly by American artist, Danny Minnick appeared on the walls of the two exhibition halls on the opposite side of Golden Lane, at its junction with Beech Street. Despite the City Corporation's zero tolerance graffiti policy, the works have been protected and retained despite being magnets for further graffiti around the Estate on an ongoing basis.

Open space in the Estate 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 and its contribution to biodiversity. 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 preceding it.

Recently, generic TfL "wayfinding" - the so-called "Legible London" - totems have been "planted" around the podium, apparently without Listed Building Consent. Not only are these out of character for the Estate, particularly regarding fonts and palette, along with the similar wall mounted signs, many are inaccurate in description and/or direction.

### **Civic Buildings**

Civic buildings of an outwardly familiar but quite different architectural vernacular are disposed at the upper end of the South Barbican are disposed civic Completed in 1969, the first element to be finished, the City of London School for Girls was, initially, a low L-shaped block with strong vertical brick piers and horizontal concrete bands forming a fenestrated grid. One arm being the main school block and the other the prep block, which adjoins Thomas More Gardens. The prep block was supported by cloisters and its roof forms the podium access to the main school block 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. Subsequent additions include (1988-1991) the construction of the CDT block, partly in the cloistered area under the prep block, filling it in, and partly alongside the lake; (1991-1994) in addition to internal alterations, the damming of the lake under the main school block to provide additional internal space, and largescale roof extensions infilling and masking the main school block's roof's significant architectural features such as the playful castellations running around its perimeter and the striking concrete beams spanning the roof; (2001-2004) the construction of the sixth form centre at right angles to the prep and CDT blocks; and (2012-2013) infilling the lightwell on St Giles Terrace, providing more internal space and creating planting on the terrace.

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 northern 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 Arts 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 temperate and tropical plants, fishes and amphibians.

The presence of the civic buildings and the Arts 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, visitors,

artists 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/Ben Jonson Place, 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 its 'foothills', 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 Estate'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 eventual inclusion in the conservation area of this foundational element, despite this section of the conservation area being outside the Estate.

This southern 'ruin park' is framed by the Estate's buildings of a relatively low scale: Mountjoy House, Wallside and The Postern. 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 City of London School for Girls adjacent is of a scale comparable to the church. Both buildings sit on an island with water on three sides.

Elsewhere on the Estate, 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 Arts Centre. From here, views are also possible into the large 'courts' on either side; their horizontal rows of windowboxes colourfully break the bands of concrete, giving the slab blocks a stacked, terraced quality.

The three towers can be seen to the North from Lakeside Terrace. These cast the Estate's architectural style over a clutch of lower-rise curiosities: the Arts Centre, Conservatory and Frobisher Crescent. All three offer something architecturally different: the Arts Centre and Conservatory as variances from the residential block language indicating the presence of different cultural and horticultural uses within; Frobisher Crescent as a 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 Ben Jonson Place with the parallel Ben Jonson House. Instead of the expanses of lawn and water to be found in the South, the original landscaping by Chamberlin Powell and Bon, refurbished by Building Design Partnership in 1983, takes the form of a series of tiled planters integrated into the podium, with small lawns, flower beds, trees and shrubs. Phase 1 of the podium waterproofing works involved the replacement the 1983 planters with new ones to the similar design in John Trundle Court and part of Beech Gardens. As a result, there was new planting by Nigel Dunnett with an array of grasses, perennials, shrubs and trees. These flourish in phases, creating continuous and successive colour washes around and within the "court" formed by John Trundle Court, Bunyan Court and Bryer Court.

Phase 2 of the podium waterproofing is due to commence in November 2022 and it is understood this will include restoring the original planting scheme whilst creating more planting to the south of BenJonson House, especially as the link building is due to be removed. In the meantime, the cultivation of a significant part of the planting on the remainder of Beech Gardens and both Ben Jonson Place and Breton Highwalk has become more natural, wildlife friendly, enhancing the Estate's biodiversity. How this area will look after completion of the works is something to look forward to.

