

# Barbican Podium Phase 2 – Listed building consent, trial holes

## Design Access and Heritage Statement

August 2022



# Notice

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This document has 24 pages including the cover.

## Document history

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# 1. Introduction

- 1.1. This Design Access and Heritage Statement has been prepared by Atkins, a member of the SNC Lavalin group as part of an application for Listed Building Consent for trial holes to inform the design, and planning and listed building consent applications for the Barbican Podium Phase 2 project.
- 1.2. The works will involve:
- Opening up of 43 trial holes within the area of the Phase 2 project;
  - Removal of the podium surface materials and make up within these holes, down to the structural slab;
  - Inspection of construction details;
  - Reinstatement of the podium make up; and
  - Retiling of the affected areas with closely matching tiles.
- 1.3. The Barbican is designated as a grade II listed building (1352667), a grade II\* registered park and garden (1001668), and is located within the Barbican and Golden Lane Conservation Area.
- 1.4. In accordance with the requirements of the National Planning Policy Framework, this Design Access and Heritage Statement describes the design, sets out how access would be maintained by the proposals and, in relation to the historic environment, it describes the significance of the heritage assets affected and the contribution of their settings to their significance. It assesses the impacts of the trial pits on these heritage assets in terms of harm to their significance, and weighs any such harm against the wider public benefits of the proposed Scheme.
- 1.5. This Document should be read in conjunction with the Drawings and methodologies in this application.
- 1.6. The fact that the trial pits do not constitute Development and also sit within the Permitted Development rights of Local Authorities within Class 12 of the General Permitted Development Order means that Planning Permission is not required, only Listed Building Consent.

## The Barbican podium project

- 1.7. The City of London, as the owner and manager of the Barbican estate, is currently undertaking a large-scale refurbishment of the podium deck. The waterproofing of the deck has failed and other improvements are also being designed and implemented. Phase 1 of this refurbishment was completed in 2015. The current project focuses on Phase 2: an 18,218sqm area in the northern podium in the area around Ben Jonson House and Frobisher Crescent. Several more phases are anticipated to be required in order to repair other parts of the podium.
- 1.8. Works were completed on Phase 1, in the area of Beech Gardens, in 2017. These works included:
- Removal of existing hard and soft landscaping and podium build up layers;
  - Replacement of the waterproof membrane and remedial treatment of structural expansion joints;
  - Renewal of insulation and screed; and
  - Reinstatement of hard and soft landscaping.
- 1.9. No works to the under podium drainage system were undertaken as part of these works.
- 1.10. Since the completion of Phase 1, recurrent problems of efflorescence build up, standing water, damaged and loose tiles have occurred across the Phase 1 area. Analysis of these problems has identified these to result from continued inadequate drainage. Understanding of these issues has informed the development and design of the Phase 2 proposals.
- 1.11. The existing podium deck and waterproofing membrane within the Phase 2 area has become damaged and is leaking into the buildings below including the exhibition halls. An initial feasibility study of this area was undertaken that identified several reasons for this area's poor condition:
- The drainage system;

- Damage to the waterproofing;
  - Shallow cross-falls; and
  - Detailing of the expansion joints.
- 1.12. Deterioration of the existing waterproofing membrane at the podium means that it no longer fully protects the concrete structure or spaces below from water ingress. Leaks are already occurring due to this issue and will further escalate until addressed. Water ingress has also caused damage to parts of the podium surface, resulting in loss of and damage to paving, efflorescence accumulation and damage to street furniture. Water also often leaks through the podium during rain events and causes damage to the space underneath.
- 1.13. Drainage design across the area of Phase 2 is complex, with down pipes removing surface water from the podium running through three storeys below the podium, often following complex routes, and located within structural columns or with poor access. Drainage survey undertaken for the podium project has identified a number of downpipes through the podium to be significantly blocked. This has resulted in water ingress into the structural elements and interior spaces beneath the podium.
- 1.14. The Barbican Podium Project has been developed to address the problems of water ingress and inadequate drainage across the Phase 2 area. It has also been expanded to include the removal of elements that detract from significance as well as introducing sympathetic greening in keeping with the historic design intent. These proposals will be the subject of forthcoming Planning Permission and Listed Building Consent applications, separate to the current application. These works will involve:
- Removal of hard and soft landscaping, and all fixtures and fittings at podium level from the Phase 2 area;
  - Demolition of the existing link building, which detracts from significance;
  - Removal of the podium build up above the structural frame and slab of the Barbican Podium;
  - Installation of a new waterproof membrane across the Phase 2 area;
  - Repair and upgrading of drainage including installation of SuDs capacity;
  - Installation of build-up layers and repaving;
  - Installation of increased soft landscaping, sympathetic to the design and significance of the Barbican;
  - Installation of a consistent and unified scheme of lighting and street furniture;
  - Construction of a new entrance to the Barbican exhibition halls at Podium level; and
  - Installation of play and exercise equipment and public art.

### The Current Application Proposal

- 1.15. The current application is for 43 trial pits to be excavated across the Phase 2 area. Excavation and inspection of these areas is necessary to obtain further information about the construction of the Barbican to inform detailed design of the waterproofing and examine the parameters of the waterproofing to facilitate obtaining a warranty for the works from the waterproofing provider.
- 1.16. Trial pits will be excavated to a size of 500mm by 500mm. The depths will vary between 300mm and c.700mm and will depend on the depth of the waterproofing (the surface tiling and planting features undulate, which is the main reason for the variety of depth). At locations where the waterproofing is particularly deep, or where obstacles are encountered the widths of the trial holes may need to be enlarged slightly. These will aim to be as close to 500m wide as possible, and will not exceed 1m across. Smaller openings will be used where possible. The location of the trial pits is shown on the submitted plans. These have been sited in order to target variations in the existing waterproofing arrangements. The sections through the proposed trial holes capture the 8 different types of trial hole proposed.
- 1.17. A detailed construction methodology is provided in Barbican Access and Methodology Statement submitted as part of this application. In summary this comprises:
- Careful removal of existing paving and retention of unbroken tiles for reuse where possible;

- Removal of existing podium build up layers using by hand, going through the asphalt waterproofing to reach the concrete slab/frame. This is anticipated to be located between 300 and 700mm below the podium surface.
- Reinstatement of podium build up to match existing, except for the waterproofing, where the pierced asphalt will be replaced with Triflex waterproof material;  
Reinstatement of hard or soft landscaping as appropriate. Where possible retained original tiles will be reused. Where new tiles are required, these will be the same as the tiles agreed for Phase 1 , using the tile types and mix agreed in Phase 1

## 2. Design

- 2.1. The trial holes have been designed to be as few in number as possible, while providing adequate information to be able to ensure that the new waterproofing design (the necessity for which is set out above) is able to achieve a warranty. They have been located in positions that reflect high and low points in the current surface and at key types of interfaces. The trial holes need to cover the depth between the surface and the slab beneath the asphalt waterproofing. They are designed to be 500mm wide at most, except for exceptional circumstances, where they may need widening up to 1m where the slab is deeper or where there are obstacles. Where possible we will endeavour to make them less than 500mm wide. This is likely to be achievable where the slab is close to the surface. Our understanding of the existing construction is that in a number of the proposed locations we anticipate a depth of c.300mm.
- 2.2. It is proposed to reinstate the tiled areas disturbed by the trial holes using the mix of tiles agreed for the Phase 1 works. As this phase of trial holes is the precursor to more extensive refurbishment of the podium it is anticipated that these tiles would be lifted again within a matter of months, reducing the duration of any slight visual contrast between the reinstated tiles in the locations of the trial holes and the surrounding tiling.
- 2.3. The results of the trial hole investigations will help enable proposed wider improvements to the design of the public realm on the podium (the subject of a forthcoming application proposal).

