

THE BARBICAN

Listed Building Management Guidelines

Volume IIIA

The Barbican Arts Centre



Placeholder image

Prepared on behalf of



The City of London

by

Avanti Architects

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

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

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

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Listed Building Management Guidelines Volume IIIA

Introduction

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

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

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

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

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

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

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

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

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

Executive Summary

Purpose and structure of the Guidelines

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

1. To provide an overview of relative heritage significance a Star Rating Scale attributes differing levels of sensitivity to the various parts of the Arts Centre, ranging from the highest (4 stars) for the building exterior, foyers and two principal venues – Concert Hall and Theatre, to the lowest (1 star) for such areas as offices and the exhibition halls. This should help to inform the consideration due for any intended works.

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

Summary of findings and recommendations

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

diversity should be protected.

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

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

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

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

3. The interior has a highly distinctive vocabulary in terms of material and detail, including exposed pick hammered concrete, woodblock flooring, brass handrails, glazed steel guardings, door ironmongery, etc. – all of which should be preserved.

Surviving original uncoated finishes – concrete (smooth or textured), brick, terrazzo - should be kept uncoated and maintained.

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

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

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

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

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

Use and review of the Guidelines

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

Methodology

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

Original design

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

Alterations

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

Heritage significance

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

Guidance

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

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

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

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

Traffic Light System

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

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

See further explanation below.

The Traffic Light System

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

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

Green

Works that will not require a LBC application

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

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

Amber

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

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

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

Red

Works that require a LBC application

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

Black

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

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

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

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

Special Needs

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

Interpretation

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

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

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

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

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

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

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

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

The Star Rating scale

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

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

Star Rating Scale

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

**** **Extreme Sensitivity**

*** **High Sensitivity**

** **Medium Sensitivity**

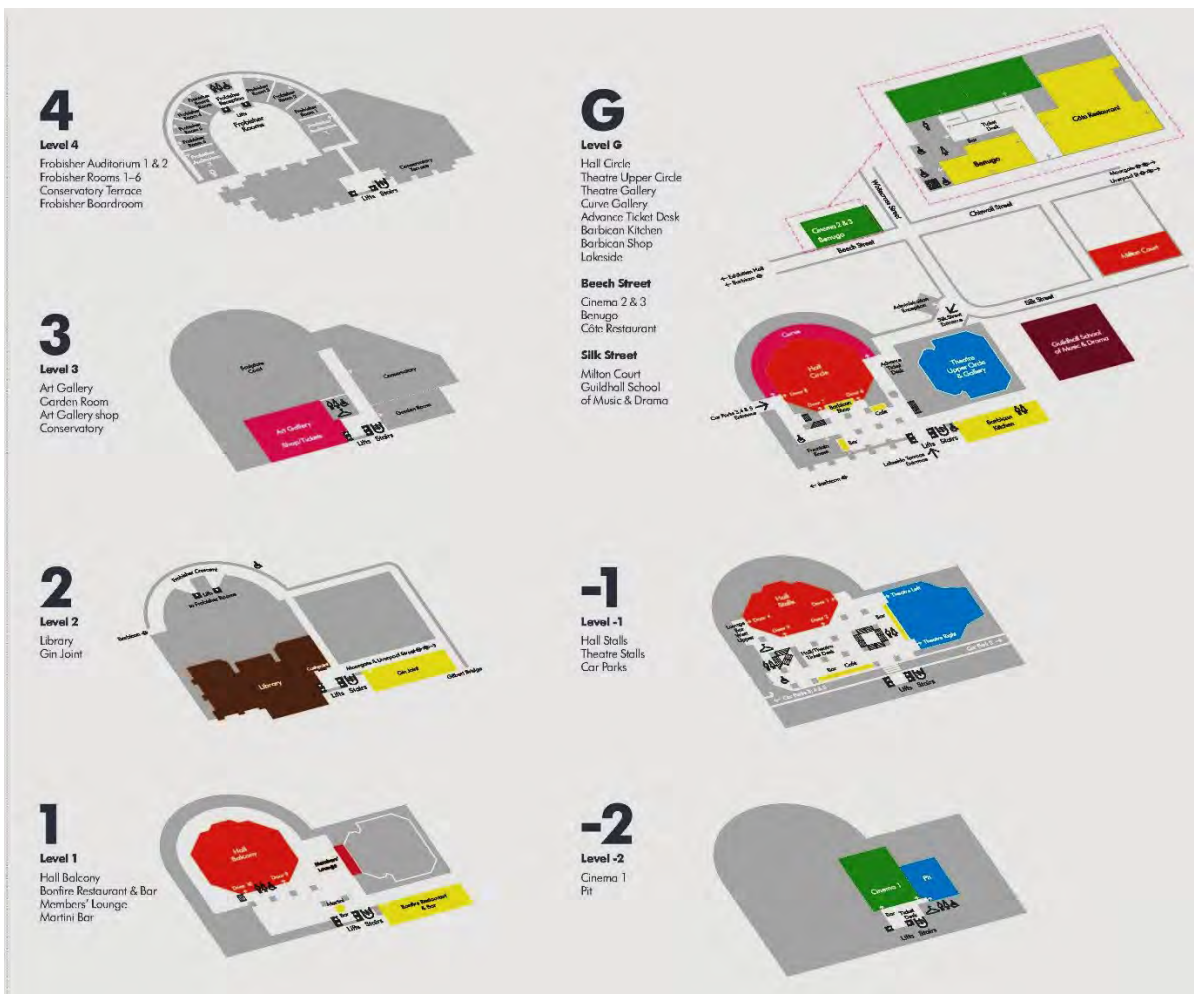
* **Low Sensitivity**

Note on levels

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

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

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



The Non-Residential Buildings on the Barbican estate

General synopsis

Original design

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



Overview of the Barbican Arts Centre in its context

Alterations

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

Heritage significance

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

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

Guidance

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

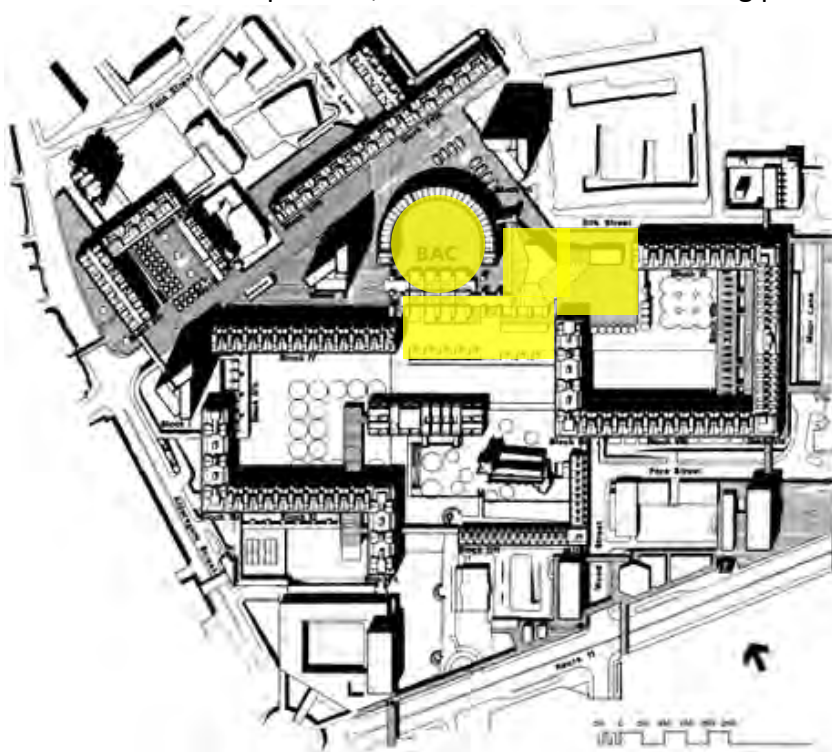
The Barbican Arts Centre

Introduction

Original design – civic impact and context

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

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



The Barbican Arts Centre in its context

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

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

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



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

Heritage Significance

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



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

Guidance

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

The building exterior

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

Original design

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

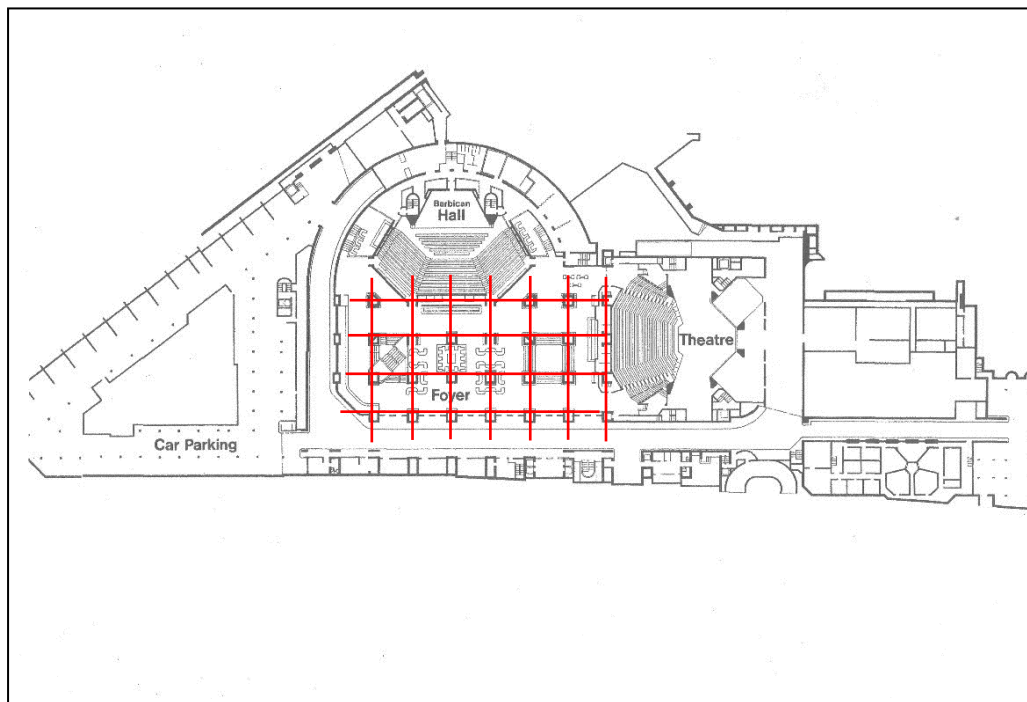
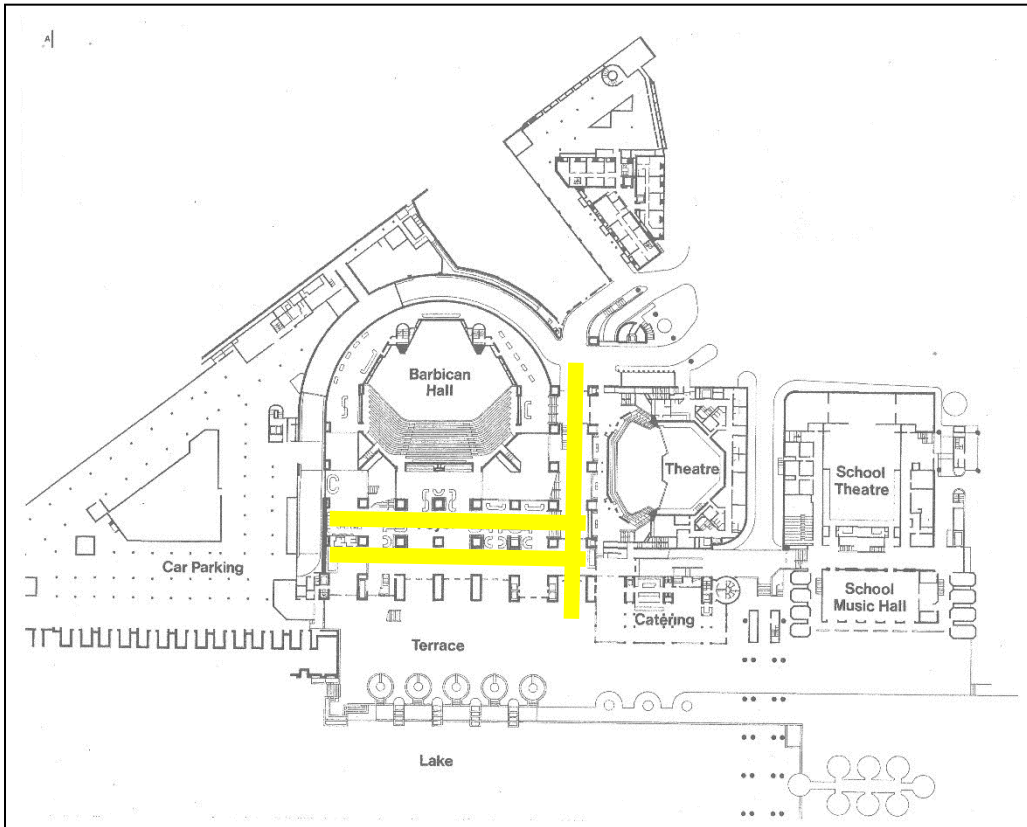


The Barbican Arts Centre, as originally built, viewed from the south

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

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

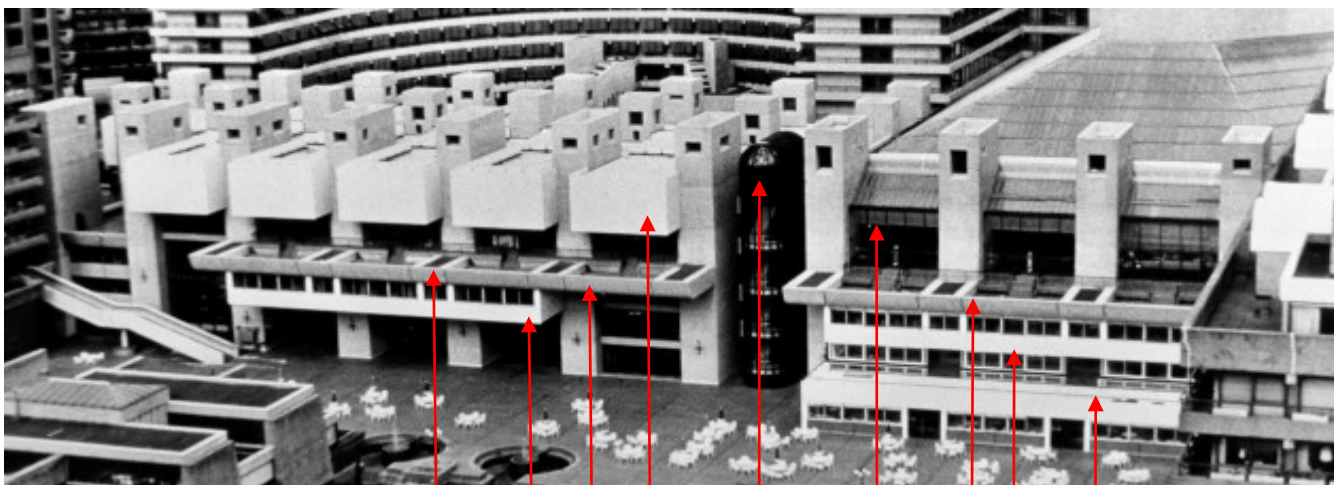
4. The essential structure of the complex is clearly articulated in its architectural expression. Between the two main auditoria, a square 35 ft grid of hollow structural concrete piers supports and serves the spaces at all levels, emerging above the roofline in parallel rows of service turrets.



