



Barbican Listed Building Management Guidelines – Volume IV – Landscape

Part 1 – Management Guidelines SPD

Part 2 – Good Practice Guide

Part 3 – Green Infrastructure

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Barbican Listed Building Management Guidelines

Volume IV – Landscape

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Barbican Listed Building Management Guidelines

Volume IV – Landscape

PART ONE –LISTED BUILDING GUIDELINES

PART ONE

1.1 Introduction

1.1.1 The Barbican Estate was designed by architects Chamberlin, Powell and Bon and constructed between 1962 and 1982. It includes the City of London School for Girls (CLSG), the Barbican Arts Centre, the Guildhall School of Music and Drama (GSMD), the (former) youth hostel and the largest residential estate within the City of London. The Estate was listed Grade II in September 2001 for its special architectural and historic interest. It also includes designation under the Historic Buildings and Ancient Monuments Act 1953 on account of the surviving elements of London Wall, and was entered at Grade II* in the Register of Historic Parks and Gardens by English Heritage for the special interest of its landscape in February 2003.

1.1.2 The City of London Corporation manages the estate's repair and maintenance through the Barbican Estate Office. Applications for planning and listed building consent are made to the City of London Department of the Built Environment. Works of alteration proposed by individual leaseholders require the approval of both the Estate Office as owner and the City of London Corporation as Local Planning Authority. All Listed Building Consent applications made by the City Corporation itself must be approved by the National Planning Policy Casework Unit.

1.1.3 In order to assist in managing changes to the estate which may affect its special interest, Listed Building Management Guidelines were prepared for the Barbican as a joint initiative between English Heritage and the City Corporation.

In 2005 Volumes I and II of the Barbican Estate Listed Building Management Guidelines were adopted. Volume I provides an introduction to the estate, outlines the national and local legislative background, and provides information on the role of different stakeholders. Volume II concerns the residential part of the estate. It identifies its special interest, provides management guidelines for a wide range of potential works and outlines best practice in building maintenance. More recently in

2012 these original volumes were reviewed and updated and have again been formally adopted as a Supplementary Planning Document (SPD) of the Local Plan.

1.1.4 The original project set out proposals for 2 further volumes – Volume III – covering the non-residential buildings on the estate, and Volume IV – the estate’s landscape, which includes all external areas hard and soft and the car parks. This document constitutes the latter volume and provides Management Guidelines for the estate landscape. It has been produced through the same mechanism as the previous volumes – developed by a consultant team in collaboration with a representative Working Party including a range of stakeholders reflecting the various interests and responsible agencies involved with the stewardship of the estate. (See Appendix for a record of consultation.) It should however be read in conjunction with the other volumes, specifically Volume I, which provides the overall context for the Guidelines suite.

1.1.5 The Barbican is recognised as a Site of Borough Importance for Nature Conservation under the City’s Biodiversity action Plan 2010-2015. This requires nature conservation to be a primary objective of land management and support the current target species of the City. (See also Part II and A4 Glossary.)

1.1.6 The estate is not designated as a Conservation Area and does not currently have any Tree Preservation Orders (TPOs).

1.1.7 Boundaries of the study area.

It should be noted that the boundary of the area covered by this volume of the guidelines differs in small respects from the listed building designation boundary. For instance, the Fann Street Wild Garden is included in these guidelines though it lies outside the designation boundary. The Barber Surgeons’ Hall Garden is included in the Registered Garden as the setting for the Roman Wall, but is not covered by these guidelines. The Conservatory is not covered by these guidelines, but the car parks are.

To check other small variations, see Designations plan in Appendix A1.

1.2 Executive Summary

1.2.1 This document forms Volume IV of the suite of Management Guidelines commissioned by the City of London Corporation for the Barbican estate and should be read in conjunction with the companion volumes already formally adopted as Supplementary Planning Documents (SPD), ie. Volumes I and II. The document is in three parts: Part I addresses the obligations arising from designation and is intended to be adopted as a Supplementary Planning Document. This confers status within the City's suite of planning policies and means the guidelines are treated as a 'material consideration' to which the City of London Corporation must 'have regard' in the determination of any applications for planning or listed building consent. Part II deals with good practice in matters of ongoing maintenance and management and is intended to be updated with new results from practice as and when required. Part III addresses the specific subject of planting and soft works, and is also intended as a dynamic and advisory document which may be updated as and when appropriate. Parts II and III are accordingly not intended for SPD adoption.

1.2.2 The study begins with a brief history of the estate landscape, its original evolution and subsequent changes, and a statement of its various designations. These include Grade II listing under the Planning (Listed Buildings & Conservation Areas) Act 1990, Registration at Grade II* under the Register of Parks and Gardens, and Scheduled Ancient Monument designation of the remains of London Wall. Other local planning designations relating to the nature conservation of the site are also in place.

1.2.3 A conclusion reached in the process of compiling these guidelines is the desirability of establishing an Estate Landscape Management Strategy (ELMS) for the estate as a whole. This would create a systematic framework for management of the landscape and a basis for the assessment of progress and alterations in the future.

1.2.4 The special interest and significance of the estate landscape is then analysed using the toolkit adopted in 2008 by English Heritage – *Conservation Principles*. This indicates that the estate landscape is rich in special interest as protected by the terms of the Planning Act 1990 to which special regard must be paid in considering

the potential impact of any works that could affect the estate's character. The heroic nature of the overall development where modern architecture and landscape are intrinsically interlinked makes this landscape unique. Specific groupings of forest trees and containerised planting, whether gridded out on the podium or sunken into the lake, are juxtaposed by the openness of vast tiled planes of terracing and expanses of water. Its character is unequivocally urban.

1.2.5 There follows a more detailed character analysis of the existing landscape on a zone-by-zone basis giving further information on the significance of the estate together with guidance on its appropriate stewardship that should be consulted prior to undertaking any works. This guidance elaborates on the outline statement of significance for the estate as a whole in the preceding section. Additionally a number of significant vistas within and across the estate have been identified as an integral aspect of the designated asset requiring careful preservation.