## 3. Access

- 3.1. The proposals to maintain access are set out in the Barbican Access and Methodology Statement, submitted as part of this application. It is proposed that the trial pits are opened in small batches, to limit the disruption of access for residents and users during the investigative works. The exact number in each batch will depend on logistical issues. The contractor will aim to open and backfill the trial holes in a single day to minimise disruption further. Where this is not possible they will endeavour to reinstate the trial hole locations the next day or as soon as possible, before opening up the next batch of trial holes. Where Trial pits are incomplete overnight they will be covered over with hard covers and temporarily surrounded by barriers to render them safe.

## 4. Methodology for the preparation of this Assessment

### Data gathering

- 4.1. This Heritage Statement has been informed by consultation of the following sources:
- National Heritage List for information on nationally designated heritage assets (World Heritage Sites, Scheduled Monuments, Listed Buildings, Registered Historic Parks and Gardens, and Registered Battlefields);
  - Information on Conservation Areas from City of London Corporation;
  - Historic Ordnance Survey mapping;
  - Published sources relating to the history and development of the Barbican;
  - Online resources relating to the Barbican; and
  - Site visits undertaken in October 2021 and June 2022.
- 4.2. Preparation of this Heritage Statement has been guided by several publications produced by Historic England, including:
- Conservation Principles<sup>1</sup>;
  - Statements of Significance: Analysing Significance in Heritage Assets. Good Practice Advice Note 12<sup>2</sup>;
  - Managing Significance in Decision-Taking in the Historic Environment. Good Practice Advice in Planning: 2<sup>3</sup>; and
  - The Setting of Heritage Assets. Good Practice Advice in Planning: 3 (2nd edition)<sup>4</sup> (2017).

### Assessment of significance

- 4.3. The significance of heritage assets has been assessed based on consideration of their value in relation to the following interests:
- Archaeological interest – interest deriving from the preservation or potential preservation of evidence of past human activity;
  - Architectural and artistic interest – these result from the design and general aesthetics of a place, and can occur fortuitously or as a result of deliberate design; and
  - Historic interest – an interest in past lives and events. This interest can be illustrative or associative.
- 4.4. The impact of the proposals on affected heritage assets has been assessed based on consideration of how the proposals would impact on the assets' significance. Impacts can result from changes to features and fabric which contribute to significance, or the contribution of setting, for instance through changes to views of or from the asset, or its relationship to its setting. This assessment examines the impact of such changes in terms of harm and, or benefits to the assets' significance.

### Assessment of setting

- 4.5. The National Planning Policy Framework defines 'Setting' as *"The surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve. Elements of a setting may make a positive or negative contribution to the significance of an asset, may affect the ability to appreciate that significance or may be neutral"*<sup>5</sup>.

<sup>1</sup> Historic England, 2008. *Conservation Principles*

<sup>2</sup> Historic England, 2019. *Statements of Significance: Analysing Significance in Heritage Assets. Good Practice Advice Note 12*

<sup>3</sup> Historic England, 2015. *Managing Significance in Decision-Taking in the Historic Environment. Good Practice Advice in Planning: 2*

<sup>4</sup> Historic England, 2017. *The Setting of Heritage Assets. Good Practice Advice in Planning: 3 (2nd edition)*

<sup>5</sup> *National Planning Policy Framework, 2021, Annex 2: Glossary*



- 4.6. All heritage assets, both designated and non-designated have a setting, which may contribute to the asset's significance. Setting is not an asset or of value in and of itself but encompasses the wider environment in which the asset is experienced. The setting of a heritage asset is more than its curtilage. Experience of that asset can be influenced by a wider variety of factors such as views, spatial relationships, noise, smell, sound, and by our understanding of the historic relationship between places. Historic associations do not rely on visible proximity but on historic, architectural or aesthetic connections. The contribution that setting makes towards the significance of an asset is not reliant upon public access to that setting.
- 4.7. Both Historic England's guidelines<sup>6</sup> and Planning Policy Guidance<sup>7</sup> on the setting of heritage assets state that an assessment of setting needs to be proportionate to the significance of the heritage asset under consideration. It goes on to say that, when assessing any application for development which may affect the setting of a heritage asset, local planning authorities may need to consider the implications of cumulative change. They may also need to consider the fact that developments which materially detract from the asset's significance may also damage its economic viability now, or in the future, thereby threatening its on-going conservation.
- 4.8. In accordance with the guidance published by Historic England, a staged approach has been taken to the assessment of the setting of heritage assets in this Heritage Statement:
- 1 Identify which heritage assets and their settings may be affected;
  - 2 Assess the degree to which these settings and views make a contribution to the significance of the heritage asset(s) or allow significance to be appreciated
  - 3 Assess the effects of the proposed development, whether beneficial or harmful, on the significance or on the ability to appreciate it; and
  - 4 Explore ways to maximise enhancement and avoid or minimise harm.

## Consultation

- 4.9. Consultation has been undertaken with City of London and heritage stakeholders throughout the development of the proposals for planning and listed building consent for the forthcoming main application as part of an iterative design process.
- 4.10. Meetings were held with City of London Design and Conservation Officer and Planning Officer in 2022, as well as with Historic England. It was during one of these meeting that the need for a listed building consent application for the trial holes was confirmed. The need to minimise disruption to residents was discussed and taken on board, as was the intention to reinstate using the tile mix agreed previously, on the understanding that this measure would be temporary, given the imminence of the main works proposals where wider consultation would take place.

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<sup>6</sup> Historic England, 2017. *The Setting of Heritage Assets. Good Practice Advice in Planning: 3 (2nd edition)*

<sup>7</sup> *Planning Practice Guidance: Historic Environment*, 2019

## 5. Legislation, Policy and Guidance

### National Legislation

- 5.1. National legislation provides the framework for the treatment and management of the historic environment within the planning process, defined under the provisions of the Town and County Planning Act 1990. Legislation relevant to this application includes:

#### The Planning (Listed Building and Conservation Areas) Act 1990

- 5.2. Under Section 1 of this Act, the Secretary of State is required to compile lists of buildings of special architectural or historic interest, on advice from Historic England. Section 66 of the 1990 Act sets out the requirement that, where a proposed development may affect a listed building or its setting, special regard must be given to the desirability of preserving the building or its setting, as well as any features of special architectural or historic interest which it possesses. Works affecting listed buildings are subject to additional planning controls administered by Local Planning Authorities under Sections 7 and 8 of the Act, with the requirement for Listed Building Consent to be obtained for any works which would affect its character as a building of special architectural or historic interest.
- 5.3. Section 72 of The Planning (Listed Buildings and Conservation Areas) Act (1990) states that special attention shall be paid to the desirability of preserving or enhancing the character or appearance of conservation areas.