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

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

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



South facade: principal features

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

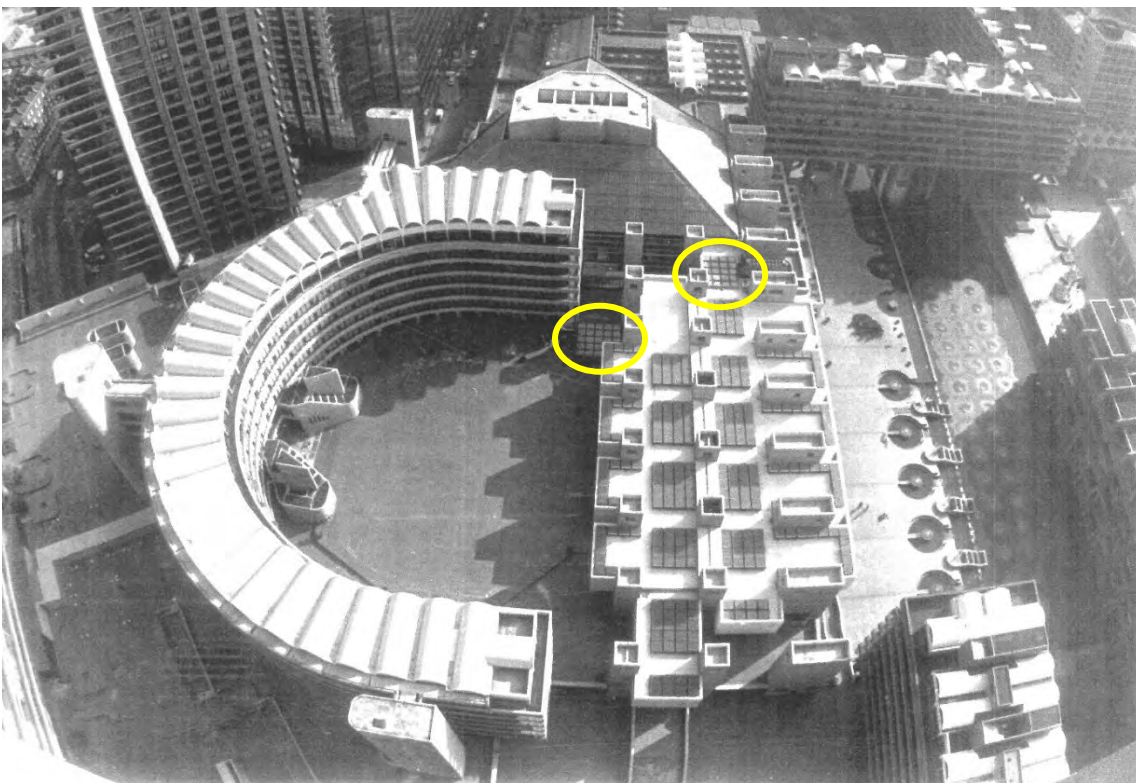
1. The west façade is narrower in elevation, comprising only two structural bays in width, albeit here presenting the long side of the corner rectangular pier which with the 4B's Barbican Centre brand logo (now superseded) was exploited as a signage point for visitors approaching via Defoe Place from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



Placeholder

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

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



Barbican Arts Centre roofscape – the “5th elevation”

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

Alterations

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



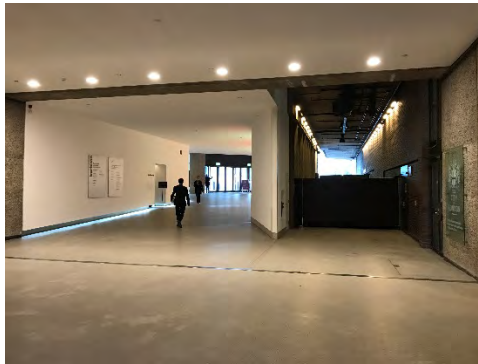
Alterations to the Silk Street entrance. Above 1995. Below 2007 (Current)

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

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



The reconfigured Silk Street entrance, 2017



Entrance lobby (Theatre scene dock, right)

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



New lobby addition on south façade

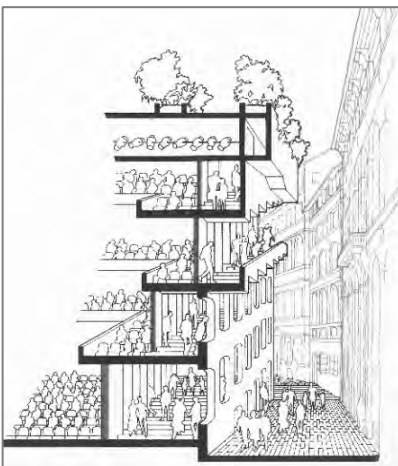


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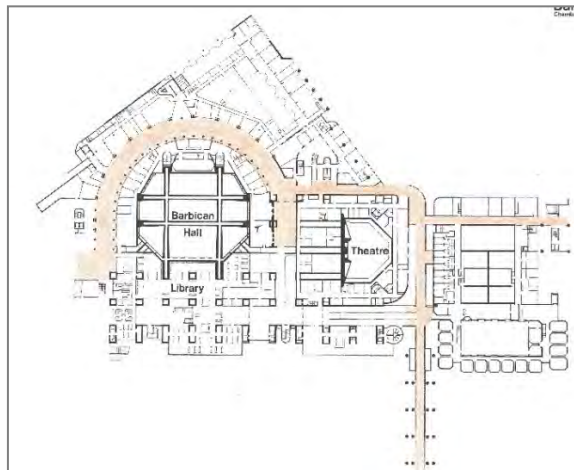
Retractable doors to lift hall

Heritage significance

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



Early CPB drawing showing foyers as 'civic realm'

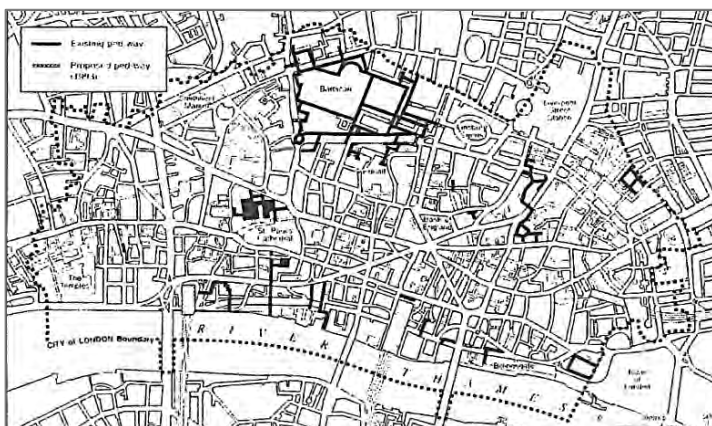
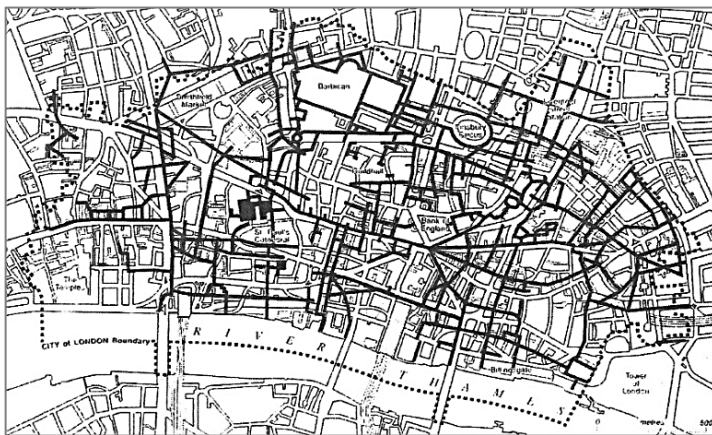


Plan over-marked to show alternative southern eastern and western approach routes

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

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

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



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

Guidance

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

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



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

Guidance

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

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

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

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

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

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

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

The Building Exterior - Traffic Light section

Green

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

Example

- 1 General routine maintenance items including:
 - non-invasive surface cleaning of elements where the method is proven not to cause any detrimental material change to the surface;
 - window cleaning;
 - works undertaken to prepare and re-finish woodblock flooring;
 - repointing of brickwork, provided that due consideration is given to matching of new and old pointing colour, texture and recess profile.
- 2 Local maintenance, repair or redecoration works to originally decorated elements, on a like-for-like basis (or to the approved specification and colour reference).
- 3 Removal of graffiti where damage has been caused to a glazed, coated or natural material such as tiling, panel cladding, brick, stone or exposed concrete.
- 4 Repairs and refurbishment, eg. recoating or local touching-up, of guardings to approaches, ceremonial stairs, ramps and escape routes.
- 5 Emergency repair works or stabilisation of unsafe building fabric where the health and safety of the general public or operatives is at risk, including access arrangements needed for such works.
- 6 Emergency changes to ironmongery to entrance doors and glazed screens and escape doors.
- 7 Emergency repair to damaged external glazed screens, panels and cladding components provided permanent replacement to match the pre-existing design is programmed for early implementation.

Guidance

- Methods of cleaning should be tried, tested and approved before use at The Arts Centre. However, where a new product or method is proposed a prior method statement and required performance outcome should be agreed and, local test/trial samples in inconspicuous locations should be undertaken to ensure that the proposed method achieves the desired result before embarking on main works. Woodblock flooring refurbishment should not involve changes of colour or finish. In the case of cleaning exposed concrete surfaces refer to protocols detailed in Barbican LBMG's Vol II Residential Buildings.
- Where applicable, the correct colour must be selected. from the approved palette for Barbican exterior colours as developed by the 2000 masterplan.
- Appropriate specialist advice should be sought before any remedial action. Care should be taken to blend repaired area with adjacent and avoid local 'ghosting'.
- Like-for-like repairs and refurbishment of guardings do not require a LBC application provided that like-for-like criteria are fulfilled and that no alteration to height, panelling details, section sizes, texture and colour is involved.
- Temporary works to secure and make safe the external fabric will not require prior LBC provided they cause no further damage to the fabric and are also programmed for follow-on permanent repair. Care must be taken to ensure that temporary works are fully reversible.
- Undertaking emergency work to locking mechanisms, door closers, panic bars and other security measures to doors will not require LBC provided that new fittings to match the character and finish of the original or adjacent fittings are procured and programmed for permanent installation. The visual impact of any change must be kept to a minimum.
- Introduction of a new glazing specification that would alter the appearance of the screen (eg. solar reflecting) or its frame/s (eg. thickened sections) will require prior enquiry. (ie. Category Amber.)
- Only the reinstatement, retention and repair or like-for-like replacement of signage existing at the time of listing is permissible in this category. One-off or piecemeal signage interventions are discouraged in favour of an overall signage strategy. **(See also Amber 7 and Red 12)**
- Re-lamping damaged lighting with identical, or lower energy fittings is permissible in this category provided the result is consistent with the adjacent array of which they are part.
- Maintenance of full planting on the building exterior is encouraged, provided it employs suitable species and appropriate scale. 'Suburban' effects, bedding plants and suchlike are wholly alien to the Barbican's urban context.