1.2.6 An account follows of the continuing pressures for change on the estate, identifying some of the reasons why this may arise. These can include failure of original details, changing management regimes, deterioration of material fabric and /or soft planting, increased demands of access and compliance with new equality and health and safety legislation. Reference is included to the range of works that can be expected to arise on a regular basis, and which are addressed further in Part Two of the document.

1.2.7 Listing Management Guidelines using the 'Traffic Light' system follow in the final section of Part One. Here examples are given of works in various categories – Green, Amber, Red and Black – according to whether they will require formal authorisation (Listed Building Consent) under the Planning Act 1990. The list is not exhaustive but is intended to provide an 'at-a-glance' guide to the statutory obligations imposed by designation. Where a specific case does not appear to be covered a prior enquiry should always be made to the Department of the Built Environment to ascertain whether a formal application will be required. The key criterion in all such assessments is whether proposed works would impact on the estate's character and significance. Reference should accordingly then be made to the statement of significance and zone-by-zone analysis in sections 1.4 and 1.5.

1.2.8 In Part Two of the document detailed guidance is given for best practice in carrying out repair, maintenance and upgrade work on all aspects of hard landscape -hard external works; street furniture, lighting and other elements.. A constant theme is the need for coordination of these activities within an informed awareness of the estate's significance. Much of the erosion of the estate's special character over the years may be attributed to the cumulative impact of small incremental changes. It is the object of these Guidelines to provide a more informed and systematic framework for regulating such interventions.

1.2.9 Part Two is thus intended as a working manual and may be updated as necessary to incorporate new thinking and 'lessons learned' in the ongoing stewardship of the estate. The underlying message is that as much damage to the character and significance of the estate landscape may arise from seemingly minor incremental but uncoordinated interventions over time as from major projects of repair or alteration – which by triggering the procedures entailed in obtaining formal authorisation are more likely to receive proper scrutiny and consultation.

1.2.10 Wayfinding has always been a particular consideration at the Barbican, and a separate section has accordingly been included to consider some of the issues arising. This also comprises a review of current signage provision and the status of the 'yellow line'. This indicates the need for further coordination and simplification of the numerous devices currently in use and suggests the desirability of a more comprehensive review for the future.

1.2.11 Part Three is devoted to the issues surrounding planting and soft landscape works. Planting is a dynamic asset and requires careful management and maintenance both day-to-day and long term with regard to decline and renewal. It is highly vulnerable to alteration and change, though this need not preclude opportunities for enhancement.

1.2.12 An Estate Landscape Management Strategy (ELMS) would be a useful instrument, not only in day-to-day management but also in articulating a coherent vision and strategic design, specification and related work plans for the gardens by

respective departments, also for obtaining grants and against which alterations can be assessed. A 10-year strategy for the registered landscape would help guide and assess replacement and refurbishment of planting and the acceptability of any change by stakeholders or the various City of London departments with which there are service level agreements. Not only would this help to ensure the vision for the landscape in the future is achieved, albeit necessarily incrementally, but it would also provide a reference point for the entire estate when undertaking cyclical reviews. Part Three of this volume therefore offers an outline strategy in furtherance of this objective.

1.2.13 As management of the various elements of the estate landscape is key to the implementation of a holistic future vision, a further section describing the existing framework is included for information and review. This reveals both the relative complexity of current systems and the need for effective coordination. The participation of residents' groups is a key resource in the successful stewardship of the landscape and is seen as an integral part of the overall management framework.

1.2.14 This section concludes with a brief aspirational consideration of the estate landscape for the future – 'Looking Forward'. This identifies such key issues as sustainability and biodiversity and the contribution made by community involvement. It underscores the desirability of establishing an overarching Estate Landscape Management Strategy (ELMS), listing the key components of such a document, and the linking of this to an overall Estate Landscape Masterplan.

1.2.15 The document is supported by a series of appendices. These include –

- A range of mapping drawings, illustrating
 - The Barbican Estate Plan
 - The Designation Boundaries
 - The various podium levels
 - The Highwalk Network
 - Travel and connection points
 - The main character areas
 - Viewpoints of Significant Vistas

Locations of street furniture and lighting

The Green Infrastructure

Tree Species

Soils

Irrigation

- A Street Furniture Schedule illustrating existing items in use across the estate
- A list of documents, archive material and other references consulted in the preparation of the guidelines
- A glossary of terms used in the document
- A note on consultation undertaken in preparing the guidelines
- The Register of Parks & Gardens entry
- A Preliminary Ecological Appraisal
- A Management Organogram illustrating the current structure and note on management arrangements existing at the time of producing this document
- A photographic survey of the estate at the time of producing this document and plan of photo locations.
- A selection of Archival Material, including photographs supplied by the residents

1.3 Brief history of estate landscape and future vision

1.3.1 The original landscape concept and subsequent changes

The history of the Barbican development is summarised in general terms in Volume I of the Guidelines with character descriptions in Sections 4 and 5 of that document. Here the focus, also in summary, is on the external spaces of the estate. (The 1971 Chamberlin Powell & Bon landscape plan is included in the Appendix.)

1.3.2 Although the extent of wartime devastation of the Barbican site was bound to require a major project of post-war reconstruction it was the gathering consensus of City councillors, architects and planners through the mid-1950s, crucially underpinned by the government minister Duncan Sandys in 1956, to redevelop the area for residential rather than commercial use, that perhaps had the greatest impact on its eventual character in terms of public realm. Earlier proposals for rebuilding on pre-existing street patterns using conventional city frontages, were superseded by a more radical vision of comprehensive redevelopment adopting the then progressive planning concepts of large free-standing buildings and segregated vehicular and pedestrian movement systems.