Although not included in the Registered Landscape, Barbican Wildlife Garden was used as contractors' compound during Phase IV of the development and then, with Bridgewater Square, laid out as a single amenity lawn around 1974. No groundworks were undertaken, so the bombed-out basements from WW2 were left under the Garden's mixed topsoil. After Bridgewater Square was incorporated into the nursery under Bunyan Court, the Garden was laid out as a wildlife garden in 1990, pre-dating the Natural History Museum's by five years. Subsequently, Barbican Wildlife Group of local residents began tending the Garden, with a City Gardener, around 2003. An arrangement that continues to this day.

The Garden makes a substantial contribution to the biodiversity of the Estate, along with its ambience and amenity value is well documented in volume IV of the Estate's Listed Building Management Guidelines. In 1.5.57 "a self-contained landscape enclosure, rich in ecological value" and in 1.5.60 "the [Garden] constitutes an ecological and recreational resource of considerable significance and should be valued as such. On no account should it be reduced or redeveloped." In addition in 3.1.15 (bullet points) "[the Garden] should be encouraged to evolve through the collaboration between the Barbican Wildlife Group and the Open Spaces Team. It is constantly being enhanced by volunteers for community benefit as well as to enhance its wildlife value. It has a wild exuberance that is unique on the Estate. Incremental change is perceived as positive evolution, provided the main structure of the [Garden] is not affected".

Barbican Wildlife Garden has also won several RHS London in Bloom awards, as well being open to the public in firstly Open Garden Squares Weekend and secondly London Open Gardens. The Garden, with Thomas More Garden, Speed Garden, the lakes and part of Beech Gardens along with St Alphage Garden and Barber Surgeons' Garden comprises the Barbican Estate, St Alphage Garden and Barber Surgeons' Garden Grade I Site of Borough Importance for Nature Conservation. The City Corporation's Biodiversity Action Plan having an impact on the Estate's three residents' gardens, the lakes and part of Beech Gardens

### **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 [currently in development]

III B – Guildhall School of Music and Drama

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 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, in particular the link building (which is actually planned for removal in the Podium Waterproofing Phase 2 works) and the footbridge to Barbican Underground Station, could be beneficial where this would better reveal and enhance the original architectural character of the Estate.

## **6. Streets, Routes and Transportation**

Uniquely amongst the City's 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. However, some of the Streets forming the site of Golden Lane Estate are recalled in the names of some blocks – Great Arthur, Basterfield, Bayer and Hatfield, as well as White Lyon Court in the Barbican Estate, not forgetting that Beech Street was previously "Barbican".

Bridgewater Square and a third of the length of Fann Street – in fact a substantial length of the street pre 1859 -are included within the boundary, while Beech Street runs below the Barbican Estate 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.

## 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. Moreover, it is important to note that the views out of the Estates, with glimpses of the surrounding City, are likely to change because the conservation area sits within the dynamic context of an urban heart.

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
28. From Beech Gardens 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.

## 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, there are a number of important historic memorials and funerary. Structures on **St Giles' Terrace** that evoke the poignancy of the use of the former churchyard. They are to be found embedded in tiles on the area of the podium around the church of St Giles. Traditional lamp standards, striking oddly traditional notes amidst the futuristic architecture and public realm can be found here and elsewhere on the Estate. A carved stone relief of 1908 by Horace Grundy of figures in 16th century dress refining gold is preserved on **White Lyon Court**. It came from the premises of W. Bryer & Son, gold refiners, at 53-54 Barbican, demolished 1962. The southern boundary of Barbican Wildlife Garden, The boundary of Barbican Wildlife Garden with **Bridgwater Square**, contains remnants of pre-WW1 buildings or their enclosures.

Artworks proliferate. A fine series of grade II listed murals by Dorothy Annan from the former Telephone Exchange building on Farringdon Street are displayed on **Speed Highwalk**. More recently, the graffiti artist known as Banksy left artworks referencing a Basquiat exhibition held at the Barbican. The artist Danny Minnick is alleged to have left an artwork adjoining one of the 'Banksys' at the southern end of Golden Lane.

Affixed to the **Arts Centre** both above its **Silk Street** entrance on Cromwell Highwalk and facing **Defoe Place** are the 4Bs designed Ken Briggs and installed before the opening in 1982.