- 8 Reinstatement, refurbishment or replacement of signage.
- 9 Replacement/ re-lamping of individual existing light fittings following defects or breakage
- 10 Planting or re-planting in designated planter positions

Amber

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

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

Exteriors:

Red

Works that require a LBC application

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

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

Exteriors:

Black

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

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

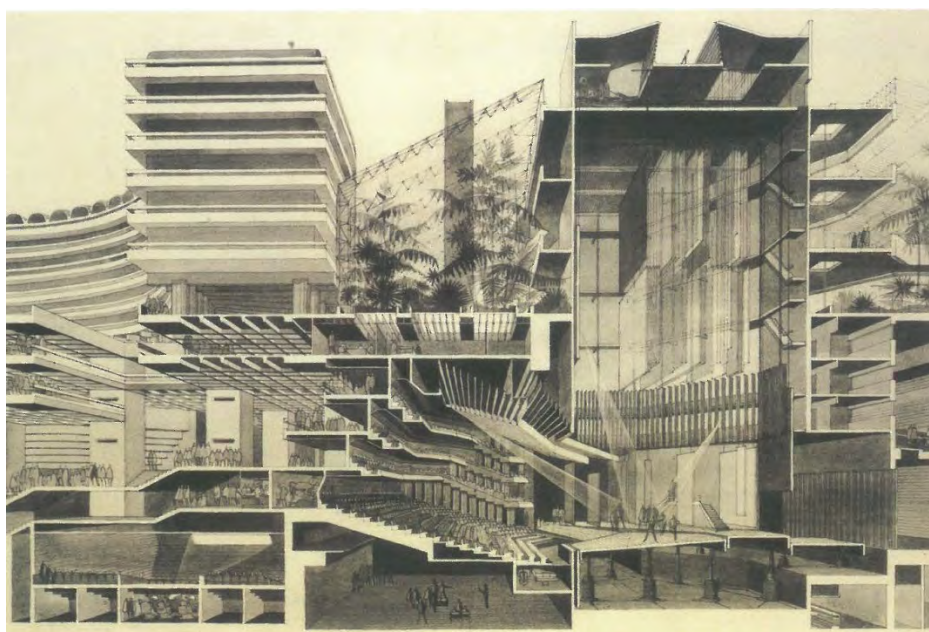
The Barbican Arts Centre Interior – Common Parts

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

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

Original design – space and volume

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



Section showing the depth of the Barbican Arts Complex

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



Foyer spaces of Piranesian grandeur

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

Alterations

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

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

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

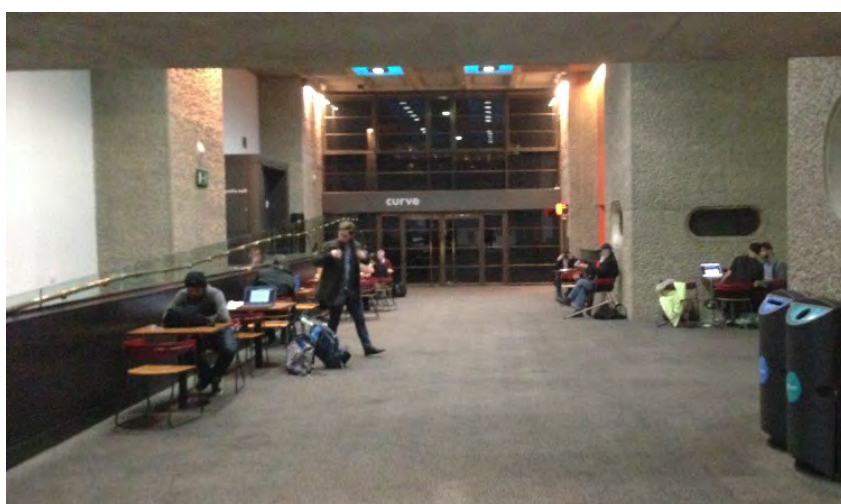
5. The previously lower level has been made up to that of the Silk Street entrance hall, necessitating the introduction of two new stair flights, one reinstating a means of escape from the east side of the Concert Hall, the other reconciling the resultant change in level within the Curve itself.

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

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

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

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



(placeholder)

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



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



(placeholder)

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

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

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



Previous retail enclosure, now the Barbican Blocks



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



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

Heritage significance – space and volume

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

Guidance

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

Foyers

Original design – structure, surface and detail

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

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

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

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

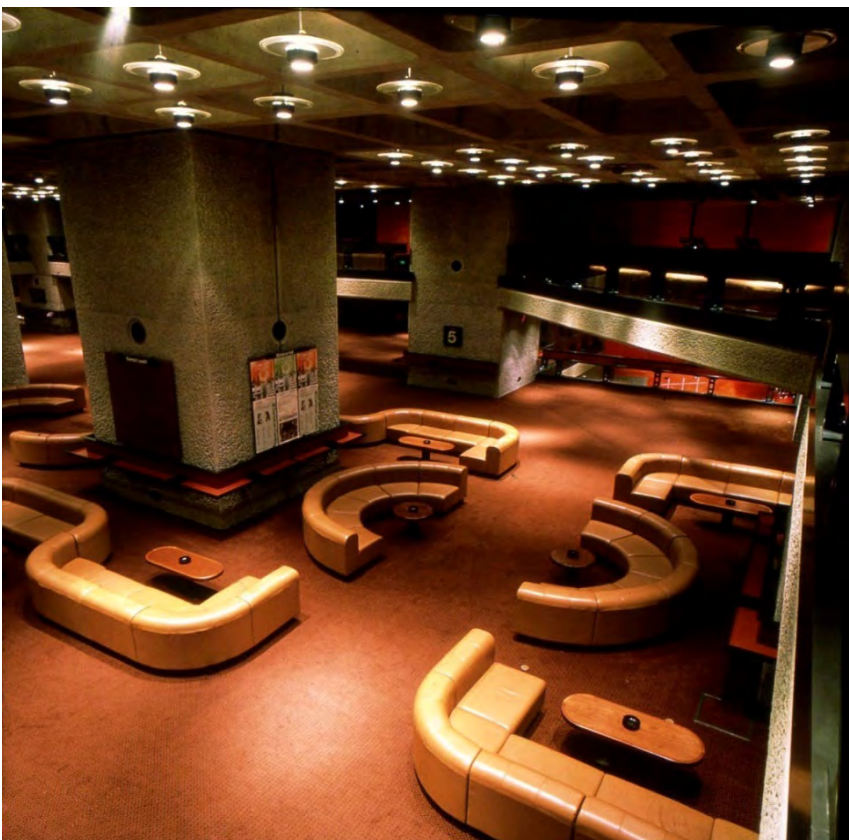


The tubular brass handrail detail and stair nosings, convey a ceremonious opulence



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

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



Original lighting and carpet, with furniture designed by Robin Day

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

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

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

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

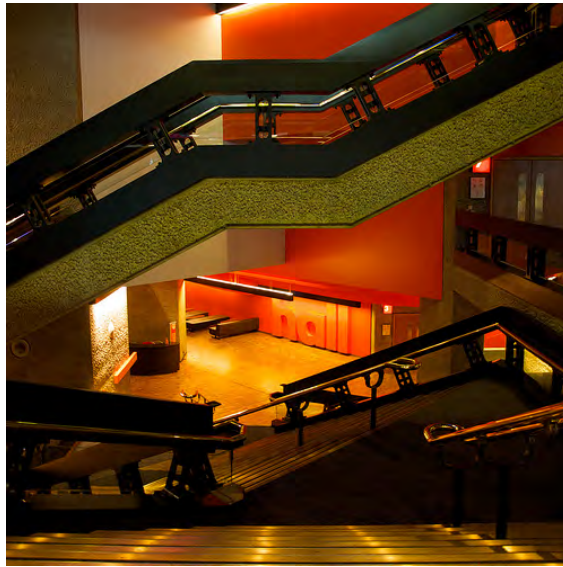
4. Furniture/fixtures: numerous new items of furniture have been introduced since the original scheme (none of which remained when the 2000 masterplan was developed), including the ‘Slow’ sofa system by Terence Woodgate (SCP), Duna chairs by Lievore Altherr Molina (Arper) and Atlas tables by Jasper Morrison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

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

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



The original Santry light sculpture



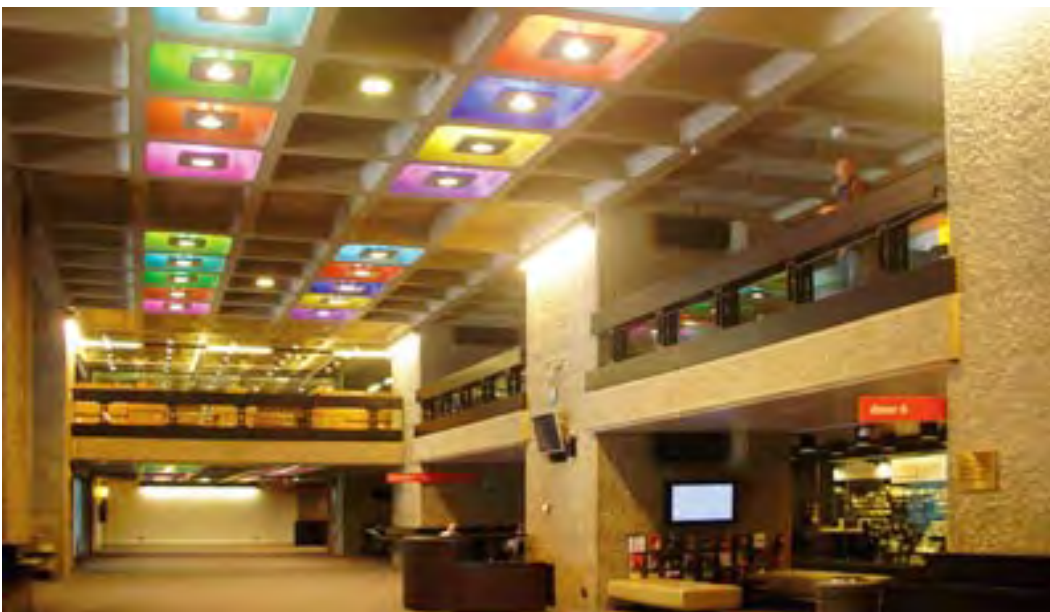
White lighting enhances the orange livery of the Hall



The replacement grey carpet and furniture



New wayfinding signage



Placeholder

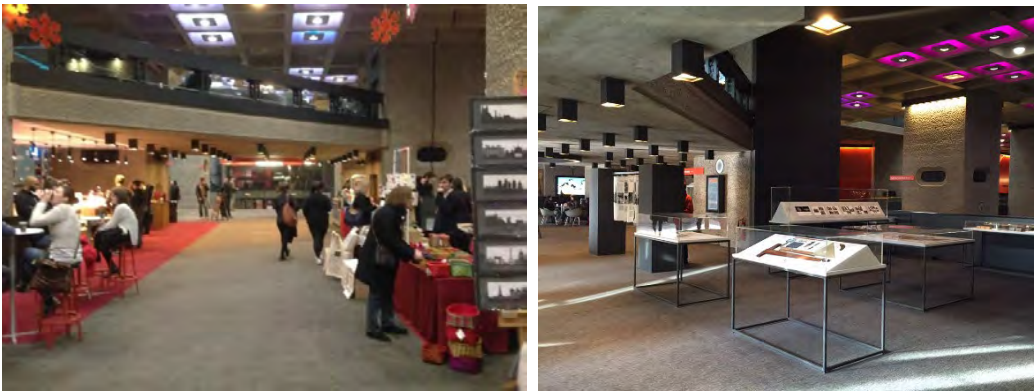
Multi-coloured lighting is alien to the sobriety of the Barbican style. Arrays in a single colour (ideally white) are more effective and are recommended as the default setting. Foyer cafe to right.



The gantry apparatus fixed below principal foyer rooflight



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

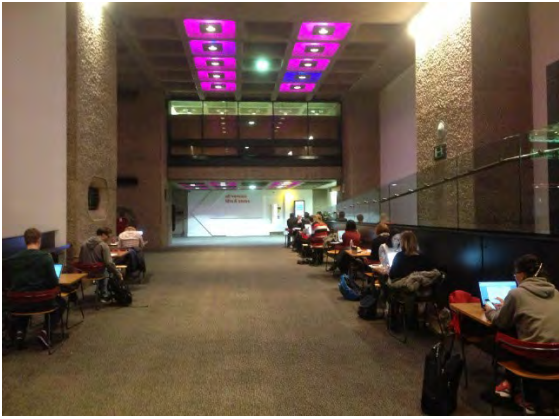


Foyer café (left), seasonal craft stalls (right) Temporary exhibition, foyer level G



(Placeholder)

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



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



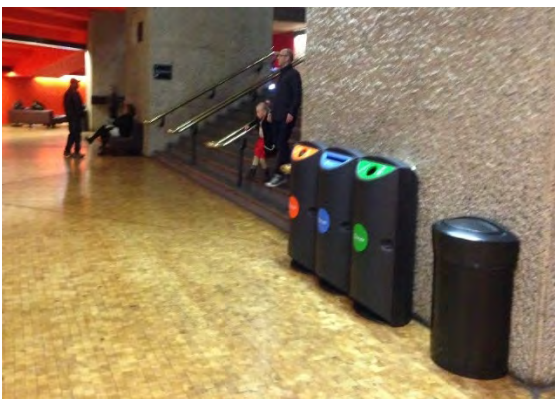
Stalls Lounge (Level -1) with enclosure to door height only, maintaining continuity of foyer space above and beyond



Illuminated display cases in foyer space



Pop-up retractable bar fittings



Array of waste bins in foyer level -1

Heritage significance - structure, surface and detail

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

Guidance

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

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

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

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

Foyers - Facilities

Original design – foyer facilities

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

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

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

Alterations

These currently include –

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

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



The cloakroom (Level -1)



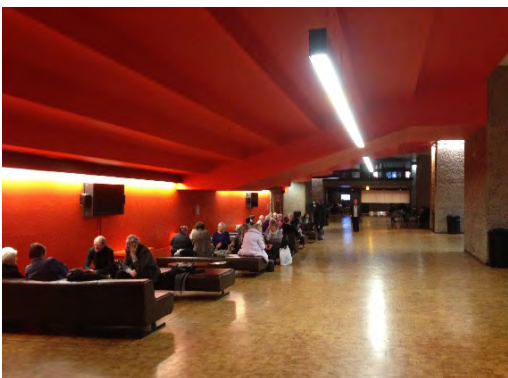
The ticket collection counter (Level -1)