#### The National Planning Policy Framework

- 5.4. Relevant national historic environment policy is set out in the National Planning Policy Framework (NPPF), Revised 2021. Section 16 of the NPPF sets out the specific policies relating to 'Conserving and Enhancing the Historic Environment'.
- 5.5. The following paragraphs of the NPPF are of particular relevance to this application.
- 5.6. Paragraph 194 specifies that *'In determining applications, local planning authorities should require an applicant to describe the significance of any heritage assets affected, including any contribution made by their setting. The level of detail should be proportionate to the assets' importance and no more than is sufficient to understand the potential impact of the proposal on their significance. As a minimum the relevant historic environment record should have been consulted and the heritage assets assessed using appropriate expertise where necessary. Where a site on which development is proposed includes, or has the potential to include, heritage assets with archaeological interest, local planning authorities should require developers to submit an appropriate desk-based assessment and, where necessary, a field evaluation.'*
- 5.7. Paragraph 195 specifies that *'Local planning authorities should identify and assess the particular significance of any heritage asset that may be affected by a proposal (including by development affecting the setting of a heritage asset) taking account of the available evidence and any necessary expertise. They should take this into account when considering the impact of a proposal on a heritage asset, to avoid or minimise any conflict between the heritage asset's conservation and any aspect of the proposal.'*
- 5.8. Paragraph 197 states that *'In determining applications, local planning authorities should take account of:*
- a) *The desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses consistent with their conservation;*
  - b) *The positive contribution that conservation of heritage assets can make to sustainable communities including their economic vitality; and*
  - c) *The desirability of new development making a positive contribution to local character and distinctiveness.'*
- 5.9. Paragraph 199 states that *'When considering the impact of a proposed development on the significance of a designated heritage asset, great weight should be given to the asset's*

*conservation (and the more important the asset, the greater the weight should be). This is irrespective of whether any potential harm amounts to substantial harm, total loss or less than substantial harm to its significance.'*

- 5.10. Paragraph 200 states that *'Any harm to, or loss of, the significance of a designated heritage asset (from its alteration or destruction, or from development within its setting), should require clear and convincing justification. Substantial harm to or loss of:*
- a) *Grade II listed buildings, or grade II registered parks or gardens, should be exceptional;*
  - b) *Assets of the highest significance, notably scheduled monuments, protected wreck sites, registered battlefields, grade I and II\* listed buildings, grade I and II\* registered parks and gardens, and World Heritage Sites, should be wholly exceptional.'*
- 5.11. Paragraph 201 states that *'Where a proposed development will lead to substantial harm to (or total loss of significance of) a designated heritage asset, local planning authorities should refuse consent, unless it can be demonstrated that the substantial harm or total loss is necessary to achieve substantial public benefits that outweigh that harm or loss, or all of the following apply:*
- a) *The nature of the heritage asset prevents all reasonable uses of the site; and*
  - b) *No viable use of the heritage asset itself can be found in the medium term through appropriate marketing that will enable its conservation; and*
  - c) *Conservation by grant-funding or some form of not for profit, charitable or public ownership is demonstrably not possible; and*
  - d) *The harm or loss is outweighed by the benefit of bringing the site back into use.'*
- 5.12. Paragraph 202 states that *'Where a development proposal will lead to less than substantial harm to the significance of a designated heritage asset, this harm should be weighed against the public benefits of the proposal including, where appropriate, securing its optimum viable use.'*
- 5.13. Paragraph 204 states that: *'Local planning authorities should not permit the loss of the whole or part of a heritage asset without taking all reasonable steps to ensure the new development will proceed after the loss has occurred.'*
- 5.14. Paragraph 206 states that *"Local planning authorities should look for opportunities for new development within Conservation Areas and World Heritage Sites, and within the setting of heritage assets, to enhance or better reveal their significance. Proposals that preserve those elements of the setting that make a positive contribution to the asset (or which better reveal its significance) should be treated favourably."*
- 5.15. In relation to conservation areas Paragraph 207 states that *"Not all elements of a Conservation Area or World Heritage Site will necessarily contribute to its significance. Loss of a building (or other element) which makes a positive contribution to the significance of the Conservation Area or World Heritage Site should be treated either as substantial harm under paragraph 200 or less than substantial harm under paragraph 201, as appropriate, taking into account the relative significance of the element affected and its contribution to the significance of the Conservation Area or World Heritage Site as a whole."*

## Local Planning Policy

- 5.16. The site is located within the City of London within Greater London. Local planning policies relevant to this application comprise:

### London Plan 2021

- 5.17. **Policy HC1 'Heritage conservation and growth'** emphasises the importance of the historic environmental and heritage value of sites across the city. Plans should identify and utilise heritage whilst enhancing and conserving their cultural significance to deliver a wide range of positive benefits. Development proposals affecting heritage assets should conserve their significance by highlighting their cultural value, significance and appreciation with respect to their surroundings.

## City of London Local Plan 2015

- 5.18. **Policy CS12 ‘Historic environment’** aims to conserve and enhance the significance of the City’s heritage assets and their settings and provide an attractive environment for communities and visitors. Listed buildings should be safeguarded, while allowing appropriate adaptation and new uses.
- 5.19. **Policy DM12.1 ‘Managing change affecting all heritage assets and spaces’** proposes to sustain and enhance heritage assets, their settings and significance by requiring development to respect the significance, character scale and amenity and spaces around them. However, encourages proposals for sustainable development, including incorporation of climate adaptation measures.
- 5.20. **Policy DM12.2 ‘Developing in conservation areas’** stipulates that development within conservation areas would only be permitted if it preserves and enhances the character of the conservation area. Demolition of buildings in conservation areas should not occur before detailed plans of any replacement building are proposed. Although in a conservation area, the proposals do not constitute development.
- 5.21. **Policy DM12.5 ‘Historic parks and gardens’** seeks to resist development and protect gardens and open spaces which have a positive contribution to the historic character of the city.

## City of London supplementary planning documents

### Barbican Listed Building Management Guidelines 2012

- 5.22. The Barbican Listed Building Management Guidelines 2012 is a supplementary planning document created to assist in managing the listed building and registered landscape and to guide future change. Whilst not carrying the same weight as the local plan, the Guidelines are a material consideration in the determination of planning and listed building consent applications affecting the Barbican Estate.

### Planning Practice Guidance (PPG 2014-2019)

- 5.23. The Ministry for Housing, Communities and Local Government (MHCLG) published ‘Conserving and Enhancing the Historic Environment’ in April 2014. This was last updated in July 2019. The Guidance notes that ‘conservation is an active process of maintenance and managing change. It requires a flexible and thoughtful approach to get the best out of assets as diverse as listed buildings to as yet undiscovered, non-designated buried remains of archaeological interest’. The guidance identifies that it is the degree of harm to an asset’s significance rather than the scale of the development that is to be assessed, and that harm may arise from works to the asset or from development within its setting. Public benefit is identified to be anything that delivers the economic, social or environmental objectives of the NPPF as a result of the proposal (NPPF paragraph 8).