1.3.3 The documented narrative of the estate's ensuing evolution reveals how the spatial character of the plan developed from an initial concept of multiple cellular courtyards formed by 4 storey stepped terraces framing a large square around St Giles church, into an altogether broader and grander vision comprising extensive 8 storey blocks in the manner advocated for city replanning by the architect Le Corbusier (termed *a redent*) to create a series of huge interlocking spatial 'reservoirs' where visual continuity is achieved by raising the buildings above the ground upon columns (*pilotis*) and employing consistent material finishes across the whole pedestrian podium. The means by which such extensive areas of open space are provided is the concentration of the residential accommodation into building forms of high density, most notably the three towers, and by the vertical segregation of the pedestrian and vehicular realms. These planning strategies had dramatic consequences for the enlargement of scale and character of the estate landscape.

1.3.4 Initial concepts by the architects Chamberlin, Powell & Bon (Preliminary Report, 1955) had made reference to the 'cloistered atmosphere' of such exemplars as the Albany and Inns of Court. In the architects' report of April 1959, however, such models as Berkeley Square and Trafalgar Square are quoted and the landscape idiom expanded accordingly. Note was also made of the role of formal gardening in providing patterns of planting that could be appreciated by pedestrians moving about on a higher level, and the concept of landscape experienced as a visual amenity in plan form from above was also regarded as of great significance for residents living on upper floors of the terraces and towers.

1.3.5 Crucial to the development was the separation of pedestrian and vehicular movement – the size of the site being considered a unique opportunity to apply this then progressive wisdom at a really meaningful scale - and this principle was carried through, with variations in detail, in all iterations of the scheme by means of the podium. Unlike traditional urban environments therefore, where ground level pedestrian circulation is the default assumption, at the Barbican it is the podium and highwalk system that must be regarded as the primary public realm and pedestrian environment. This was generally extended to the outer edges of the site boundary (a strategy intended to shield the site from traffic noise below) with high level bridge connections out and into the City beyond (albeit these penetrated less far into the surrounding areas than the considerable network of some 14 km initially intended.)

1.3.6 On the north, south and east the podium edge thus follows the perimeter street lines (Silk St, Moor Lane and Fore Street), whilst only on the west edge adjacent Aldersgate Street is the serrated footprint of the buildings expressed to the street.

1.3.7 Much of the original site interior lay some 3m or more below the level of the adjoining roads, representing the basement level of the original properties either partially or completely destroyed during wartime. Thus real ground level within the site perimeter was generally a storey or two lower than the surrounding neighbourhood. As well as providing huge areas for parking, this would result in further residential (and some commercial) strata below podium level, which are

expressed in the same brick tonality as employed in the podium tiling, giving the sense of a constructed plinth to the development as a whole and providing direct access for these units to the adjacent gardens.

1.3.8 The logistics of rebuilding such a large area of the City (including the massive task of realigning the underground railway) were also important in causing the architects to envisage the works being undertaken in a series of phases or zones, each of which they were concerned to accomplish in fully completed form, such that incoming residents could enjoy their new living environment immediately in a state of 'some maturity' without being unduly disturbed by adjacent subsequent phases.

1.3.9 The above considerations have all played their part in the eventual estate as experienced today. The enlargement of scale has produced a public realm of truly civic character, with nothing comparable anywhere else in the City, or indeed elsewhere in modern inner urban residential areas. This, together with the segregation of cars, has enabled the deployment of a rich variety of landscape forms and amenities – extensive podium terraces and covered walkways, generous ramps and flights of steps, substantial planted beds and grassed areas, large aquatic features (variously referred to by the architects as 'canals' and 'lakes') including water gardens and fountains, planted arbours, forest trees and shrubbery. The Arts Centre also includes a large conservatory devised by the architects to exploit the space around the fly towers, and due to be covered in Volume 3 of the Barbican Management Guidelines (devoted to the non-residential buildings on the estate).

1.3.10 Added to the new development, and carefully incorporated within it, are the pre-existing remnants of the London Wall and St Giles Cripplegate, all greatly enriching the scheme and imparting a sense of historical continuity to the estate as a whole.

1.3.11 In summary, the Barbican landscape was designed as a celebration of living in the city offering a unique urban life style, described by the architects as an 'integrated design', undertaken in a 'comprehensive manner'. The 1959 Design Report stated in the opening line on 'landscaping': 'the disposition of the space between buildings and its detailed treatment are of vital importance'.

1.3.12 There was no named Landscape Architectural consultant, even though in the preliminary report to the Court of Common Council of 1955 'It was emphasized that the problem of providing residential accommodation within the City should not be thought of in financial terms alone but that consideration must be given to the provision of appropriate amenities and environment.' The context of the site inspired 'careful planning of the open space between buildings to compensate for the absence of any large public open space adjacent to this new neighbourhood'. The City of London's development plan also required that all schemes incorporate first floor access to tie in with the aspiration for an extensive network of high-level walkways through the City

1.3.13 The proposal was purposefully urban in character while aiming to create an environment that would provide 'recreation for the body, stimulation of the mind and refreshment of the spirit'. Key design aspects of the landscape cited in the 1959 Report to Council included:

- The podium as the primary architectural and planning feature, redefining 'ground level', with its highly characteristic up swept bush hammered parapet edge detail
- The concept of land 'used twice', in other words all 'ground' was in fact also roof to other accommodation or space
- Elevated blocks to allow the 'flow' of the landscape and visual linkage between different parts of the estate
- Appropriate scale of the landscape to match the surroundings, with planting on a large scale to prevent the landscape being 'overwhelmed by the buildings'

1.3.14 The original built scheme sought to create 'clarity without monotony', using three planes of movement uniformly paved with brick tiles, their earthy colour to emphasise podium as 'ground'. The tiles were intended to mediate between the 'wholly natural and wholly man-made' providing 'visual transition between natural colours and textures of grass, trees plants and water and stone grey finish of the buildings above'. It was noted at the time that 'the success of the Barbican will depend on its quality of pedestrian precinct' (*Architectural Review*, 1970)

1.3.15 Planting

The 1959 Design Report expresses a clear intention with regard to scale and character of the planting, which over time has become somewhat diluted. The report noted that a 'delicate' landscape would be dwarfed by the architecture, and that there were three essential components, 'forest' trees, water and formal gardens. There is no reference to biodiversity, as this was not a concern of that era.