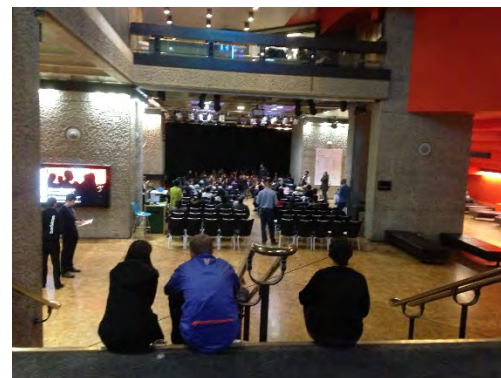
The Main Bar (Level -1) with visor raised (placeholder)



Bar with visor lowered



Sofa seating in location of former bar



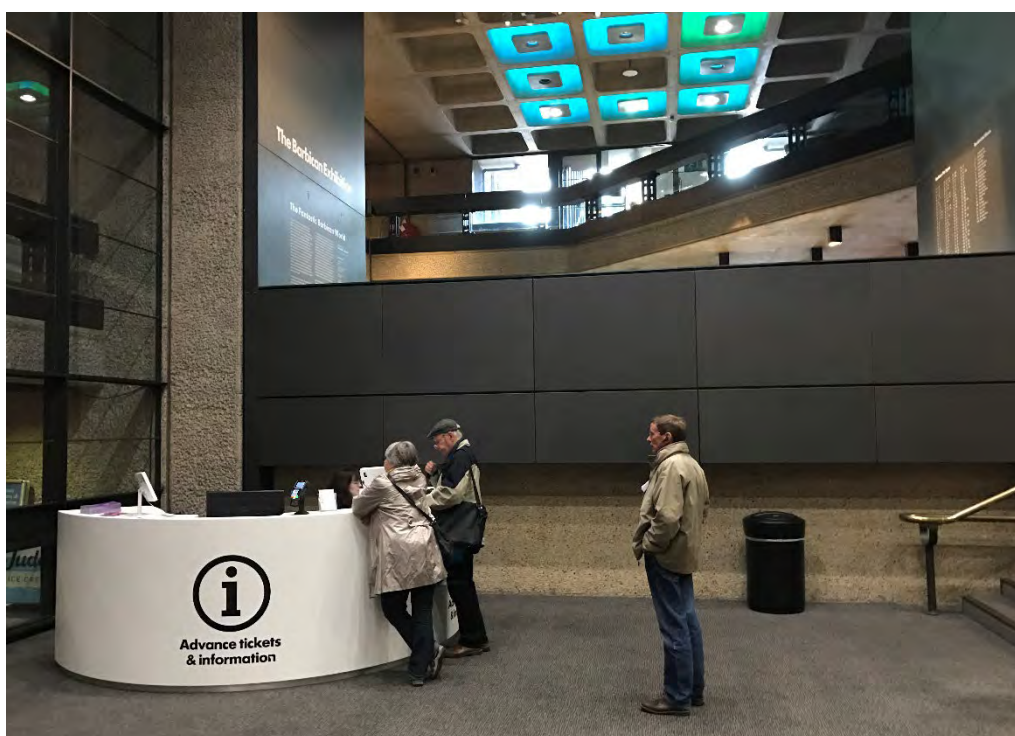
Temporary theatre in action (Level -1)

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

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



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



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

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

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

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



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



View of the Café on Level G

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



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

1. Level +1: The Martini Bar

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



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

Heritage significance

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

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

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

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

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

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

Guidance

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

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

The Interior

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

Foyers

Original design

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

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

Level 2

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

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

Alterations

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

Level 3

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

Alterations

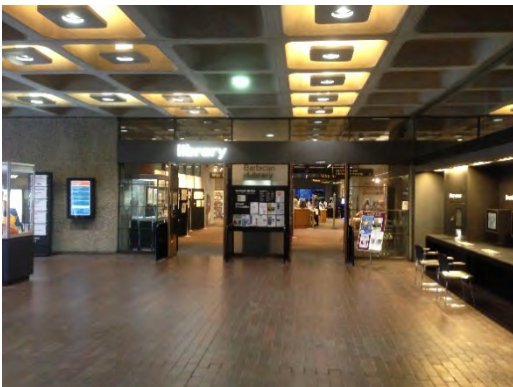
2. Apart from some minor adjustments to the arrangement of the Art Gallery cloakroom desk, there appear to be no alterations from the original design.

Level 4

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

Alterations

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



The Library entrance, Level 2 foyer



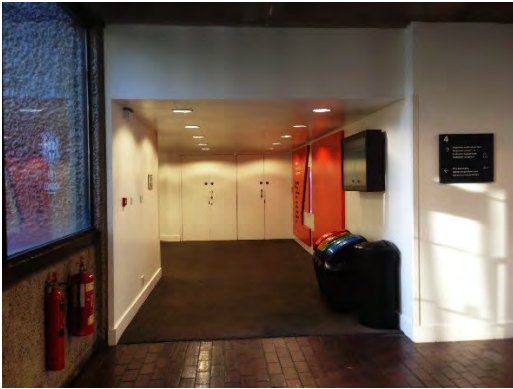
Book return desk adjacent entrance



New supergraphic signage



Entrance to Conservatory Terrace, Level 4



Art Gallery rear exit, Level 4



Glazed link connection to Frobisher Crescent

Heritage significance

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

Guidance

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

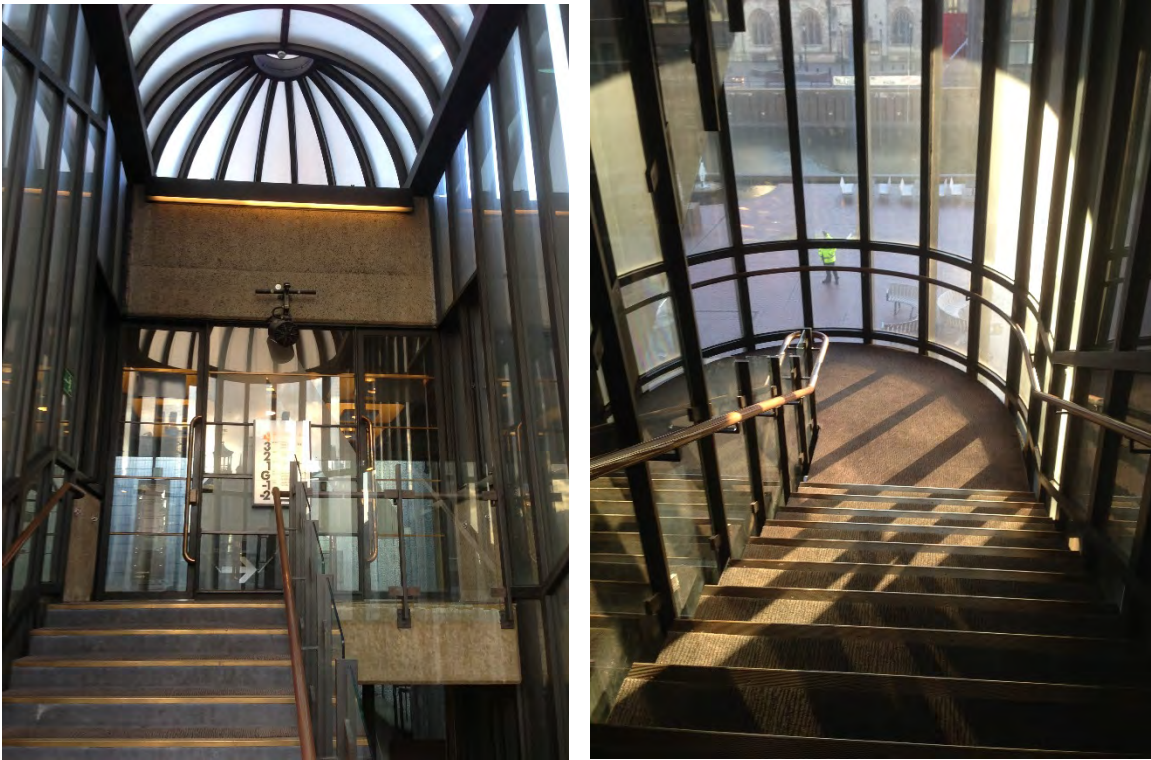
Staircase

Original design

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

Alterations

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



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

Heritage significance

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

Guidance

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

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

Other Common Parts – Outer Lobbies and walkways

Original design

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

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

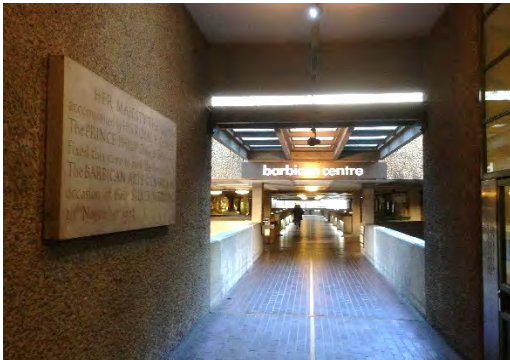
3. On Levels G and 1 ramp connections lead eastwards to link up with the Lakeside Terrace and the north-south spine of Gilbert Bridge. Originally intended as a primary pedestrian thoroughfare the latter walkway skirts the Theatre footprint to re-connect with Frobisher Crescent on the north side of the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



Looking east towards outer lobby (Level 2)



Ramp connection from the north-south spine



(placeholder image)

Looking north on the spine to the Centre entry



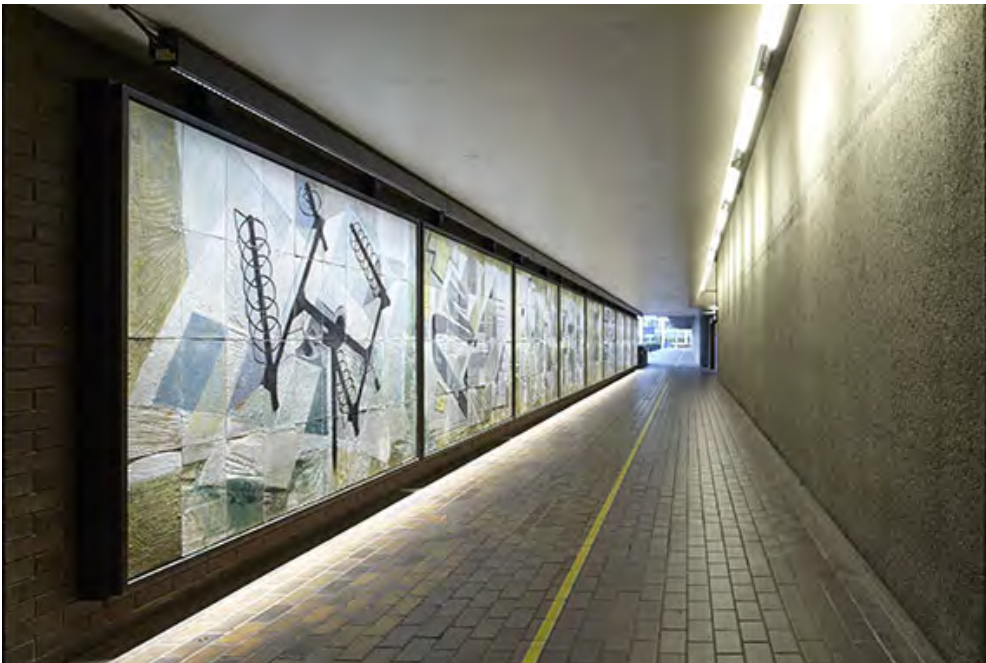
Barbican Muse at corner of ramp and walkway

Alterations

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

Heritage significance

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



The Dorothy Annan mural in its new location.