### Historic England Guidance

- 5.24. Further advice has been published by Historic England which are of relevance. These are:
- Note 1: The Historic Environment in Local Plans;
  - Note 2: Decision-Taking in the Historic Environment;
  - Note 3: The Setting of Heritage Assets (Second Edition 2017); and
  - Conservation Principles, Policies and Guidance: For the sustainable management of the historic environment (2008), which is in the process of being updated.

## 6. Historic development

- 6.1. Following significant destruction in World War II bombing, the Barbican site was subject to a large-scale innovative scheme of redevelopment, to revitalise the City of London. This was a major example of post war planning. Proposals for the site evolved from the later 1940s, informed by contemporary theories of planning and architecture including zoning of development, the garden city concept, and the separation of pedestrian and vehicular traffic. Having recently designed the nearby Golden Lane housing estate on behalf of the City Corporation, the architectural practice of Chamberlin, Powell and Bon (CPB) was appointed in the mid-1950s to develop proposals for the Barbican site. CPB's proposals for the Barbican developed over a number of years from 1956 onwards, and were approved in principle in December 1959. Ove Arup were appointed as structural engineers the following year. The approved scheme included flats and maisonettes, new buildings for the City of London School for Girls and the Guildhall School of Music and Drama, a theatre, concert hall, art gallery, lending library, hostel, shops, restaurants, public houses, car parking space as well as reserving sites for a swimming pool and a gym<sup>8</sup>. A high density of development and sense of spaciousness was achieved through the accommodation of flats in three towers of over 40 storeys in height and a series of seven-storey blocks.
- 6.2. CPB's proposals for the buildings continued to evolve following approval and during the construction period. Initially it was proposed to employ materials similar to the Golden Lane Estate, with coloured panels and more delicate detailing. By 1959, proposals were for the terrace blocks to be covered with white marble, the towers to be coated with highly polished concrete, and columns to be finished in smooth, coloured concrete<sup>9</sup>, however these costly proposals were rejected by the City of London, resulting in the selection of the distinctive hand-finished concrete construction which characterises the estate today.
- 6.3. Construction commenced in 1961 with the realignment of railway lines below the Barbican with building works commencing in 1963<sup>10</sup>. The works were delivered in five phases due to scale of the site and the desire to allow residents to move in without being disturbed by adjacent phases of construction. Construction proved challenging, with detailed design ongoing during site works, and challenges including the inability to purchase land to the north necessitating modification of the designs, poor ground conditions, and halting construction during 1966 due to strikes by construction workers. As the project progressed, CPB succeeded in modernising the old trade unions system and developed new construction techniques needed for the scale of the project<sup>11</sup>.
- 6.4. In their design of the Barbican, CPB were influenced by le Corbusier's rational, function approach. The Barbican also reflected Brutalist ideas in its design and construction, Brutalism being a reaction against the perceived blandness and conformity of post-war modernism<sup>12</sup>. It was realised at the Barbican through the emphasis of the expressive qualities of materials, textures and construction, often articulated through the expression of structure and function of buildings, emphasis of mass, use of unusual shapes and contrasting textures and materials.
- 6.5. In the planning of the estate, emphasis was placed on retaining as much open space as possible, with residential units densely and compactly contained within blocks<sup>13</sup>. Horizontally, the inspiration from this was taken from London's garden squares, with dense terraces flanking an open courtyard<sup>14</sup>. Vertically, the scheme was divided into three, with a modest and intimate layer at ground level, through to the higher layer of terraces and formal open space, to the strong vertical

<sup>8</sup> City of London Corporation. (2012). *Barbican Listed Building Management Guidelines Supplementary Planning Document*, Volume 1, page 35

<sup>10</sup> The Barbican, Grade II\* Registered Park and Garden (List Entry Number – 1001668, Date of Listing – 20th February 2003)

<sup>13</sup> Barbican Living (ND) *Space*, accessible: <http://www.barbicanliving.co.uk/barbican-story/big-ideas/space/> last accessed: 30/09/21

<sup>14</sup> Reading, B (2018) *Brutalism*. Amberley Publishing: Stroud, ch.4.



dimension of the towers<sup>15</sup>. The Church of St Giles Cripplegate and a surviving section of the Roman wall were also incorporated into the design. The design also realised the contemporary trend for separation of pedestrians and vehicles through the use of the podium, raising the ground level of the Barbican above surrounding streets, and the use of high walks, pedestrian-only walkways elevated above surrounding roads. CPB exercised close control over the scheme's detailed design, including the internal fitting out of the apartments. The residential accommodation was carefully designed to maximise privacy, ensure direct sunlight at some point in during the day, and to provide views across surrounding complex.

- 6.6. The first building to be completed was Milton Court in 1965 (now demolished), followed by Speed House in 1968. Construction of the main residential elements of the estate continued until 1973<sup>16</sup>, with the Arts Centre not being formally opened 1982 when the Queen described it as *'one of the modern wonders of the world'*<sup>17</sup>. When completed, the Barbican centre provided accommodation in 2113 flats, designed in 140 separate plan forms.
- 6.7. There were already issues deriving from the estate's complex construction by the 1980s. Water ingress into the north of the podium around Bryer, Bunyan and John Trundle Courts, and Ben Jonson House was resulting in damage to the spaces below. Attempts to arrest these leaks, unsuccessfully, necessitated replacement of the existing paving and planting across the north podium. The Building Design Partnership (BDP), under the noted landscape architect Janet Jack, was commissioned to undertake a redesign of the landscape of the podium following repair works, resulting in one of the most significant changes to the estate following its completion.
- 6.8. The landscape design that Jack created for the Barbican podium was in distinct contrast to that of CPB. CPB's hard landscaping had been rigid and square, with grids and lines of planters while Jack's employed larger planting beds with rounded edges. CPB's planting had been dainty with low shrubs and flowers, a small number of small trees and engineered variation in height. Jack's planting, in contrast, focussed on tall trees incorporated within beds of flowers and shrubs, which curved towards turf before meeting the tiled edge of the bed, creating dramatic height variation. CPB's design used minimal planting, with much of the space hard landscaped with a tiled surface, while Jack's design significantly busied and greened the space. In contrast to the starkness of CPB's design, Jack's landscaping created spaces for community use, incorporating seating, water features, and interesting planting that invited observation. Jack's design forms part of the significance of the podium and in many ways accentuated the drama of the architecture.
- 6.9. The area around Beech Gardens was subject to significant repair in the late 2010s, in Phase 1 of this project, due to continued water ingress. Replacement of the membrane necessitated removal of paving and planting beds in the area around Bryer, Bunyan and John Trundle Courts. These were replaced on the same footprint as the BDP design, however the beds were filled with extensive naturalistic planting, and employed a slightly different tile for paving, as the original materials were no longer available.
- 6.10. As a bold, monumental piece of architecture and landscape design, the Barbican has split opinion in the decades since its completion, inspiring dislike and enjoyment in equal measure. This divergence of opinion can be seen in the voting of the Barbican as London's ugliest building in 2003, and its designation as a grade II listed building and grade II\* registered park and garden in 2001 and 2003 respectively.