1.3.16 The Registered Garden entry also states: 'The Barbican includes various small private gardens, including roof gardens, attached to individual apartments or mews houses, and the balconies on the exterior of the residential buildings contain built-in concrete plant boxes creating an effect of hanging gardens. The design and structural planting of these gardens and balconies is uniform, and closely follows the lines and rhythm of the architecture'.

1.3.17 The Design Report also notes that 'in general, deciduous trees grow best in the City surroundings although a number of small evergreen trees may be valuable to give some solidity and contrast at the lower level. A list of suitable trees is given which is divided into two; large trees which are invaluable as a foil to the buildings and small trees which are useful to give enclosure of the space and for the detail value of flowers and leaf at lower level'. (See Appendix for species list.) In the case of large trees, this appears to refer to areas where these could be planted in natural ground. There are no details on the original planting plans.

1.3.18 A short commentary on the sun paths on the equinox is provided in the report. However there is no particular reference to consideration of wind effect or microclimate as a result of the large building blocks and tall towers, both being key factors in the enjoyment of the landscape and successful plant establishment.

1.3.19 Changes

Inevitably, some significant changes occurred both during the design evolution stage and subsequent to completion. In the former category may be included numerous revisions of the residential block configurations and the Arts Centre (with consequential alterations in the surrounding spaces), and the eventual removal of a

north-south link road (Redcross Street) which was to have connected Golden Lane with the Fore Street / Wood Street junction by means of an enclosed viaduct with a pedestrian walkway along its roof.

1.3.20 Deleted in 1960 for cost reasons this link, which would have traversed the central lake in a dramatic oblique 'causeway', was eventually subsumed into the (pedestrian only) Gilbert Bridge – with the consequent loss of a standalone pedestrian route bisecting the centre of the estate avoiding passage through actual buildings, a significant modification that unified the main lake as a single expanse of water.

1.3.21 Of the various changes that have taken place since the development was completed perhaps the most significant is the re-landscaping of Bryer, Bunyan and John Trundle Courts and around Ben Jonson House on the north west podium. This was undertaken in the mid/ late-1980s when, as a result of water ingress problems to the below podium accommodation there and in White Lyon Court, the affected areas of paving were removed and re-laid to a quite different curvilinear arrangement designed by the firm Building Design Partnership (BDP), with substantially increased tree and shrub planting in place of Chamberlin Powell and Bon's original formal grid of brick planter boxes set in extensive areas of plain tiling. (The rectangular shallow pond set partially under the footprint of Bryer Court was however retained.) It may be surmised that this more informal character of the 1980s replacement scheme with its richer planting, greater sense of enclosure and enhanced wildlife habitat was a reaction to the rigid geometry of the original layout and the somewhat bleak environment it created. As Bradley/ Pevsner noted, 'man-made sublime is not everyone's domestic ideal', (*The Buildings of England London 1: The City of London*. 1997.)

1.3.22 The BDP planting established a mix of ornamental shrubs and trees, with some planting areas edged with turf. The planting was automatically irrigated, and although no record has been found as to the specification of the soil, visual inspection suggests it was not engineered to provide specific performance with regard to soil weight or structure. The planting established well and a few specimens, in particular a Liriodendron and an Alder, attained a height of over 10m

with wide shallow root plates, before their removal in 2012. The vegetation included other notable specimens of Persian ironwood and hawthorn developing beautifully broad, layered and wind pruned silhouettes.

1.3.23 This revised arrangement, which quadrupled the original soft area and existed at the time of listing, is now also in the process of renewal with replacement waterproofing membranes and new tile paviers to address recurrent water leakage issues, though the plant bed geometry, upswept kerb formation and water feature are to be reinstated to the BDP design.

1.3.24 Fountains and artworks of varying design merit are other features that have been added in particular locations since the original estate completion, all helping to enrich the pedestrian experience at podium level.

1.3.25 More generally there have been areas of paving tile replacement on some of the main pedestrian routes, using a gridded tile surface for additional slip resistance, and the delineation of routes to the Arts Centre from different estate entry points with a continuous applied yellow wayfinder line. Meanwhile, planting generally has been adapted over the years and reedbed areas have been introduced within the central lake.

1.3.26 There has also been a steady proliferation of street furniture with numerous different types of planters, seats, tables, bollards, bins, benches, signage, handrails, *et al*, the cumulative effect of which has been to dilute and diminish the overall consistency and distinctive character of the estate environment. This type of incremental but significant change is generally reversible with coordinated and progressive management which is a key objective of these Guidelines.

1.3.27 Designations

The Barbican Estate is listed Grade II. As architecture and landscape are an integrated composition, the citation references the podium, various water features, and external circulation all of which as such has statutory protection under the Planning (Listed Buildings and Conservation Area) Act 1990.

1.3.28 The estate is also entered on the Register of Historic Parks and Gardens of Special Historic interest as Grade II*. The designation at Grade II* (reserved for 'particularly important sites of more than special interest') is exceptional for a post-war entry and believed to be the only example within Greater London. Although there are no specific statutory controls, the National Planning Policy Framework para. 132 gives registered parks and gardens an equal status in the planning system as listed buildings and scheduled monuments:

1.3.29 'Substantial harm to or loss of designated heritage assets of the highest significance, notably scheduled monuments, protected wreck sites, battlefields, Grade I and II* listed buildings, Grade I and II* registered parks and gardens, and World Heritage sites, should be wholly exceptional', *National Planning Policy Framework*, para. 132: March 2012

1.3.30 The modernist design of the urban landscape of certain post war housing estates such as the Barbican displays a particularly strong interaction between architecture and landscape. English Heritage's Selection Guide (*Register of Parks and Gardens Selection Guide: Urban Landscapes*, English Heritage) highlights specific considerations in the designation of urban landscapes: 'Particularly careful selection is required for sites from the period after 1945. Sites of less than 30 years old are normally registered only if they are of outstanding quality and under threat.'