Guidance

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

Other Common Parts - Toilets

Original Design

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

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

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

Level – 1.5 Toilets

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

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

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

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

Alterations

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

Heritage Significance

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

Guidance

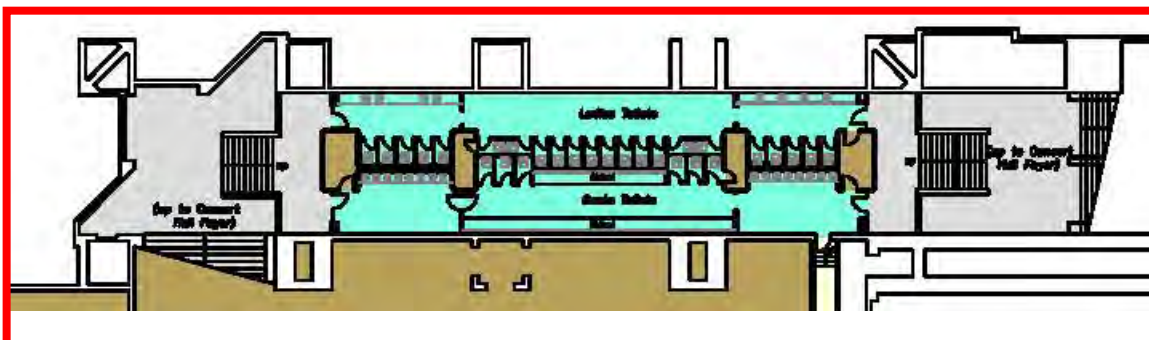
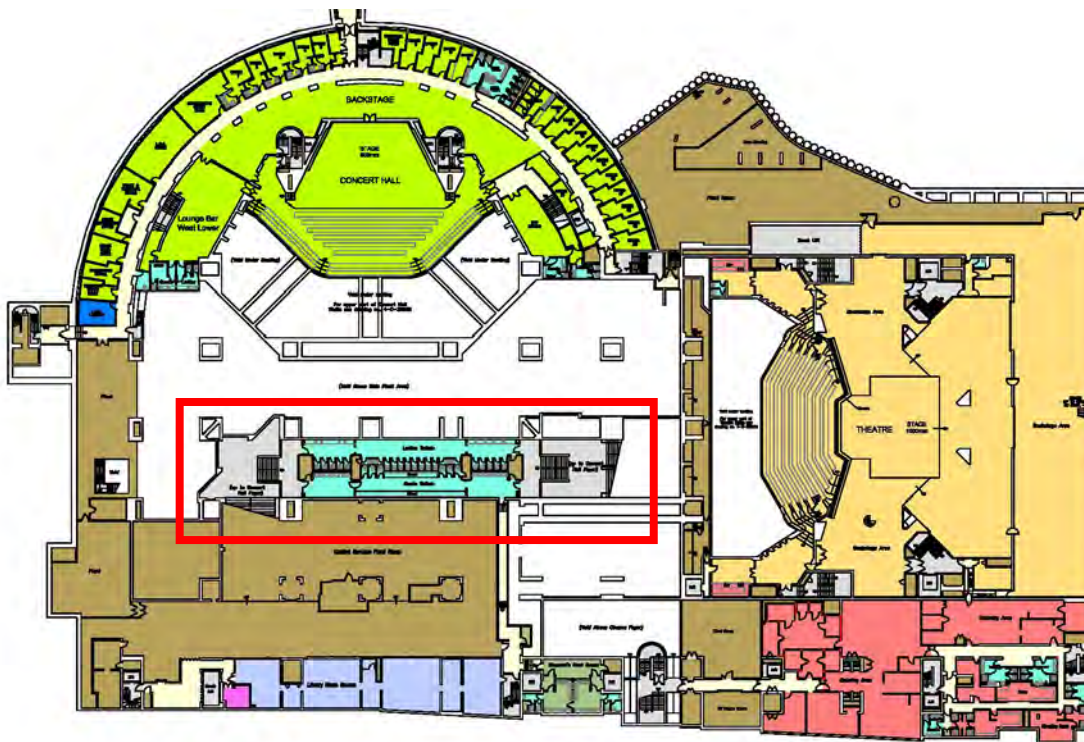
3. Inevitably such areas are subject to intensive use and require periodic upgrade. However, the 2016 works demonstrate that this can and should be undertaken without losing the essential character of the original design. Terrazzo finishes should accordingly be retained and refurbished wherever possible.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

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

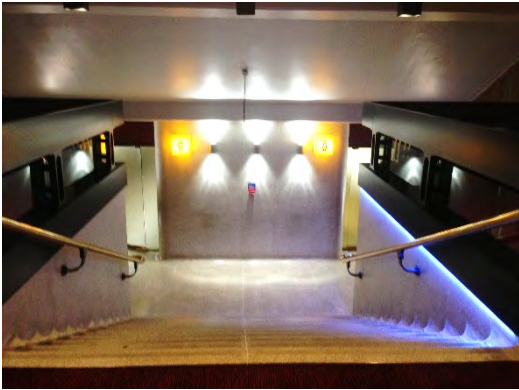
5. The washbasin terrazzo counters should be retained and refurbished, with the underslung bowls being replaced with equivalent fittings if and when necessary. The pedal-operated taps should be maintained if possible, but if not, the taps should remain 'hands-free' with sensor operation, and the pedal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

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

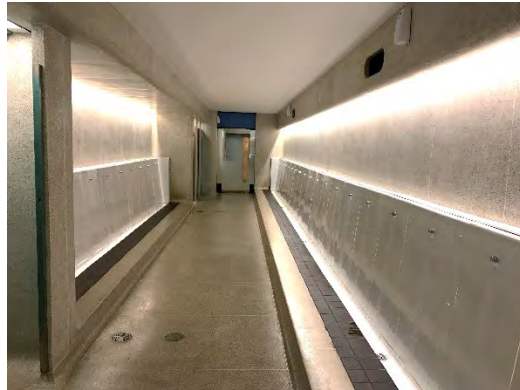
Plan, with detail extract below, of main toilet area, Level -1.5



IMAGES (March 2017, following upgrade works)



Terrazzo staircase and lower landing



Male urinals, with terrazzo wall finishes



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



WC cubicles



Terrazzo service doors

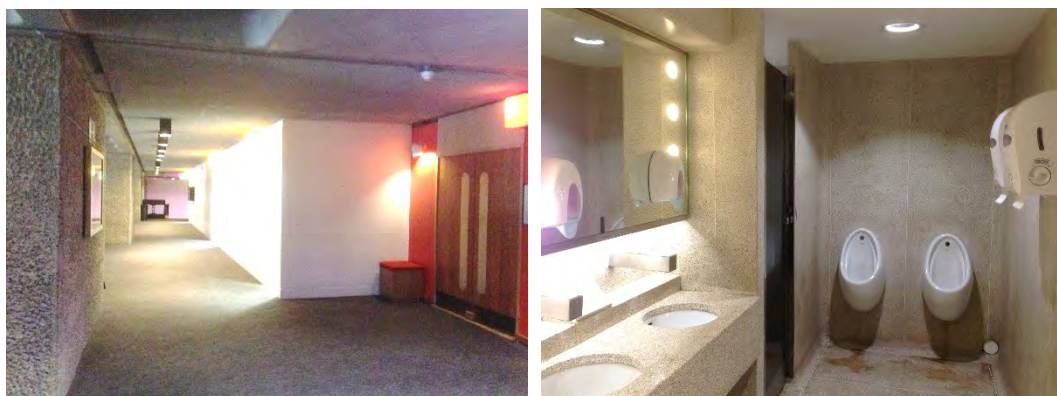
Level 1 Toilets

Original design

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

Alterations

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



Level 1 foyer with toilets

Heritage significance

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

Guidance

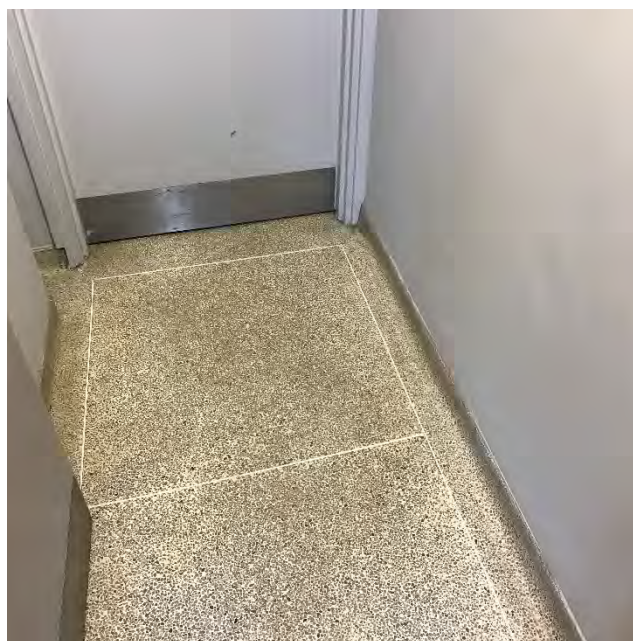
4. Maintenance and repair should be undertaken as required with replacement of any original materials and fixtures on a like-for-like basis. The extensive use of terrazzo flooring in the Arts Centre wc areas is a highly distinctive feature of the original design that should be retained, as should also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

Level 3 and Frobisher Crescent Toilets

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



Level 3 upgraded toilets serving the Arts Gallery and Garden Room



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

Green

Works that will not require a LBC application

Example

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

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

Guidance

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

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

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

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

Refer LBMG Guidance text on toilet areas..

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

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

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

Interiors: Foyers and Common Parts

Amber

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

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

Interiors: Foyers and Common Parts

RED

Works that require a LBC application

Example

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

Guidance

The following issues may also need to be considered:

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

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

Refer also to guidelines for Exteriors.

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

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

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

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

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

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

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

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

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

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

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

Interiors: Foyers and Common Parts

Black

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

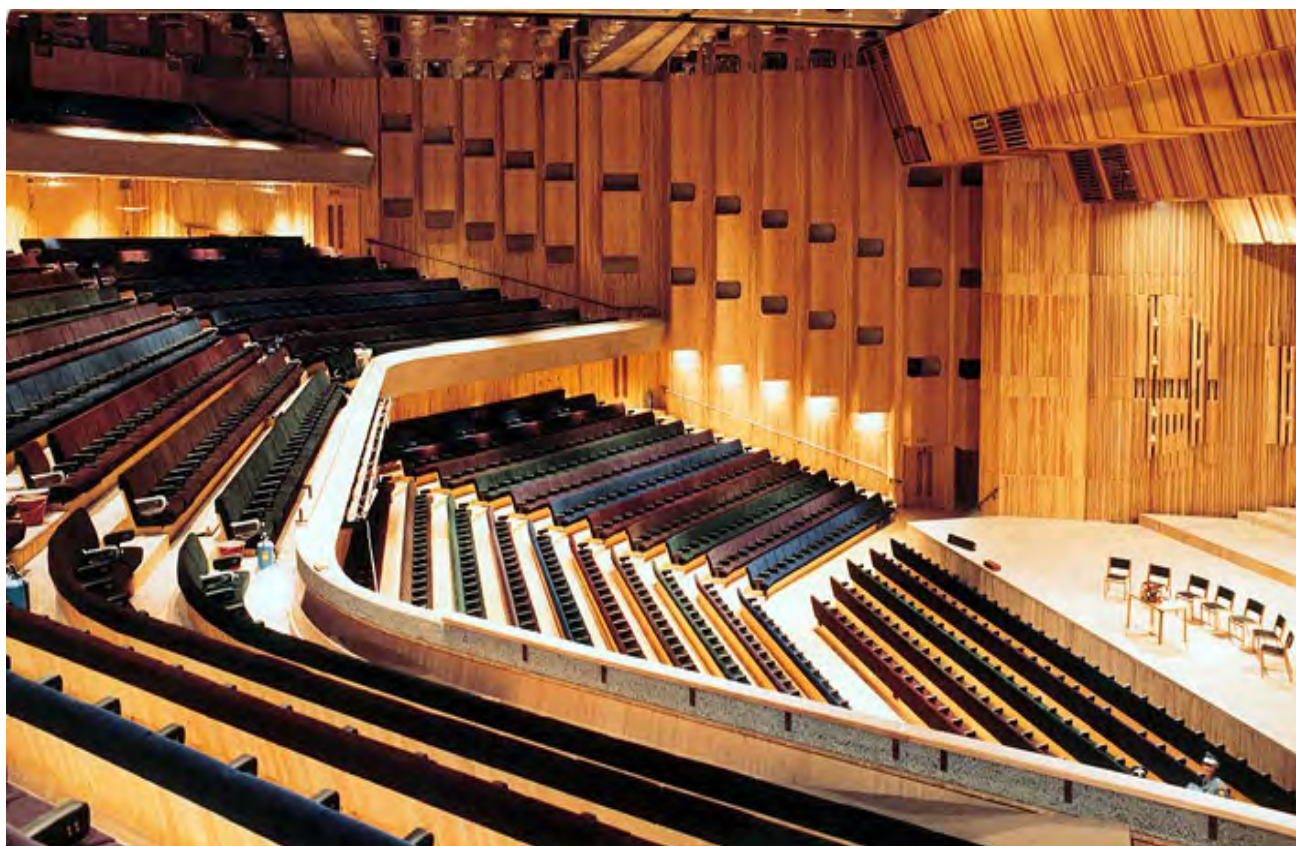
	Example	Guidance
1	Any reduction of the extent of the Concert Hall or Theatre shells that is visible from within the foyers.	Removal of any of the non-original insertions which were in place at time of designation is encouraged through submission of a formal Listed Building Consent Application.
2	Any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

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

The Barbican Concert Hall

Original Design

1. The Concert Hall was always intended as one of the two principal cultural venues of the Arts Centre, alongside the Theatre (see separate section.) It was designed for, and in conjunction with, the London Symphony Orchestra as the resident company following considerable comparative research of other contemporary concert hall projects in Europe and America, with Scharoun's Philharmonie Hall in Berlin reportedly being regarded by Chamberlin and concert impresario Anthony Besch, whom the City had engaged as advisor, as the most favoured model.
2. The initial projected capacity of 1,300 seats was increased to 2,000 during the briefing process (with an eventual figure of 1,943.) The form of the auditorium was determined by the shape of Frobisher Crescent, with a stage (finished in maple timber) capable of accommodating a 120-piece orchestra and, by extension, a choir of 200 singers. The interior is characterized by the unusually generous fixed seating (designed by Robin Day) that avoids guests having to stand up to let others pass, the successive rows being upholstered in alternate colours – green, blue, brown, claret and purple.
3. Behind a series of straight rows at stalls level the auditorium grades upwards in three segmented raked strata arranged as lower, intermediate and upper terraces, with stepped gangways on the mitre lines and outer edges. The stage itself was finished in light maple flooring, with additional modular portions that could supplement the platform area when required.