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<sup>15</sup> Reading, B (2018) *Brutalism*. Amberley Publishing: Stroud, ch.4.

<sup>16</sup> The Barbican, Grade II\* Registered Park and Garden (List Entry Number – 1001668, Date of Listing – 20<sup>th</sup> February 2003)

<sup>17</sup> Barbican, (ND) *Our archive: construction*, accessible: <https://www.barbican.org.uk/our-story/our-archive/construction> last accessed 09/12/21

## 7. Heritage assets & their significance

7.1. The Heritage Assets are shown on Figure 1, at the end of this Section.

### The Barbican, Grade II Listed Building

- 7.2. The Barbican covers an area of 35 acres and is a mixed-use development of residential buildings, including flats, maisonettes and terraced housing, an arts centre, school and the Guildhall School of Music and Drama. The complex is planned in three dimensions, with changes in level across the site, buildings of varying height, and complex inter-relationships between spaces and buildings in multiple axes. It also incorporates two historic structures the Church of St Giles, Cripplegate (listed grade I, 1359183), and a Roman/medieval fragment of the London Wall (Scheduled Monument 1018888). In plan, the Barbican estate is formed by a series of large, offset, visually-connected courtyards, with a formal canal running through the centre of the complex, connecting garden squares to the east and west. A raised podium forms the functional ground level of the site, concealing the tunnel for Beech Street, and incorporating mews housing, basement storage and car parking. Above, the podium supports buildings, gardens and public realm, raised above the surrounding streetscapes. A distinctive aspect of the Barbican's architectural character results from its construction in reinforced concrete, finished using pick and brush hammers. Across the Barbican, the method of the buildings' construction is expressed in their form, lending the buildings a sculptural quality, which extends to utilitarian features such as vents and fire escapes, all of which emphasise the massive scale and solidity of the Barbican estate.
- 7.3. The buildings are arranged to emphasise their various characters and unify the spaces, with the spaces in turn displaying the architecture to best effect. Thus, for example, at podium level the three towers are unified by the linear rhythm of Ben Jonson house, with the east-west linear podium space accentuating this relationship.
- 7.4. The Phase 2 development area is located on the upper podium, to the north of the Barbican, and is dominated by the broad east-west concourse which runs along the top of the Beech Street tunnel. The concourse consists of a broad expanse of paving, interspersed with rectangular planting beds with curved corners installed by Janet Jack in the early 1980s. Curved patterns within the paving respond to the planting beds and structural features. Axial views along the concourse are integral to its character, though currently interrupted by the link building for the Exhibition Halls. The hard landscaping continues in front of the conservatory with an unbroken paved walkway. To the north of Ben Jonson House, in contrast, a more secluded and intimate character is created by large planting beds and narrower walkways. Across the application site, the planting beds employ distinctive upswept edges (thematically echoing the swept parapets of the Barbican balconies) with a raised tile band, seamlessly rising out of the podium surface. Structural elements such as stair turrets, vents, parapets and pilotis are treated as abstract objects, becoming sculptural in their form. The site is overlooked by the buildings of Ben Jonson House, Breton House, the north elevation of Frobisher Court, and the point towers of Cromwell and Shakespeare Towers. The buildings enjoy elevated views of Jack's landscape design, enabling appreciation of the curved geometrical form of its layout. The strong repeated horizontal lines of the balconies to Ben Jonson House and Breton House, sawtooth-profile of the towers and gentle curve of Frobisher Crescent form distinctive elements in of the development site. The long linear views along the podium surface further constrained by the planting (now partly interrupted by the link building) accentuate the rhythmic sense of movement past the horizontal Ben Jonson House visually linking Shakespeare and Cromwell Towers.

The Barbican is a unique example of coherent inner-city planning, which successfully realises key aspects of post-war urban design including high-walks and the mega-structure. Its significance derives in part from its planning as a complete composition in three-dimensions, and the consistency and coherency of its construction and architectural language. The design of the

development site derives significance from its association with the CBP development of the Barbican, and the nationally important landscape architect Janet Jack, whose design evidences the evolution of the Barbican estate, the development of a more robust landscape design response to the Brutalism of the Barbican, and the role of the podium as a public space. The setting of the Barbican estate is multifaceted and makes a positive contribution to its significance, although this varies. There are significant long views of the towers from vantage points and major approach roads across central and inner London, and even from further afield, and the towers play a part in the London View Management Framework views of St Pauls. In terms of the immediate setting, Golden Lane estate makes a particularly strong contribution, being designed by CPB and addressing some of the same streets at the Barbican. There are also significant views in the streets around the estate. However, there is also an abrupt change of character between the estate itself and some of the surrounding areas. In relation to the Podium, its height and the way it is largely concealed behind the peripheral buildings and its swept parapets means that the surface is largely hidden from view from outside the estate, except from the upper storeys of taller buildings.

## Barbican and Golden Lane Conservation Area

- 7.5. The Barbican and Golden Lane Conservation Area encompasses the Barbican estate, the Golden Lane estate (developed from 1952-62) and Blake Tower. The Museum of London is not included within the designated area. Unique to this conservation area is that it includes two distinct and separately developed estates designed by the same practice (CPB) and provides evidence of the evolution of their design ideas over time in a single location. The architecture of the two estates differs, with the Golden Lane estate being relatively low rise compared with the Barbican, and the most iconic elements of the Golden Lane Estate front onto Goswell Road, away from the spaces of the application site. The consistency of building materials and their forms in each of the two estates provides cohesion to the conservation area, with the very different styles of the two estates readily legible in their architectural treatment. In the Barbican the tiles, hammered concrete finish and curves provide a unity that (with the landscaping) brings together visually distinct and separate areas.
- 7.6. The Podium is in the North Barbican Character Area. The SPD identifies its character as being a little more urban than the southern areas of the Barbican, with greater linearity derived from Beech Gardens and Ben Jonson House. The walkways, which around the periphery of the podium can be relatively narrow, and this, combined with their swept parapets, channel views and accentuate linearity. The existing planting further channels views within the wider spaces, also adding to this element of the North Barbican character area's character and appearance.
- 7.7. The SPD identifies the variety of forms of planting as contributing to the North Barbican Character Area's character. The original character of Beech Gardens was of standard lawns, flower beds, trees and shrubs and was replaced by Nigel Dunnett's planting of grasses, perennials, shrubs and trees, producing '*continuous and successive*' washes of colour over the gardens. The formal planters are identified as contrasting effectively with the Barbican Wildlife Garden, '*an unruly square of community planting and wildlife habitats*', the contrasts accentuating the diverse effect of these elements, and enhancing diversity. The wild gardens and the scale and style of the brutalist architecture play off each other to accentuate character.
- 7.8. The conservation area is significant as an example of radical and innovative post-war housing schemes which reflect contemporary idioms of planning and design and evidence the creative processes of Chamberlain, Powell & Bon, and the landscape architect Janet Jack. The various and diverse forms of planting reflect the development of the innovative design philosophy over time, and the creation of varied and separate spaces within the Barbican estate. Within the North Barbican Character Area this has produced a visual contrast between the more formal Brutalist architecture and formal arrangement of planters, and the wilder very biodiverse planting of Nigel Dunnett. The interplay of contrasts has accentuated the impact of all of these elements, as they complement one another. The planting also helps channel views and enhance the linearity, that is a characteristic of the North Barbican Character Area.