1.3.31 The Barbican was entered in the Register of Parks and Gardens in February 2003 (English Heritage, List Entry Name: Barbican, Number: 1001668). The entry includes the refurbished gardens by BDP constructed in 1983, rather than the original 1970s terrace gardens. The register mentions the two large lawns planted with trees, formal canals and adjacent terraces and fountains, the former churchyard of St Giles, excavated footings of the City's Roman wall, extensive terrace gardens, small lake, raised flower beds, fountains, borders and 'ponds'. In fact there are no ponds, apart from the small naturalised pond in Fann Street Wildlife Garden which is outside the listing boundary, although the 'small lake' under Bryer Court is sometimes referred to as 'the pond'.

1.3.32 The list entry notes 'The design and structural planting of gardens and balconies is uniform and closely follows the lines and rhythm of the architecture'. This may have been the original intention, however the curvilinear style of the revised podium planting as noted above seems purposefully to contrast with the original geometry of the estate.

1.3.33 The Barbican & St Alphage's Garden were designated a Site of Importance for Nature Conservation (SINC) Grade II of Borough importance where 'nature conservation is a primary objective of land management', though the latter no longer exists.

(<http://www.london.gov.uk/priorities/environment/greeninglondon/biodiversity/sites-importance-nature-conservation>)

The designation is 'in order to protect the most important areas of wildlife habitat in London and provide Londoners with opportunities for contact with the natural world'.

1.3.34 The Roman Wall, Noble Street is a Site of Local Importance to Nature Conservation (SLINC). The wall and adjacent grassland are colonised by a variety of wild flowers important for insects and birds. The wall and its four bastions form part of London Wall, constructed as part of an extensive programme of public works between AD190 and AD225 that enclosed 133ha on the north side of the Thames. The wall is designated as a Scheduled Ancient Monument of which considerable remains survive, running across the site. (English Heritage Schedule of Ancient Monuments list entry no: 1018888). It was recognised as providing a valuable historic feature for the new development, and carefully restored. The concrete and brick facing to the lake to the north and north west of the site, the iron railings of the Barber Surgeons' Hall, interpretive boards and services are excluded from the scheduling, however the ground beneath these features is included. Bastion no. 14 and the parts of the wall south of this point are outside the listing red line boundary.

1.3.35 The combination of 1970s architecture, raised gardens, planters and lakes with historic sections of Roman and medieval wall create a unique urban topography and series of habitats for wildlife.

1.3.36 The Barbican is not within a conservation area, however several conservation areas are located close by, these being: CA9 Charterhouse Square and CA8 Smithfield to the West, CA11 Brewery to the north east, CA7 Postman's Park, CA10 Foster Lane and CA12 Guildhall to the south. On the northern and north-western extent of Barbican and Golden Lane the City of London shares a borough boundary with London Borough of Islington.

1.3.37 The City Walkway Network is a series of dedicated pedestrian routes created to aid pedestrian movement through the City segregated from traffic. The Barbican is the only substantially surviving part of the planned network (see plans in Pevsner/Bradley Vol 1 of planned and existing networks) and therefore presents special challenges to the Estate as a whole.

1.3.38 Finally, with regard to the range of designations, it may be noted that the trees within the estate are currently not covered by Tree Preservation Orders, (as at May 2014), though they are of course protected by virtue of the Register entry.

See Appendix 1 : Designations Map

1.4 Special interest and significance of the estate landscape

1.4.1 A statement of significance for the Barbican estate formed part of the Listed Building Management Guidelines Volumes I and II, and it is to this document that primary reference should be made for this purpose. The current text relates specifically to its external spaces and accordingly these are the focus of this evaluation. More detailed consideration of the character of the Barbican external space as a series of interrelated zones is given in section 1.5. Here in 1.4 the assessment of the landscape's special interest is considered in broad terms for the estate as a whole.

1.4.2 The term 'special interest' derives from the Planning (Listed Building and Conservation Areas) Act, 1990, Section 7 which states that 'no person shall execute, or cause to be executed, any works for the demolition of a listed building or for its alteration or extension in any manner which would affect its character as a building of special architectural or historic interest, unless the works are authorised'. The assessment of a listed building's special interest, and whether or not any works that are contemplated might affect its character, thus become the criteria for establishing whether 'authorisation' (ie. listed building consent) is required.

1.4.3 Although this provision normally assumes a restrictive connotation, it should be noted that it is quite possible that a particular intervention or alteration may enhance or help to reveal special interest and may therefore be welcomed. For example, this may include works to enhance an originally intended use, or to ensure its re-introduction into public use. However such work may still require authorisation under the terms of the Act.

1.4.4 To provide a more systematic framework for the evaluation of special interest English Heritage has published *Conservation Principles* (2008) which identifies a series of values – evidential, historical, aesthetic and communal – the sum of which are deemed to constitute the overall heritage value, or special interest, of a building or heritage asset (whether or not it may be formally designated.) This analysis is helpful in identifying the special interest of the Barbican estate, albeit here considered specifically in relation to its landscape character. The identification

of principal landscape heritage values is therefore first analysed here according to these four categories.

1.4.5 Evidential value

This relates to the potential of a place to yield primary evidence about past human activity. The Barbican estate exhibits important evidential value in including rare surviving fragments of the Roman and Medieval city wall. These remains, which are woven into the spatial fabric of the estate and are designated as a Scheduled Ancient Monument, provide visible evidence of London's ancient past and as such offer a sense of continuity between its time of foundation and its current status as a 21st century 'world city'. The fortunate proximity of the Museum of London further enhances the opportunities for interpretation and understanding of these remains.

1.4.6 Historical value

Historical value relates to the ways in which a place can illustrate aspects of the past, including historical events or intentions. The Barbican estate was realised from conception to completion between 1956–1982 on a 15ha site laid waste in the Blitz. It is the largest single unit of new development within the City, developed in response to the Corporation's ambition to rejuvenate the City with residential development, and is conceived in the progressive planning idiom of its time as a series of linked squares, terraces, water features and raised walkways and dominated by three point blocks over 400 ft high. A unique product of its period, the estate stands as an historical document of the City's response to the challenges of post-war reconstruction and of the policies and priorities which informed that response at the time.