On **Beech Gardens** is preserved Mendelssohn's Tree – the remains of a 500 year-old Beech tree toppled by a storm in the forest of Burnham Beeches in Buckinghamshire in 1990. It supposedly sheltered the composer Felix Mendelssohn during his frequent visits to that area. Also on Beech Gardens, the boulder enclosed fountain and the boulder table are features of the Building Design Partnership refurbishment, retained following residential consultation. On **Ben Jonson Place** is the Dolphin Fountain (John Ravera, 1990), together with another fountain installed as part of the 1983 refurbishment.

*Works allegedly by Danny Minnick (left) and Banksy (right) below the podium, southern end, of Golden Lane at its junction with Beech Street (2017)*

# APPENDIX

## FR DRAFT EDIT

**NOTE: For convenience and brevity, only the parts of FR Draft which are amended by FR Edit are included below.**

### 1. Summary of character, appearance and significance

- Integration of the ancient remains of the Roman and medieval City wall, including Bastions 12, 13 and 14 and the medieval church of St Giles' Cripplegate in a strikingly modern context
- The incorporation within Barbican Estate of both Bridgewater Square and Barbican Wildlife Garden,

### 2. History

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 in the South the conservation area.

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However, the City Corporation was concerned with depopulation inside of the City and turned its attention towards this issue when planning to rebuild the City post-war. Research of records at London Metropolitan Archives reveals that the need to retain local authority status played no small part in those plans.

Outwardly, the buildings of both estates have hardly changed. Development, leaving aside the destruction of Milton Court and apart from significant alterations to City of London School for Girls, has largely been subtle.

A clumsy footbridge linking the Barbican Estate to Barbican Underground Station around 1988, seemingly to the design of the then City Surveyor, as its inappropriate architecture might suggest.

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### 4. Boundary and Fringe

#### Immediate setting

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 high-rise) and subject to frequent change and renewal, something its designation is intended to reject.

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#### Between the Estates

The estates were designed as separate, self-contained entities but, as can be seen on the ground, these merge into one, despite the physical division of Fann Street, as the architects intended.

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Although designed by Avanti Architects with design cues and a palette to match Cuthbert Harrowing House in particular, Tudor Rose Court, of 1997, is one of the buildings of no special architectural value. However, part of its site was removed from Barbican Wildlife Garden and the remainder was the site was known as the Fann St Club Rooms and was originally built for the City of London Residents Association after it was forced to move out of accommodation in a basement on Basinghall Street because of flooding. It was temporarily housed on Beech Street before it moved to the corner of Fann Street and Viscount Street. It had a number of other uses, including for teaching dance and as a youth club for Golden Lane Estate residents.

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## 5. Buildings, Open Spaces and Public Realm

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. 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. In addition to the post-war development Barbican Estate, and hence the conservation area, also contains a fragment of older townscape: Bridgewater Square, laid out in the 18<sup>th</sup> Century and once part of the sixteenth century Bridgewater House, (destroyed by fire in 16870,) and garden; and Barbican Wildlife Garden. Bridgewater Square was acquired by public subscription in 1926 and transferred to the City Corporation under the Open Spaces Act 1906, it is now largely protected under the London Squares Preservation Act 1931 (amended 1961).

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### a. Golden Lane Estate

#### Introduction

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, after the development of the now destroyed Milton Court, on the development of the Barbican Estate.

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The recent redevelopments of both Bernard Morgan House and the former Richard Cloudesley School site, both on Golden Lane, have had a significant impact on the setting of the Estate. The former has caused harm to the setting of Bowater House in particular and the latter has caused more significant harm to the setting of both Hatfield House and Basterfield House. In both cases, public benefit outweighed the harm in the eyes of City Corporation but a more objective balance must be demanded in future to maintain the original architectural character of the Estate

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### b. Barbican Estate

#### Introduction

Because, externally, it has undergone very little alteration (apart from works to the civic buildings, with the notable exception of the mixed use Milton Court, destroyed by the City Corporation in 2008 and replaced by soleless glass tower), the Estate has the inner integrity of a single composition and consequently should be considered as such.

#### Individual elements

##### Slab blocks

Slab blocks are most numerous building type in the Estate. They are in most cases roomy and mid-rise in height.

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Appearing as a curvaceous distortion of the slab blocks, it makes for a pleasing juxtaposition although having its design cue in the pre-WW2, Jewin Crescent which is now partly under City of London School for Girls and partly under Thomas More Garden.