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



(placeholder)

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



The Concert Hall stage, with new adjustable acoustic ceiling panels

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

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

Alterations

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

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



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

Heritage Significance

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



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

Guidance

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

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

The Barbican Concert Hall - Backstage Areas

Original Design

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



Backstage assembly area and ambulatory (right)

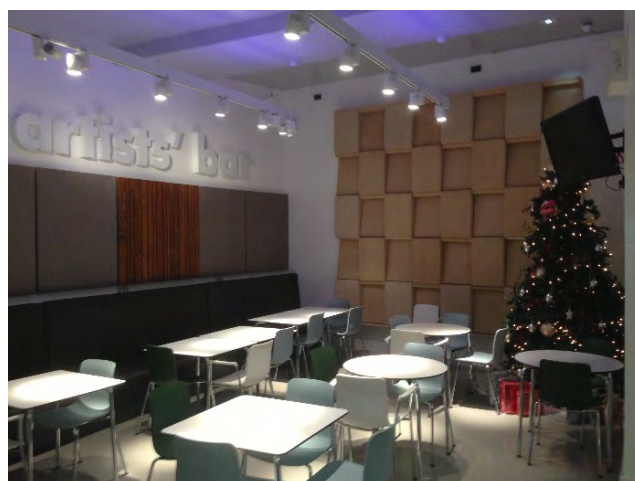


A typical dressing room

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

Alterations

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



The Artists' Bar

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

Heritage significance

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

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



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

Guidance

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

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

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

The Barbican Concert Hall and Backstage Areas Traffic Light section

Green

Works that will not require a LBC application

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

Interiors: Concert Hall and Backstage Areas

Amber

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

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

Interiors: Concert Hall and Backstage Areas

RED

Works that require a LBC application

Example

- 1 Changes to internal floor layout. This includes:
 - changes to size, shape and location of any enclosed or semi-enclosed areas (eg.lobbies, backstage rooms, storage enclosures,
 - partial or wholesale removal of partition walls or addition of new full-height partitions
 - alterations to or removal of internal glazed screens or introduction of new screens
 - relocation/ removal of existing door positions or introduction of new doors
 - Blocking up/ infilling of any openings between Backstage ambulatory piers
- 2 Installation of new overhead catwalk decking that would be visible within auditorium
- 3 Alteration of extent or replacement (other than like-for-like) of any floor finishes within auditorium.
- 4 Changes to the internal elevations of auditorium, including alterations of acoustic panelling or linings.
- 5 Alterations to design, extent or configuration of signage within the auditorium.
- 6 Works, other than like-for-like replacement, to seating, including upholstery finishes
- 7 Introduction of any permanent new installation, eg. platform, control console, TV podium or suchlike within the auditorium area.

Guidance

The following issues may also need to be considered:

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

The open colonnade was a distinctive feature of the original design

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

This includes lattice fabric panels to sides and rear of auditorium.

Alteration of the seating design or its distinctive alternating coloured upholstery would require LBC

Any proposal that would impact adversely on the open spatial character of the auditorium is likely to be refused.

Interiors: Concert Hall and Backstage Areas

Black

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

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

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

The Barbican Theatre – Front of house

Original Design

1. The Theatre was completed some while after the Concert Hall, but was developed in close conjunction with the prospective company in residence – the Royal Shakespeare Company. An original projected capacity of 800 was increased on the advice of Peter Hall and eventually settled at 1,200. Considerable comparative analysis was undertaken by the architects to arrive at an auditorium configuration that achieved optimum proximity of the audience to the stage, and the resulting section ensured that no seat is further than 20 metres from the ‘point of command’ – a central position on the platform approx. 2.4 metres from the front edge. The sense of intimacy thus engendered is further enhanced by excluding circulation gangways from the interior and instead arranging access to each row of seating through individual doorways round the perimeter (a strategy trialed in the lecture theatres at CPB’s Roger Stevens Building for Leeds University). The continuation of the auditorium stepped section into the adjacent foyers adds considerable architectural drama to these circulation areas, particularly around the open public staircases which provide another Piranesian experience.

2. The seating, like that in the Concert Hall, is of a fixed design finished in dark brown fabric with leather arms and so generously spaced as to enable audience members to pass along the rows without obliging those already seated to stand up. The circulation areas are finished in differing grades of exposed aggregate concrete, contrasting with the richly paneled interior which has bespoke lighting fittings, with the row doors being held on magnetic catches that release just before the performance begins. The section is arranged such that 60% of the seats are stalls, with three balconies of diminishing capacity above planned in a pincer formation. Tubular brass handrails are used to luxurious effect at the auditorium entry doors and throughout the foyers.

3. The foyers themselves are arranged around the rear edges and corners of the auditorium with main staircases ascending within voids to the successive balcony levels. The principal Theatre bar presents to the main foyer on Level -1, with additional small bars at levels -1.5 and 1. In the former case a private toilet was retrofitted, reputedly for a royal visit. Public entry to the theatre occurs from the main foyer at Ground, Mezzanine and -1 levels, with access to further seating levels by the staircases within the theatre envelope itself.

Alterations

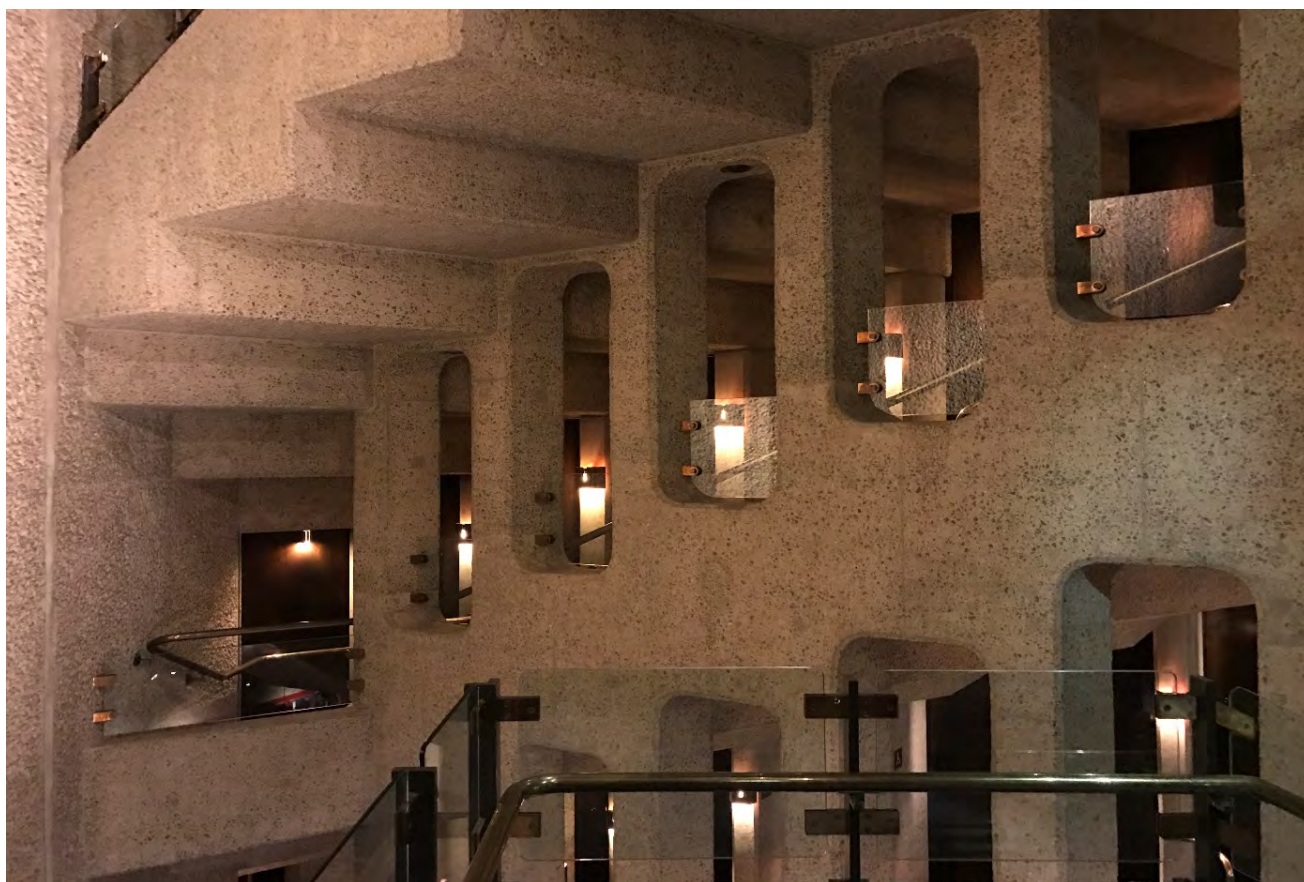
4. The Theatre has been little altered in any respects that affect its heritage significance. The auditorium seating has been recovered, on a like-for-like basis, retaining the combination of brown upholstery and leather armrests. A central line of seats has been made removable to facilitate the use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

Heritage Significance

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

Guidance

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



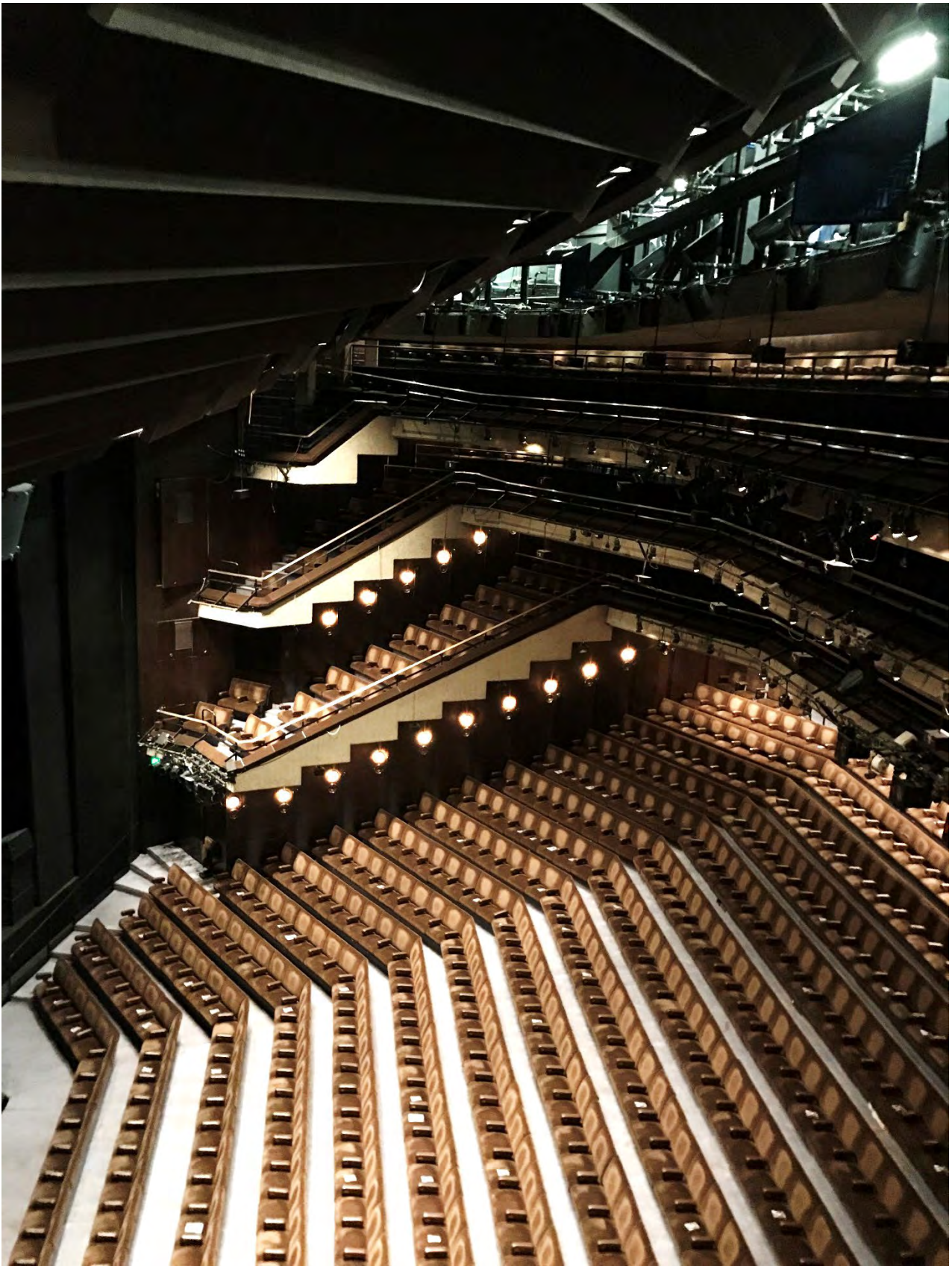
The Piranesian character of the Theatre public stairs