1.4.7 Aesthetic value

Aesthetic value may result from conscious design or fortuitous beauty. In the case of the Barbican it is the former that dominates. Simon Bradley and Nikolaus Pevsner have written 'There is nothing quite like the Barbican Estate in all British architecture. It combines two favourite concepts of radical post-war planning: the traffic-free housing precinct linked by elevated walkways, and the giant multi-functional 'megastructure', to use the jargon of the time. They were expressed in cyclopean reinforced concrete forms, massive far beyond utility, all to designs by one

single, private practice: Chamberlin, Powell & Bon.' *The Buildings of England London 1: The City of London*, p281.

1.4.8 These architectural values are described in detail in Volume II. Specifically the podium may be regarded as both historically and aesthetically unique in Britain in successfully realising at a meaningful scale a key planning concept of its time that has subsequently been abandoned and regarded as flawed. As Michael Hibbert has written (20 years ago) of the City high walk experiment, "The walkways are already beginning to disappear as twenty-year old office blocks fall ripe for redevelopment. Now is the time for visitors to London to explore the City's upper level circulation system before it is dismantled. The Barbican, the heart of the network, actually realises the modernist vision of a total architecture that assembles all the elements of the built environment – streets, roads, parks, buildings – into a single megastructure." Michael Hibbert, *The City of London Walkway Experiment*, APA Journal, Vol 59, No.4 Autumn 1993.

1.4.9 Communal value

Communal or social value derives from the meanings of a place for the people who use or relate to it. The Barbican estate, after enduring some early popular criticism for its assertive uncompromising form and its difficulties in navigation, has now become an integral part of the modern city, adopted and widely appreciated by visitors and residents alike. The incorporation of important cultural venues including the church of St Giles, Cripplegate, another surviving historic feature (listed Grade I), and the world famous Arts Centre, have established the estate's linkages with a much wider community than that represented locally by its residents. The implication of this for its public realm is that its diurnal population reflects the cosmopolitan spectrum of citizens and visitors that characterizes London as a whole, with a commensurate extension of its communal value to encompass a community of inestimable number. This communal value is of critical importance, in the offer that the City of London makes to the surrounding areas and to London as a whole and should be protected, commensurate with the historic value of the estate.

1.4.10 As Anthony Henfey observed at the time of development, 'The Barbican is [therefore] much more than a series of blocks of flats, and its real excitement lies in

the possibilities it offers of an urban life style very different from that enjoyed by the majority of commuters'. *Living in the City*, 1976.

1.4.11 Summary of landscape design special interest

The following summary notes the principal design attributes of the Barbican Estate landscape that may be identified as key to its significance and special interest.

- Vehicle-free environment. The strategic decision to raise almost the entire Barbican precinct above ground level in order to segregate pedestrian and vehicular activity is perhaps the boldest and most distinctive aspect of the design of the exterior environment. Although the intended further high level pedestrian linkages to the neighbouring context were substantially reduced, the quality (and quantity) of vehicle-free space at the Barbican is without parallel anywhere in the City, or indeed elsewhere in London.
- Raised ground. As a consequence of the above strategy the dominant access level to the residential buildings and their entrances and to the Arts Centre from the City is at an upper level via the podium walkway, the route over Gilbert Bridge providing a dramatic approach. There are few entrances to the complex at ground level, and as the name 'Barbican' would imply, several frontages present as 'fortified' brick walls, some pierced with grilled openings to reveal the car parks within (Moor Lane / Silk Street), others presenting as bastions with areas of green between (Aldersgate Street). The podium itself and the highwalks in turn offer a continuous range of viewpoints from which to survey the surrounding city below. This raised 'ground' level of the public realm is an intrinsic and distinctive feature of the estate and should be preserved. The lack of connectivity around the area of the Estate with the highwalk network planned when the Centre Estate was designed but never realised, together with the likely increase in footfall referred to elsewhere (1.6.8) as a consequence of Crossrail from 2018, suggests that

a further investigation of ground floor access may be necessary for residents and visitors to complement the distinctive podium level access.

- Volume of space. The concentration of the built development in dense 'off-the-ground' structures releases a vast volume of open space that is 'contained' in a series of linked spatial 'reservoirs' as significant as the buildings themselves. Study of an aerial map of the wider environment beyond immediately reveals the Barbican's dramatic departure from the grain of the City's typically intricate street pattern. This enlargement of scale opens up numerous dramatic vistas across and beyond the estate in a manner uniquely characteristic of this estate.
- Variety of character types. Within the estate as a whole a considerable variety of types of external space is created – paved civic plazas around the Arts Centre and St Giles Church, planted public terraces over the Beech Street corridor; large private gardens for residents (equivalent to a traditional London square); extensive lake areas and geometrically defined water features with fountains and seating enclaves; bridges, stairways and pedestrian thoroughfares connecting the estate with its surrounding context. This sustained richness and variety within a consistent design idiom on such a scale is unique.
- Designed relationships with 'found' historic elements – notably St Giles Church and adjacent raised gravestone plinths, Roman and Medieval wall fragments - all of which enrich the amenity value of the precinct and provide evidential references to the City's history. These historical references differentiate the Barbican from almost any other contemporary exemplars of 'comprehensive development' of its period.
- Urban character. The estate was conceived as a wholly urban precinct, with no suburban concessions or connotations whatever. The original landscape treatment was geometric and disciplined to reflect the organisational order of the architecture. The architects themselves refer

to – “the creation of a garden city which is, at the same time, truly urban.” (Report *Barbican Redevelopment 1959*) There are few, if any, contemporary examples of comparable size of attempts to envision a complete new piece of urban fabric with its entire public realm and all supporting amenities carried through by a single client and architect.