## Barbican Grade II\* Registered Park and Garden

- 7.9. The landscape of the Barbican estate was conceived and designed as an integral part of the architectural design by CPB. The landscape is now designated as a grade II\* registered park and



garden, and, along with Alexandra Road Park (also by Janet Jack, NHLE:1469254), is one of only two post-war landscapes designated above grade II within Greater London. The designed landscape is comprised of a series of public, communal, and domestic gardens, courtyards and squares, raised upon the podium and contained within the built form of the Barbican estate. The podium varies in height across the Barbican, creating varied views and a series of interlocking spaces, reflecting CPB's conception of the complex as a three-dimensional space. At the core of the designed landscape of the estate is the central canal, flanked by paved terraces around the Arts Centre to the north, and St Giles Church to the south. To the east and west are the large lawns of Speed Garden and Thomas More Garden respectively which echo the character of traditional London garden squares in their seclusion and inward-looking character.

- 7.10. The landscape of the upper podium, including the Phase 2 development area results from the relandscaping undertaken by Janet Jack and BDP in the 1980s and, in the area of Beech Gardens, the Phase 1 works. The upper podium is characterised by the presence of large areas of paving, raised planters and oblong planting beds with curved corners and upswept brick edges. The upper podium is focussed along the linear sweep of the main concourse following the line of Beech Street below, paved in the distinctive brown brindle slips found throughout the Barbican. The uniformity of this paving is, however, damaged by the later addition of a strip of textured non-slip tiles along the centre of the concourse, whilst efflorescence and pooling water in multiple areas across the podium result in a damage to the hard landscaping and poor appearance. This is particularly apparent in the area around Breton House, the link building, to the north of the conservatory and across the vents and tiled benches on the main concourse.
- 7.11. Axial views along the concourse form an important element of its character, framed by the geometric forms of the flanking buildings. These views, however, are interrupted at ground level by the link building, the form and materials of which are discordant with the surrounding CPB-designed buildings.
- 7.12. Following the phase 1 works, Beech Gardens, to the west of the application site, is characterised by contemporary, biodiverse planting which provides visual interest throughout the year. Within the application site, in contrast, the planting results from various maintenance regimes undertaken over the last 40 years. Planting includes some shrubs and trees which may be c.30 years old, however overall ad hoc alterations to the planting (and the insertion of contrasting materials, such as timber log planters) create an incoherent scheme of variable quality and success, including small areas of lawn, shrubs and perennials, as well as areas of bare ground where planting has not been successful. Away from the main concourse, to the north of Ben Jonson House, a more secluded character is established with narrower walkways and denser, more structured planting. To the southeast of the site, adjacent to the conservatory, the designed landscape comprises simply hard landscaping of brown brindle slips and upswept parapet with heavy concrete coping. A water tower of sculptural form articulates the change in angle of the podium and lends visual interest in views west from the area of Speed House. The water tower incorporates a green roof which softens its appearance and lends it further visual interest.
- 7.13. The varied spaces within the Site are interconnected by views and glimpses through buildings, as seen in the raising of Ben Jonson House on pilotis, over parapets and from changes in level and walkways through the complex. This provides varied views both within and beyond the Barbican, and creates a strong sense of interconnection between spaces within the estate.
- 7.14. The designed landscape of the Barbican derives significance from its historic value as evidence of the City of London's response to post-war reconstruction and of the realisation of contemporary theories in architecture and urban planning, such as the mega-structure and elevated walkways. The landscape design is integral to the estate, with the 'spatial reservoirs' of the designed landscape recognised to be as significant as the buildings themselves. The soft landscaping of the estate provides a context for the monumental architecture of the Barbican. Within the upper podium, the evolution of the landscape design from the restricted palette and restrained design employed by CBP to the freer, geometry of Janet Jack, using the same forms, reflects the evolution of contemporary landscape design. Jack's design established a softer, greener, more communal space across the upper podium which is valued by residents and visitors to the estate, and reflects Jack's design intent of creating long vistas, community spaces, and robust interplay between naturalistic planting and the surrounding Brutalist architecture. The establishment of Nigel Dunnett's planting in Beech Gardens in the 2010s further develops this community centred ethos, whilst

reflecting contemporary aspirations for biodiversity and sustainability, to create a rich and varied landscape design of considerable horticultural and community value.

## National Westminster Bank, Grade II Listed Building

- 7.15. The National Westminster Bank is a grade II listed (NHLE no. 1064731) three storey late 19th century building with an attic level, built in the Italianate style. It is faced in Portland stone with elaborate decoration. This stonework includes carved frieze and bracketed cornice, balustraded parapet and inset stone dormers with triangular pediments. The ground floor features double height windows interspaced with Doric columns on pedestals. Its juxtaposition in style opposite the post-war John Trundle Court and Lauderdale Tower highlights its distinctive style within the surrounding streetscape. It sits directly opposite the John Trundle Court with limited views of other sections of the Barbican other than Lauderdale Tower with some views to the podium and walkways from the upper levels of the building. The building derives its significance from its elaborate stonework and fine example of the Italianate style used to indicate grandeur, as well as its position on Aldersgate Street. The contrast in styles and scale with the Barbican means that the detail of the podium surfaces and planting plays little part in its significance, other than providing green and Brutalist variety to its Victorian character. There is no visual relationship with the Phase 2 works.

## Cripplegate Institute, Grade II Listed Building

- 7.16. The Cripplegate Institute (NHLE No. 1262632) sits opposite Ben Jonson House to the north. It is constructed of red brick with stone dressings, has five storeys with attic and is eight bays wide. The institute was designed by Sidney Smith and built in 1894 and includes a grand central entrance outlined with large semi-circular stone arch, which is flanked by two semi-circular windows on either side. Distinguishing features include a large central triangular pediment at the fifth floor with carved frieze, semi-circular windows to the second and fourth floors, balustrade to parapet with obelisk pinnacles between. It is distinctive within the surrounding area due to its red brickwork amongst nearby concrete, stone and brown brick structures, and for its imposing height, as it is taller than the adjacent Ben Jonson House and Breton House. It does not have a visual relationship with the rest of the Barbican estate other than the facades of Ben Jonson and Breton House that face it and the podium landscape and planting to the north west of these buildings (visible from its upper floors). as the view is obscured by these two buildings. The podium landscape planting facing the Cripplegate Institute uses the language of a London square to separate the buildings, although this is not appreciable from street level, where the architecture of the Barbican provides a contrast with the building.