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



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



The Barbican Theatre Auditorium

The Barbican Theatre - Backstage Areas

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

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

Alterations

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

Heritage Significance

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

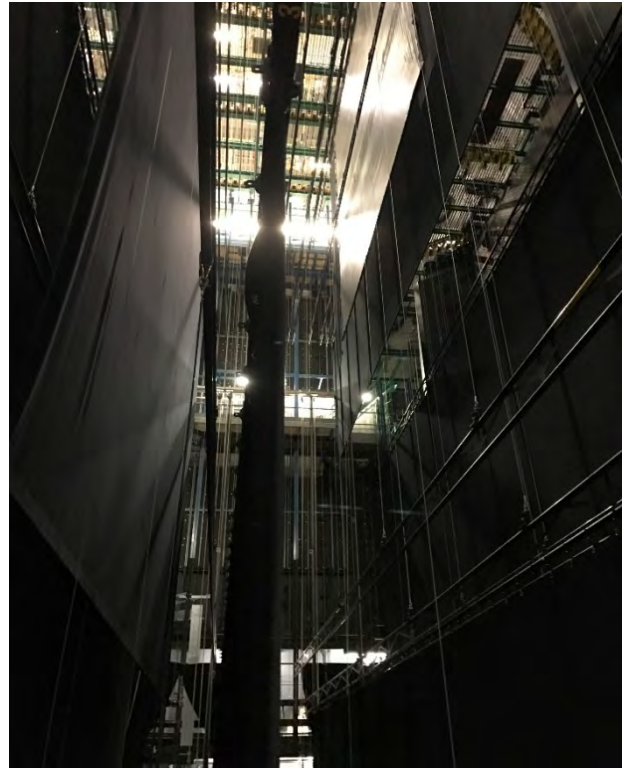
Guidance

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

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



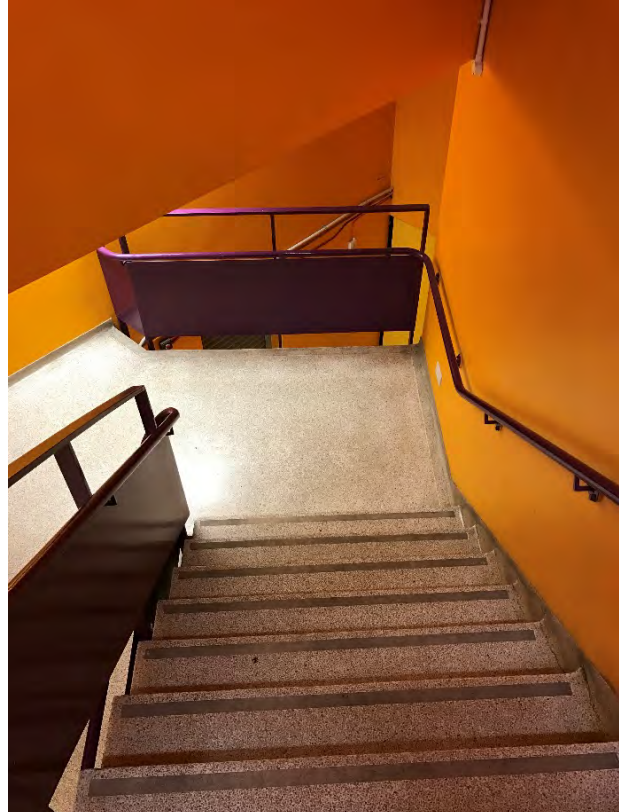
Backstage views at the Barbican Theatre – wings



and flytower (right)



Main backstage area



Internal staircase, recoated but with original terrazzo



Stage Door by Silk Street, with scene dock lift beyond



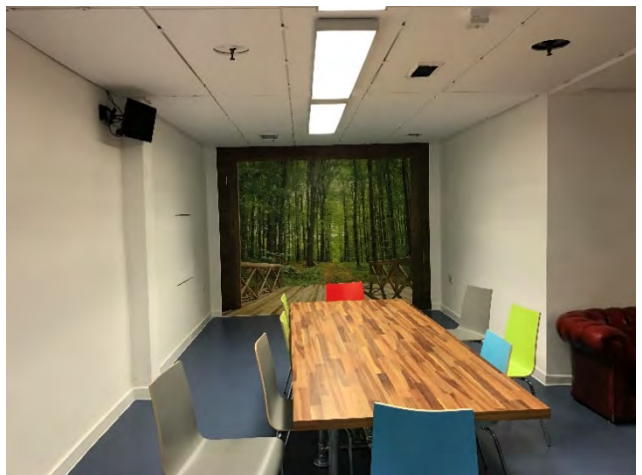
Typical artist's dressing room

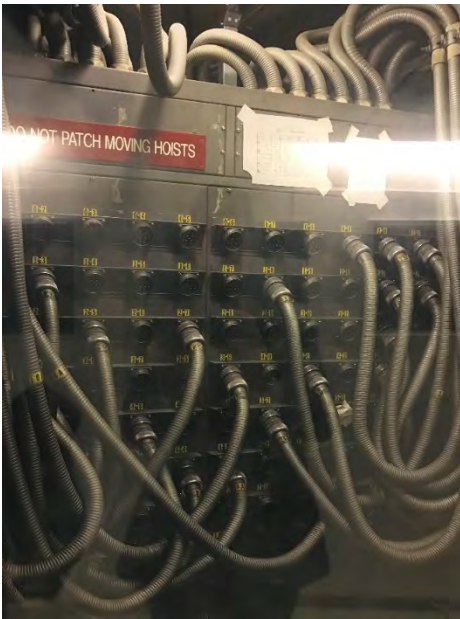


Green Room restaurant and seating area (Level - 2)



Stage staff kitchen and rest area (Level - 2)





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



The Barbican Theatre and Backstage Areas Traffic Light section

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

Interiors: Theatre and Backstage Areas

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

Interiors: Theatre and Backstage Areas

RED Works that require a LBC application

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

Interiors: Theatre and Backstage Areas

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

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

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

The Pit Theatre

Original Design

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

Alterations

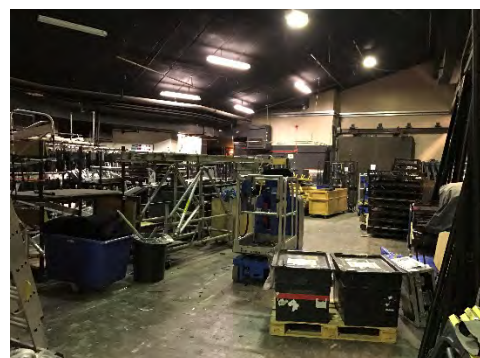
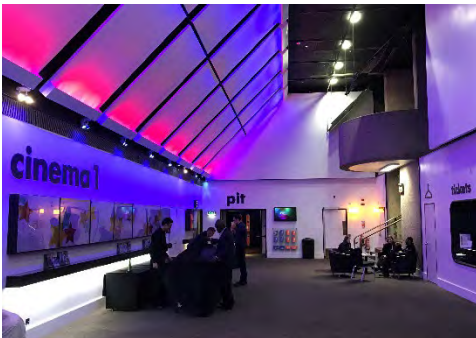
2. Specific alterations are difficult to identify, such is the venue's (quite appropriate) ambiance of improvisation and its continuous state of change to suit new performances.

Heritage Significance

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

Guidance

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



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

The Pit Theatre Traffic Light section

Green

Works that will not require a LBC application

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

Amber

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

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

Red

Works that require a LBC application

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

Black

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

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

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

The Barbican Library

Original Design

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

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

Alterations

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



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



Approaching the Library entrance, Level 2



The exhibition/ display area by the Library entrance



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

Note the signature Barbican handrail and balustrade guarding.



Suspended supplementary lighting tracks



Area of reading carrels within the Music Library

Heritage Significance

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

Guidance

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

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



The southern outlook from the Library windows



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

The Barbican Library Traffic Light section

Green

Works that will not require a LBC application

Example

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

Guidance

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

Interiors: The Barbican Library

Amber

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

Example

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

Guidance

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

Interiors: The Barbican Library

RED

Works that require a LBC application

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

Interiors: The Barbican Library

Black

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

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

The Barbican Art Gallery

Original Design

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

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

Alterations

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

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

Heritage Significance

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

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

Guidance

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



Sculpture Court in use as originally intended (1981)



The Art Gallery, now a black box space



The internal staircase



Painted soffit with removable black-out panels



Staff offices overlooking Frobisher Crescent



View of replacement rooflights from within staff office



View of staff office within west facing pod

The Barbican Art Gallery Traffic Light section

Green

Works that will not require a LBC application

Example

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

Guidance

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

Interiors: The Barbican Art Gallery

Amber

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

Example

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

Guidance

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

Interiors: The Barbican Art Gallery

RED

Works that require a LBC application

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

Interiors: The Barbican Art Gallery

Black

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

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

The Curve

Original Design

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

Alterations

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

Heritage Significance

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

Guidance

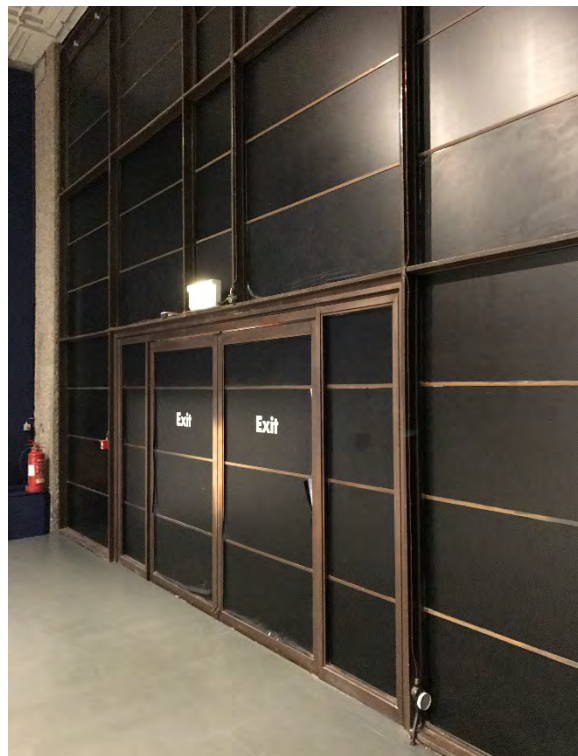
4. Now that the Curve has become a self-contained venue in its own right, it must necessarily serve the functions of a gallery and changing display facility. Most of its original wall surfaces having been concealed behind paneling so there is no constraint on when and how the paneling itself is used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



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



A temporary display fixed from Unistrut



The masked screen at the west end

The Barbican Curve Traffic Light section

Green

Works that will not require a LBC application

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

Interiors: The Barbican Curve

Amber

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

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

Interiors: The Barbican Curve

RED

Works that require a LBC application

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

Guidance

The following issues may also need to be considered:

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

New partitioning or fittings that would permanently alter the original shell of the Curve would require LBC

Any proposal that would impact adversely on the open spatial character of the Curve is likely to be refused.

Interiors: The Barbican Curve

Black

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

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

Guidance

The exposed concrete ceiling areas should remain uncoated.

Any proposal that would impact adversely on the open spatial character of the Curve is likely to be refused.

Cinema 1 and Frobisher Crescent Cinemas

Original Design

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

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

Alterations

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

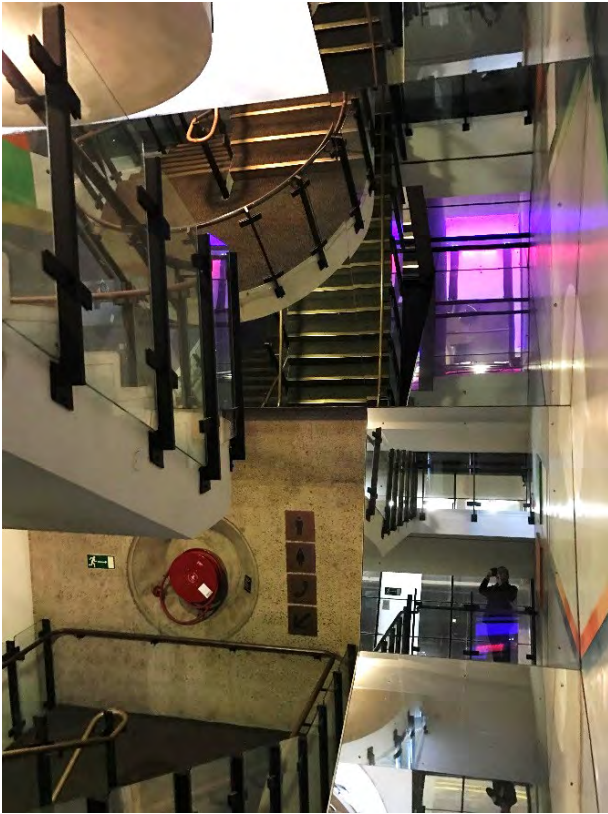
4. Cinemas Two and Three have been completely refitted and following the conversion of the upper floors of Frobisher Crescent to residential use, have effectively become lecture auditoria as distinct from cinemas to avoid problems of noise disturbance. Their original function has been relocated to the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

Heritage Significance

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

Guidance

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



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



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



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

Cinema 1 and Frobisher Crescent Cinemas Traffic Light section

Green

Works that will not require a LBC application

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

Interiors: Cinema 1 and Frobisher Crescent Cinemas

Amber

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

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

Interiors: Cinema 1 and Frobisher Crescent Cinemas

RED

Works that require a LBC application

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

Interiors: Cinema 1 and Frobisher Crescent Cinemas

Black

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

	Example	Guidance
1	Overcoating of any remaining original self-finished surfaces in the cinemas and foyer (eg., staircase)	The exposed concrete areas should remain uncoated.
2	Introduction of a new use that would entail permanent alteration of the original cinema shells.	The spaces should remain venues of public entertainment. Any proposals for conversion to non-public use, eg. office or residential use are likely to be refused.
3	Any intervention that would conceal or remove the Gillian Wise murals	These are distinctive original features that contribute to the special interest of the Arts Centre

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

The Offices within the Barbican Centre

Original Design

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

Alterations

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

Heritage Significance

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

Guidance

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



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



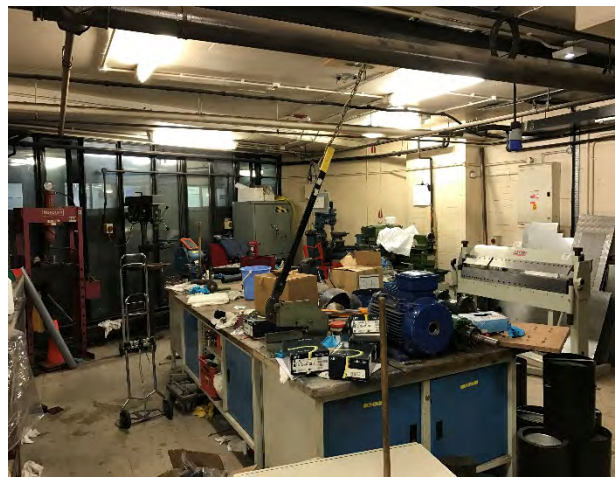
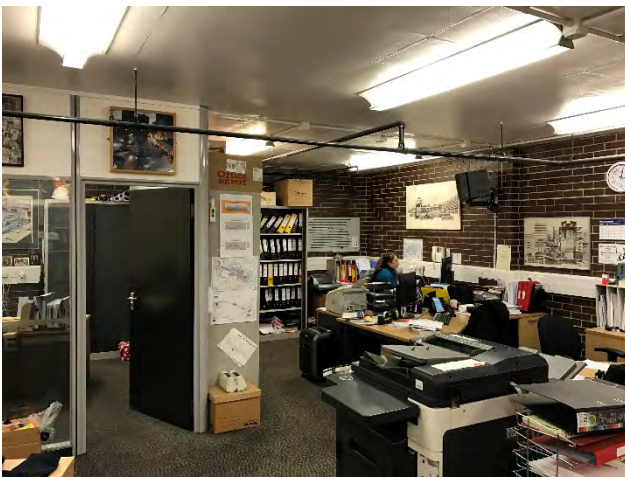
Silk Street offices with original windows and expressed mushroom columns