- Material and detail consistency. Notwithstanding the considerable range of spatial diversity, the overall integrity of the estate is maintained by the consistent use of very few materials and details – essentially expressed concrete for all upper levels together with brick/ tile walling and paving up to and including podium level, with the latter’s highly distinctive upswept parapet profile. The estate boundary walls along the surrounding street edges are also formed in massive concrete sections with the same surface treatment. This imparts a powerful visual continuity and consistency to the estate that will be important to respect in any scheme/s of repair and upgrade.
- Soft landscape impact. Although researches have not revealed an authentic CBP planting plan, it is clear that the architects attached considerable importance to the contribution of planting to the estate environment and the value of experiencing the architecture in the context of large and small species trees, foliage and greenery.

Repeated reference is made in the early reports, both in text and in illustrated examples, of the need to establish a mature environment on a par with London’s traditional parks and squares. (A range of possible species is included in the 1959 Report, which even included diagrams of how to transplant large trees up to 40ft high to achieve an immediate impression of maturity – Acacia, Fraxinus, Ailanthus, Horse Chestnut, Catalpa, Tilia euchlora, Maple and London Plane.)

Where planting could not take place in actual ground conditions, large brick or concrete containers were integrated with the paving for introducing trees and shrubs. It appears from photographs of the original

scheme that a restricted species palette was employed for the public areas, and arranged (in the largest such area – Bryer Court) in raised blocks of greenery defined by upswept kerbs or taller brick planter boxes that assume an architectural significance in relation to the buildings themselves. This may be linked to an intention to present the landscape as an abstract statement that could be appreciated from above in views from higher levels within the buildings (a characteristic of the same architects' earlier approach at Golden Lane.) The succeeding layout by BDP (as existing at listing, 5th September 2001) deployed a freer geometry and the more varied planting palette favoured by residents. This has now become an integral part of the estate's character.

1.4.12 The above attributes may all be identified as the principal elements of significance in the character of the external spaces on the estate, and it is these that should guide and inform the stewardship of the Barbican and the evolution of any new design concepts.

1.4.13 Specifically, the changing nature of the planting narrative over the years does underline the opportunity for flexible interpretation in adapting the soft landscape to suit future needs and progressive practice. Ideally this would be informed by an Estate Landscape Management Strategy, and further guidance on this aspect is contained in Part Three of this volume.

1.5 Character analysis of the estate landscape spaces by zones

1.5.1 In this section the character analysis of the landscape is considered in more detail by examining each area of the estate on a zone-by-zone basis. These considerations should accordingly be treated as additional to, not instead of, the summary assessment of significance in section 1.4. The object is to identify the key aspect/s of significance in each area and provide summary guidance on its appropriate conservation and stewardship. It should be noted that in some instances changes to the original landscape design were already in place before the time of listing and had effectively become part of the estate's character as protected by designation. (See Appendix 1: Map of Character Areas)

1.5.2 As most of the contiguous areas run into each other spatially the boundaries of each one may be difficult to define precisely. Indeed this sense of spatial continuity has already been noted as a particular feature of the original design concept. Nevertheless detailed study of the individual spaces is still helpful in elucidating the specific character and special interest to be considered when any remedial or new works are being contemplated. Consideration of the potential impact of a proposed intervention in any particular zone should therefore also include assessment of possible adjacent impact/s. An additional factor to note is that adjacent spaces, whilst not always equally accessible are often visually continuous and thus contribute to each other's character. The principal gardens at each end of the central lake, for example, are visible as green extensions of the central space despite being only accessible to residents .

In broad terms the several spatial zones of the Barbican may be identified as follows.

1.5.3 The Central Zone (also referred to as Lower Ground Level) including Lakeside

This could be described as the primary 'set piece' space of the Barbican estate and includes the lake and lakeside terraces at each end and either side of Gilbert Bridge. At the east and west extremities the central space extends beyond into the private gardens - Speed and Thomas More - which though accessible only to residents are still visually connected to the main public realm as green bookends. Similarly the precinct around St Giles Church, though separated from the northern terrace by the

lake, is also experienced visually as part of the central spatial *parti*. Separate descriptions for each of these ‘sub-zones’ follow. The key characteristics of this principal space, read as a whole, may be defined as follows.

1.5.4 Grandeur. The sheer extent, volume and richness of space, land and water, especially as viewed in both directions from the vantage point of Gilbert Bridge makes it unique in the City of London. Whilst it is differentiated in landscape treatment in numerous ways and thereby is actually experienced as a series of linked ‘sub-zones’, it is of paramount importance that the overall sense of this space as a single entity is not diminished by any physical intervention or sub-division. Any proposal for alteration would need to be judged against the most stringent criteria imposed by designation. In addition it may be noted that an important original vantage point from which to experience of the whole length of this space from its east end looking west from the terrace in front of Willoughby House has been lost as a result of the barrel vaulted roof structure over Brandon Mews and a long term aim should be to restore this view.

1.5.5 Diversity. Within the overall space, the variety of landscape treatments is considerable – expansive areas of paving and associated hard landscape features (raised plinths, various sculptural forms, embedded gravestones, etc.); the lake itself with its different levels and geometric edge features, fountains, cascade, weir, reed beds, sunken water gardens, etc., and the two private gardens themselves with their substantial tree and shrub planting. This physical diversity is key to the rich, indeed luxuriant, ambiance of the Central Zone and should be maintained and enhanced.

1.5.6 Concentration of public buildings. The Central Zone is the focus of all the main public or non-residential buildings of the estate – the Arts and Conference Centre, its cafes and restaurants, the Guildhall School of Music and Drama (GSMD), the City of London School for Girls (CLSG) and St Giles Church. This ensures that the centre of the estate has a public social character and is populated by more than just the residential community, functioning as a major cultural, educational and recreational venue for the whole city. This breadth of use and civic ambiance should be celebrated and enriched. The implications of this for facilitating people movements, wayfinding and access requirements, in the light of the changing and

developing nature of the area are considerable and require careful consideration, as highlighted in Part 2, section 2.3.

1.5.7 Amenity provision. As a direct result of the above characteristics and its key function as a 'dwell space' the Central Zone (Lakeside) contains a greater level of public amenity provision in terms of hard and soft furnishing and associated paraphernalia. The Barbican Food Hall connects directly with its adjacent terrace, while the adjoining paved area serves as the principal (south facing) public 'esplanade' and foreground to the Arts Centre in whose domain it lies. The lakeside frontages of the GSMD and St Giles similarly serve as communal external amenity spaces for their respective institutions.