## 43-46 Chiswell Street Grade II Listed Building

- 7.17. The terraced houses that make up 43-46 Chiswell Street (NHLE no. 1298807) are a group of four yellow brick four storey houses with basement below, with two bays per individual building and roof obscured by parapet. They each feature identical round-arched entrances in the right hand bay of the ground floor with deeply recessed cornice and fanlight above the front door. They are thought to be of 1774 construction due to the plaque on ground floor of No. 43 and were all much rebuilt in 1988. The significance of the terrace is defined also by its relationship to the yellow brick terraces that adjoin it to the north east and onwards along Chiswell Street as well as buildings opposite built in a similar Georgian style. The end of Ben Johnson House features at the edge of the immediate surroundings of the terrace and is interrupted first by the view of the modern concrete tower at 48 Chiswell Street, with large arched windows with red painted surrounds. The height of the three Barbican towers are visible from upper floors of the properties. The podium surface plays little to no part in the building's setting, due to its height and the presence of Cromwell Tower and the octagonal building on the corner of Chiswell Street and Whitecross Street (48 Chiswell Street).

## The Jugged Hare Public House, Grade II Listed Building

- 7.18. The Jugged Hare Public House (NHLE no. 1252344) is set in a corner site with curved elevation, at the corner of Chiswell Street and Whitecross Street. It is constructed of yellow brick set in Flemish bond with red brick dressings and stucco. It is four storeys with a basement and was constructed in the late 19th century, with a wooden public house front thought to be a late 20th century

reproduction of the former 19th century original fronting. Red brick gauged dressings include a storey band above the second floor and quoins both at the edges of the curved corner façade and at either end of the façade. The first and second floor windows feature segmental arches with moulded stucco architrave, and keystone with festoons at the first floor. It enjoys an occupational link with the adjoining Whitbread's Brewery, and their close dates of construction suggest the two were built for reciprocal purpose and this continued understanding of their relationship contributes to their group significance. Its corner location is also the principal aspect of its setting that makes a contribution to its significance. Its visual relationship with many of the surrounding buildings is key to its use as a public house. Its primary relationship with the Barbican estate is through Cromwell Tower and Ben Jonson House which obscure the view of many of the other estate buildings and spaces. Although its top floor is likely to have a view of the nearest part the podium, the oblique angle of view means that the Brutalism of the Barbican dominates the setting to the west.

## Whitbread's Brewery building, next to the King's Head Public House, Grade II Listed Building

- 7.19. Whitbread's Brewery (NHLE no.1252353), on Whitecross Street, dates to 1904 and is faced with red brick and granite. It is five storeys high and five bays wide. The ground floor is constructed of granite while the upper floors are red brick with stone dressings. The first and second floors include six pilasters supporting a bracketed and dentilled cornice and panelled frieze. There is a brewery chimney at the south end of the building. It enjoys the same occupational link with the Jugged Hare Public House, and the continued understanding of their reciprocal purposes contributes to their group significance. Its relationship to the Barbican is dominated by that of the opposite Cromwell Tower and nearby Ben Jonson House, with some views towards the Barbican centre and Conservatory. Only the upper storeys would have views of the podium and these are very oblique, with the architecture of the buildings dominating these views.

## Ceramic Mural of nine Panels on Cromwell High Walk, Grade II Listed Building

- 7.20. The ceramic mural was designed by Dorothy Annan c.1960. Its setting is Cromwell High Walk and the Brutalist landscape of the Barbican and Podium. The best views of the mural are from the high walk, which forms the bulk of its setting. The significance of the mural relates to its artistic value and its historical value as a rare survivor of its type.

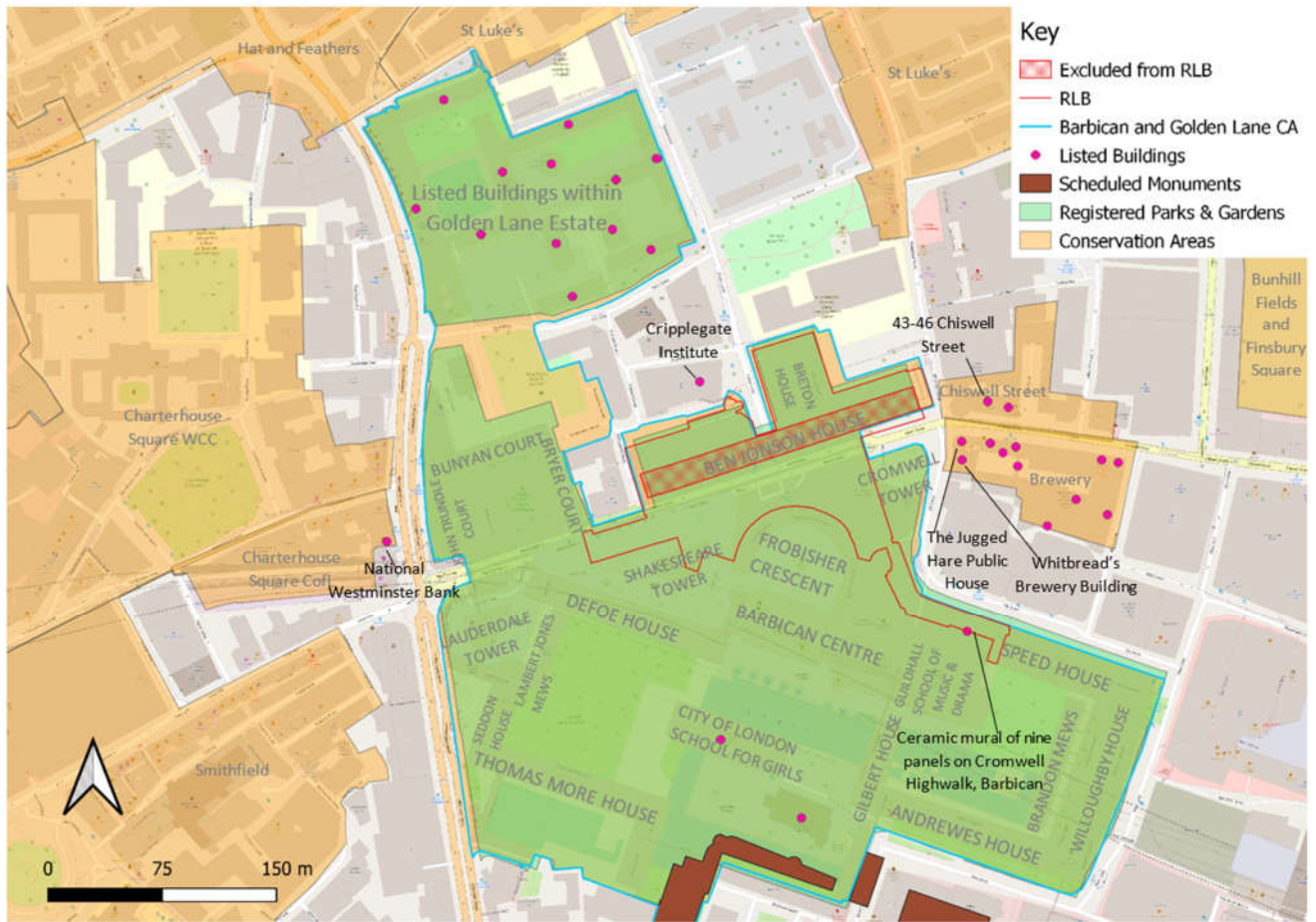


Figure 1 Map showing the Nearby Heritage Assets and the names of the Barbican blocks in relation to the site