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### Towers

To the north of Beech Street is Blake Tower, of a very different architectural treatment but tied into the whole by the shared material palette. This was original conceived as the Barbican YMCA, hence its different scale and architectural treatment to the others the distinction intentionally creating the linkage between the two estates.

### Public Realm, Open Spaces and Trees

Embedded within it at various points are planting beds, particularly in Beech Gardens and Ben Jonson Place, which divide the North from the South, as well as Breton Highwalk, and relics such as tombstones and lampstands echoing the previous urban forms on the site.

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The igloos on the north of Andrewes House; the inlets on Lakeside Terrace, the grassed banks north of Wallside and the waterfalls cascading water down from Brandon Mews provide a mixture of the formal and informal, an often ignored but vital component of the Estate.

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Below the podium, at true ground level and, in some parts, at lower ground level, are the car parks and storage areas, largely plain concrete forms and surface treatments.

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Open space in the Estate is not just confined to the podium, though. As mentioned, the blocks are disposed to create a series of distinct voids between the architectural volumes, occupied by water, greening or the ruins of earlier buildings.

Friends of City Gardens designed and installed the "pop up" Pot Garden on Moor Lane but within the Estate, in 2017. This was part of the Mayor of London's Low Emissions Neighbourhood initiative to how the benefit of planting to reduce air pollution. It has recently been joined by the Culture Mile's Meanwhile Moor Lane Community Garden, a "pop up", designed by Wayward, a lanscape, art and architecture practice. The latter will be replaced under the Moor Lane Environmental Enhancement Scheme, part of The Barbican Area Streets and Walkways Enhancement Strategy approved as long ago as 2008.

Recently, generic TfL "wayfinding" - the so-called "Legible London" - totems have been "planted" around the podium and other parts of the public realm. Not only are these out of character with the Estate, particularly regarding fonts and palette, along with the similar wall mounted signs, many are inaccurate in description and/or direction.

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### Civic Buildings

Civic buildings of an outwardly familiar but quite different architectural vernacular are disposed at the upper end of the South Barbican.

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### Arts Centre

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. The brick flytower of the theatre, ensconced in the large and angular glazed canopy over the Conservatory, which houses temperate and tropical plants, fishes and amphibians is at podium level.

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### Character sub-areas

#### South Barbican

There are a series of courts formed by the slab blocks. To the South, lower buildings where the ruins are, the Estate rises in scale to the height of the towers at Beech Street.

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Moving north, to the heart of the Estate, the slab blocks increase in size, forming two large courts either and of the lake north of the church of St Giles Cripplegate, dramatically

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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.

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### North Barbican

The slab blocks are more compact, the layout of the area less expansive and defined more by the linearity of Beech Gardens and Ben Jonson Place with the parallel Ben Jonson House. Instead of the expanses of lawn and water to be found in the South, the original landscaping by Chamberlin Powell and Bon, refurbished by Building Design Partnership in 1983, takes the form of a series of tiled planters integrated into the podium, with small lawns, flower beds, trees and shrubs.

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Barbican Wildlife Garden has won several RHS London in Bloom awards, as well being open to the public on Open Garden Squares Weekend and laterly online during London Open Gardens. Along with Thomas More Garden, Speed Garden, the lakes, parts of Beech Gardens, St Alphage Garden and Barber Surgeons 'Garden, it comprises the Barbican Estate, St Alphage Garden and Barber Surgeons 'Garden Grade I Site of Borough Importance for Nature Conservation. The City Corporation's Biodiversity Action Plan has an impact on the Estate's three residents' gardens, the lakes and part of Beech Gardens, as well as the area outside the Estate between Bastions 13 and 14, where Friends of City Gardens have recently planted the Barber-Surgeons' Meadow.

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### Potential Enhancements

Additionally, the reversal of later alterations, in particular the link building (which is actually planned for removal in the Podium Waterproofing Phase 2 works) and the replacement of the footbridge to Barbican Underground Station, could be beneficial where this would better reveal and enhance the original architectural character of the Estate.

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## 6. Streets, Routes and Transportation

¶

## 9. Local Details

Also on Beech Gardens, the boulder enclosed fountain and the boulder table are features of the Building Design Partnership refurbishment, retained following residential consultation. On Ben Jonson Place is the Dolphin Fountain (John Ravera, 1990), together with another fountain installed as part of the 1983 refurbishment.

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