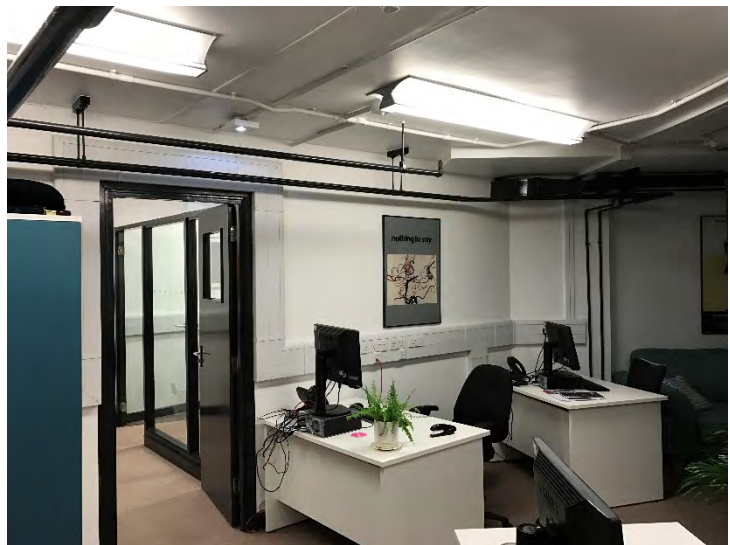
Staff offices surrounding the enclosed courtyard around eastern staircase turret



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



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



Internal corridor with original tile floor

Typical recent office refit

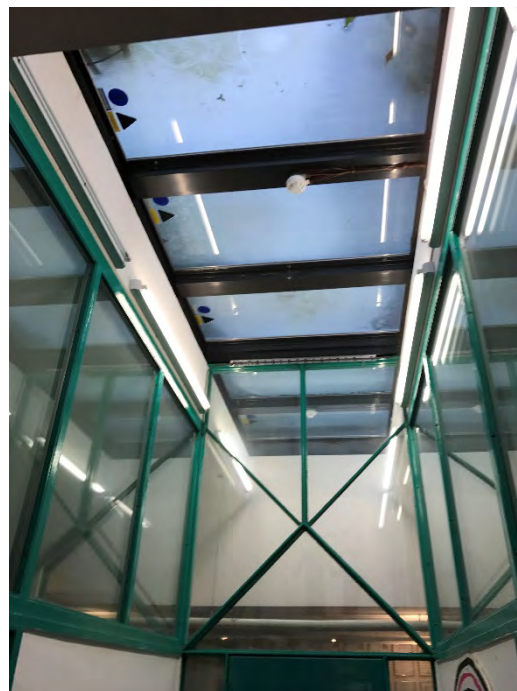


Typical corridor views within Theatre area (Level 2)



Internal office toplit from Conservatory

Original oval slotted duct detail



Corridor with original exposed concrete

Glazed toplight detail



Frobisher inner gallery, Level 5



Frobisher outer gallery, Level 4 – The Hub



Frobisher corridor, Level 4



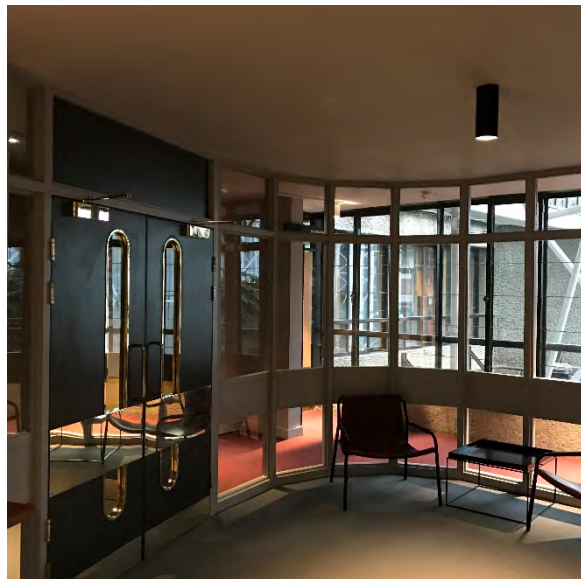
Reception / Sign in area



Frobisher Hub Reception Suite (Level 4)



Meeting Room with retractable partition



New partition for separate access to lecture suite



Window detail with new double glazing



Typical office interiors, Level 6.



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



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

The Barbican Offices Traffic Light section

Green

Works that will not require a LBC application

Example

- 1 Like-for-like local repairs or matching replacement of any damaged fixture or finish existing at the time of listing.
- 2 Any new installations or refits that do not entail permanent alterations of the building shell.
- 3 Additions to/ replacement of lighting within office space.
- 4 Maintenance/ replacement of carpet flooring.
- 5 Re-decoration within the office areas
- 6 Replacement of any cabinetry, desk fittings, shelving, cupboards, etc within office areas.
- 7 Renewal of notices, signage, promotional posters, etc within existing frames.

Guidance

- Removal of non-original items is encouraged.
- Such installations are assumed to be contained within existing office area footprints.
- This excludes any permanent change of lighting design or removal of original fittings. (See Amber category).
- The provision excludes any new covering/s that would result in changing original tile or terrazzo finishes.
- Any works must be contained within the office zone and not involve any coating of original self-finish surfaces.
- Such works are assumed to arise from general wear and tear, or to suit new operational requirements. (
- Such alterations are assumed to result from updating information and new exhibition programmes, not involving extending the wall coverage or making new fixings into original concrete surfaces.

Interiors: The Barbican Offices

Amber

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

Example

- 1 Installation of permanent new lighting fittings within office areas that would manifest externally
- 2 Installation of permanent new fittings within Frobisher gallery corridors, eg reception counters, etc
- 3 Reconfiguration of spaces within the Hub area
- 4 Removal of original ceiling panels
- 5 Refitting of catering kitchen within FrobisherHub area

Guidance

- Notification of proposals, including reversibility should be submitted to the Planning Department for prior clarification as to whether LBC will be required.
- The need for LBC would depend upon the impact of such installations on the spatial character of the gallery.
- Any permanent alteration should be discussed with Planning Department to ascertain whether LBC will be required.
- Includes original slotted oval duct and ceiling panels.
- Any re-fit would need to be contained within the existing shell. Otherwise treat as Red category.

Interiors: The Barbican Offices

RED

Works that require a LBC application

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

Interiors: The Barbican Offices

Black

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

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

The Restaurants within the Barbican Arts Centre

Original Design

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

Alterations

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

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

Heritage Significance

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

Guidance

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



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



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



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

The Interior : The Barbican Restaurants

Traffic Light section

Green

Works that will not require a LBC application

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

Interiors: The Barbican Restaurants

Amber

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

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

Interiors: The Barbican Restaurants

RED

Works that require a LBC application

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

Interiors: The Barbican Restaurants

Black

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

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

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

The Conservatory

Original Design

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

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

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

Alterations

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

Heritage Significance

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

Guidance

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



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



The Conservatory under construction



The fishpond located at the northern end of the Conservatory



Original post-top lighting



Storage area in northern triangular recess



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

The Garden Room

Original Design

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

Alterations

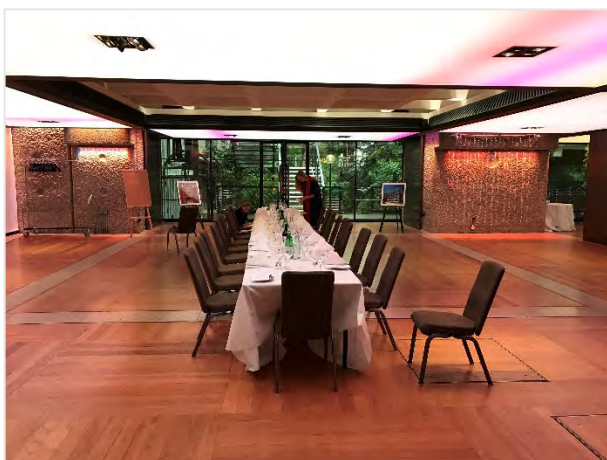
2. The Garden Room interior has been refitted to a high standard, with new wood flooring, illuminated false ceilings and new lighting. The central ceiling zone however still reveals the original waffle slab above, and areas of the original concrete finish of the main piers also remain exposed.

Heritage Significance

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

Guidance

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



Garden Room looking towards the Conservatory



View over terrace towards St Giles (placeholder)

The Interior : The Conservatory & Garden Room Traffic Light section

Green

Works that will not require a LBC application

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

Interiors: The Conservatory and Garden Room

Amber

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

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

Interiors: The Conservatory and Garden Room

RED

Works that require a LBC application

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

Interiors: The Conservatory and Garden Room

Black

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

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

The Exhibition Halls

Original Design

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

Alterations

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

Heritage Significance

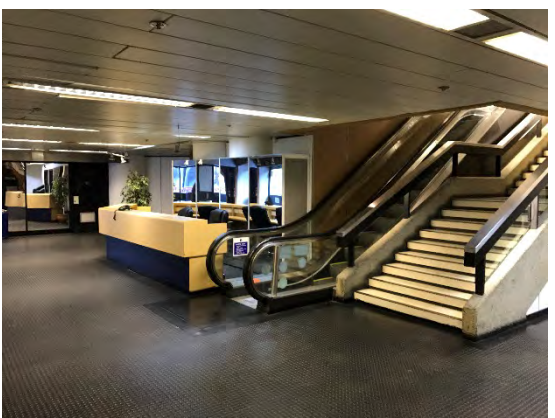
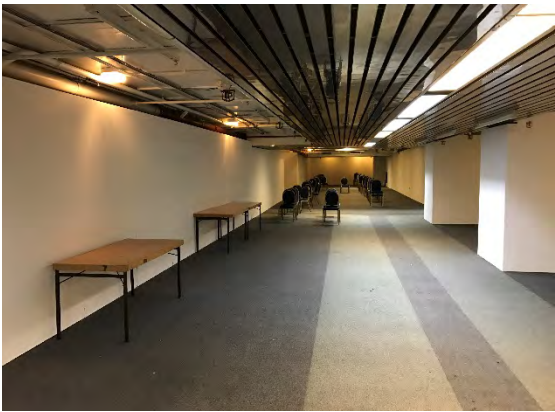
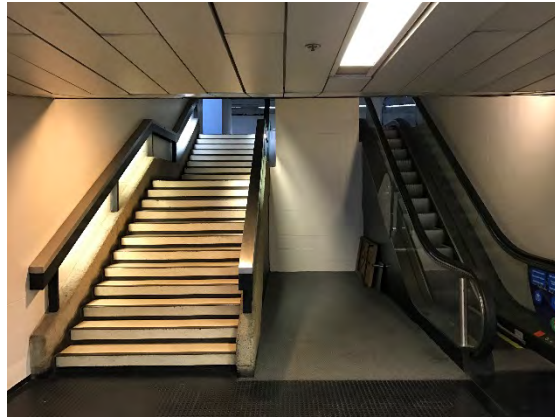
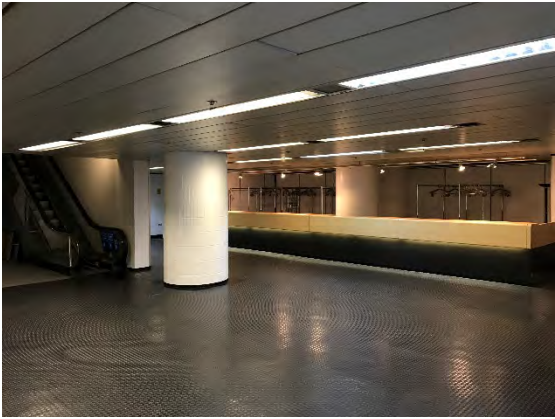
3. Apart from the sheer size and spatial ambition of these areas the only remaining elements of heritage significance comprise timber paneling in The Last Stand, the staircase and escalators in Hall 1, the tiled staircase turrets and scalloped galleries, some original doors and ironmongery and the characteristic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

Guidance

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



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



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

The Interior : The Exhibition Halls

Traffic Light section

Green

Works that will not require a LBC application

Example

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

Guidance

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

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

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

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

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

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

Excludes overcoating of original concrete surfaces.

Examples could include screening of exam areas.

Interiors: The Exhibition Halls

Amber

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

Example

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

Guidance

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

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

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

The following issues may also need to be considered:

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

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

Includes permanent new platforms, staircases, etc

Interiors: The Exhibition Halls

RED

Works that require a LBC application

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

Guidance

Includes exposed concrete, brick pavior flooring, tiling and terrazzo

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

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

Interiors: The Exhibition Halls

Black

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

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

Guidance

This is a characteristic feature of the original design

As above



Turret staircase with original tiling



Inside view of panelling on external façade



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



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



Views of new cinema auditoria



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

The Interior: The Plant areas – Note

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



Typical views in the main plant room