## 8. Assessment of Impact

- 8.1. In relation to physical impacts of the 43 proposed trial pits the pits will be small and be cut through the surface to below the waterproof asphalt layer. Reinstatement will be on as like for like basis as can be achieved, with variations being the replacement of the asphalt with waterproof Triflex material locally and the replacement of the existing tiles with as many of the removed tiles as can be used, augmented by replacement tiles in the mix previously consented in Phase 1. The reinstated surface appearance would therefore be very similar to the existing, except that in locations where there has been efflorescence accumulation, the surface will be cleaner, and the use of the phase 1 tile mix, means that the tile mix may appear very slightly redder than the surrounding tiles. However, the main works application is anticipated to follow shortly and it is envisaged that these tiles will be replaced with a cohesive general landscaping scheme that preserves and enhances significance.
- 8.2. The works are intended to enable a waterproofing system that can achieve a robust warranty, which means that the works will help preserve the long term future of the listed building and registered park and garden (and thus their significance), by arresting the current deterioration being caused by ongoing water ingress and failed drainage systems.
- 8.3. In relation to the settings of the residential blocks, conservatory and other podium structures the reinstated trial pits would introduce very minor alterations to the surfaces, changing the mix of tiles slightly to a mix that was previously considered acceptable in Phase 1. In some instances this would introduce very limited local visual harm and in others, where the current surface damage and materials detract from significance, there would be beneficial impacts. After reinstatement there would in effect be no harm to significance relating to setting, as the relationships between the buildings and the podium landscape would be preserved and the Janet Jack landscape design, which has been alerted over time would remain as it is currently.
- 8.4. In relation to temporary impacts, the trial holes would be opened in batches for a very short period of time. Although there would be disruption and harm to the settings of the buildings and the character and significance of the podium space locally from each batch of holes being open, this will be very brief and confined to a small part of the overall designation and therefore limited. This is also the case with the Barbican and Golden Lane Conservation, which has wider boundaries and of which the locations of the trial holes therefore make less of a contribution than to the listed building.
- 8.5. The harm to the registered park and garden will also be very temporary and limited, and would generally affect the areas that detract from its significance most (locations where damage has occurred/and or where efflorescence has accumulated) and would not affect the designations most significant elements, the canal and elements most exposed to public view.
- 8.6. The harm to the listed ceramic mural on Cromwell High Walk, would also be temporary, with the mix of tiles in the nearest trial pits preserving the existing character of the walkway.
- 8.7. With respect to the wider heritage assets the trial holes would cause no harm to the listed National Westminster Bank. The slight changes in tile mix from the reinstatement of the trial holes would cause no harm to the settings of the Cripplegate Institute, 43-46 Chiswell Street, the Jugged Hare Public House and the Whitbread Brewery, as they will not be discernible at an angle from a distance and the locations of the surface of the podium affected make a negligible contribution to their significance (the architecture of the Barbican contrasting in style, scale and materials with these listed buildings, and the podium being set higher than the main views relating to the settings of these buildings).
- 8.8. In relation to the surrounding conservation areas, although the barbican makes some contribution to their significance and setting, the raised Barbican podium surface is not generally visible from the public realm of these areas and makes no contribution to their significance.
- 8.9. The temporary harm while the pits are open would be very limited, given the nature of the settings of the wider heritage assets and the contribution that the trial pit locations make to their significance.
- 8.10. Taken together the proposed trial holes would cause limited harm to the significance of the Barbican listed building, registered park and garden, conservation area and ceramic mural on Cromwell High Walk. There would be no harm to the settings of other heritage assets.

- 8.11. Overall there would be at worst limited harm to significance from opening the trial holes. This classifies as less than substantial harm to the significance of the Barbican and its Podium structures, but at the negligible end of the scale. Balanced against this, the information that would be provided by the trial pits will help preserve the long term future of the Barbican and provide certainty for the direction of the enhancement to its drainage, character and appearance.

## 9. Conclusion

- 9.1. The Trial Pit proposals that form part of the Barbican Podium Phase 2 project have been developed in response to the ongoing deterioration and damage to the listed building as a result of water ingress through the podium due to the failure of the waterproofing/drainage system. The aim of the trial holes is to enable a new design to achieve a warranty, and therefore be deemed robust. The trial holes would cause very limited harm to the significance of the listed building of the podium and surrounding blocks.. This will be achieved by the very temporary length of time for which each batch of pits would be open before reinstatement, the opening of the holes in batches, to limit the areas impacted at one time, and the 'like for like' approach to reinstatement.
- 9.2. Given the need to consider the contribution of the areas affected to the significance of the conservation area as a whole, when assessing impacts (NPPF, paragraph 207) the areas within the footprints of the trial holes make very little contribution to the conservation area as a whole. The minor changes mean that there would be negligible harm to the significance of the conservation area from the reinstated trial pits.
- 9.3. The settings of the nearby listed buildings would be preserved as would the character, appearance and significance of the nearby conservation areas, from which the views of the podium are limited and play a very limited role in their significances and settings.
- 9.4. Using the criteria set out in the NPPF (of substantial harm, less than substantial harm and benefits) the trial pit proposals would be at worst cause limited temporary harm to significance. This classifies as less than substantial harm to the significance of the Barbican and its Podium structures, but at the negligible end of the scale. In accordance with the NPPF requirement to balance harm against wider public benefits of a proposal, the information that would be provided by the trial pits will help preserve the long term future of the Barbican and provide certainty for the direction of the enhancement to its drainage, character and appearance.
- 9.5. The reinstated tiling is envisaged to be short lived and there will be limited change to the fabric.
- 9.6. The proposals have been developed to respect the significance, character, scale and amenity of the Barbican podium
- 9.7. In accordance with Policy CS12 the proposal is designed to conserve and safeguard the significance of the listed building, conservation area and registered park and garden by using a like for like approach to reinstatement of the test pits, while the longer term purpose of the trial pits is to address the faults in the drainage system enabling the enhancement of the podium space and thus its significance.
- 9.8. The proposals respect the existing character and amenity of the podium, thus meeting the requirements of Policy DM12.1 This policy would also be addressed by the longer term aims of the project, enabled by the trial holes, which would help green the podium, helping meet the need to address climate change, with the better drainage addressing the wetter environment caused by climate change.
- 9.9. The character of the conservation area and the settings of the nearby conservation areas would be preserved, in accordance with Policy DM12.2
- 9.10. Policy DM12.5, which seeks to protect historic parks and gardens would also be met, as the reinstatement of the trial holes would be designed on a like for like basis.



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