1.5.8 It is accordingly integral to the character of the space that it is furnished with an array of tables, seating, umbrellas, containerised planting, bins, lighting, etc as well as being a likely location for more transient items or displays such as event advertisement placards, temporary signage, banners and flags, sculpture displays, etc. This greatly adds to the social significance and sense of animation of the space. But it also requires a distinction to be drawn between attractive conviviality and confusing clutter. It is important that all street furniture is consistent with the formal language of the Chamberlin Powell & Bon landscape. (See Amber and Red categories of Traffic Light section 1.7) The Visual Arts Team and Barbican Directorate should be consulted in any scheme for outdoor furniture, lighting, planters or décor/ art modifications of any kind.

1.5.9 Insofar as the Barbican may be characterised as 'a place that takes its pleasure seriously' it may also be suggested that the 'temporary' furniture deployed across its most significant public spaces should be restricted to a limited range of suitable items of the highest quality. The proliferation of ill-matched, poorly chosen or randomly located public realm furniture can seriously impact on and detract from the essential character and significance of the heritage asset. Specifically the use of any fittings of a suburban or rustic connotation should be avoided, in favour of designs in an appropriately urban idiom. The style of all such items should befit the prestige and dignity of the City, which has published specific guidance on the matter. This is why proposals for the re-supply or replacement of any significant array of

furniture, or the wholesale replacement of a repeating item, such as planters or seats, should be treated as category Amber and subject to consideration for Listed Building Consent due to the scale of the designated asset and the potential for detrimental (or otherwise) impact on its character.

1.5.10 As to the planting in this area, the Barbican Arts Centre has furnished a number of timber planters on the lakeside terrace with birch and lavender, and in the 'sculpture court' (Frobisher Court – see also below) where the planting includes bamboo, grasses and a selection of ornamentals. In the case of high level and lakeside planting in integrated planters, there are juxtapositions of current planting that seem incongruous in the light of the historic asset, in particular the tufted *Cordyline australis*. These various planting arrangements do not relate to any particular planting vision for the estate and would benefit from being drawn from a coordinated palette appropriate to the scale and character of the registered landscape considered as a whole.

(See Part Three of this Volume – Green Infrastructure)

1.5.11 The Lake

The Barbican Lake forms the centrepiece of the whole estate composition and represents the largest formal aquatic amenity area in London outside the Royal Parks. Embellished by geometric pools and inlets, sunken gardens, fountains, weirs and the cascade it provides both visual and acoustic stimulus as well as offering a significant habitat for wildlife and aquatic vegetation. Divided by the CLSG at its western end, the expanse of water returns south and east to frame three sides of the precinct of St Giles Church as a formal peninsula, giving rich reflections of the Roman, Medieval and Modern surroundings, with dynamic light reflective effects on the soffit of Gilbert House from the bridge below.

1.5.12 Whilst the northern lakeside terrace is part of the public realm up to the entrances to Thomas More and Speed Gardens respectively, the southern section adjacent Andrewes House, and thereby the sunken water garden, is accessible to residents only. The island below the cascade is also accessible only from residents' areas.

1.5.13 The geometric incursions, projecting platforms and circular fountain bases along the northern lakeside edge form a highly characteristic part of the original architectural composition and should not be altered. However there is considerable scope to enrich the ecological and environmental value within the planting areas thereby defined and within the lake itself. (See Part Three – Green Infrastructure). Similarly, the sunken water garden adjacent to Andrewes House, comprising a constellation of linked circular ‘dells’ embellished with overhead metal trelliswork is a highly distinctive architectural feature.

1.5.14 The most westerly such enclosure bisects the weir that traverses the lake below Gilbert Bridge, lowering the water level by approximately 1.5m. The water curtain at the weir itself has been narrowed, reducing its effect. These elements are all integral to the original design character and should likewise be preserved. The earlier, larger water effects should be reinstated when possible. The soft planting associated with the lake may also be developed to advantage. The same may be said of the series of reedbeds which has been introduced into the water in recent years, greatly enhancing the lake’s ecological and habitat value. (See Part Three – Green Infrastructure)

1.5.15 The gridded array of fan-spray fountains alongside the CLSG is a unique feature introducing an exquisite sense of delicacy to contrast with the massive solidity of the surrounding structures. Unfortunately however, its activation is now time limited to avoid disturbance of the school. (See Appendix 2, Street Furniture – Water Features and Planting Accessories : Type F)

1.5.16 Finally the cascade, which serves the lake at its east end, is presented as an aquatic pavilion upon a free-standing island reached from above via a stairway from Brandon Mews, and linked across the lake by narrow jetties from Speed Garden to the terrace alongside Andrewes House. As well as providing an axial focus at the head of the lake, with an almost Roman connotation of splendour, perhaps its most important contribution is the luxuriant sound of falling water and the amplification of this through the acoustic of the surrounding buildings. Originally delivering a generous volume of water, the cascade has subsequently diminished. It is essential

to the character of the central zone that this feature remains in good operational order at a convincing volume.

1.5.17 Thomas More Garden and Speed Garden

These two spaces which abut the ends of the Central Zone constitute the largest green areas of the estate and in the larger case, Thomas More Garden, approach the scale of a traditional London square (by which they were inspired). They are both gated for resident access only and are entered from the central terrace through planted arbours formed by a lightweight semi-circular metal trelliswork. These structures which are integral to the character of the gardens also have a pleasing delicacy to contrast with the buildings and should be carefully maintained. The climbing planting, which in Speed Garden rises from half-moon shaped beds adjacent the pathway paving, may also be developed to advantage. Other entry points occur from the surrounding blocks and podium, and should all be preserved for resident access only.

1.5.18 Paved pathways, employing the architects' characteristic crenelated edge which reflects the serrated tower silhouettes and terrace section, occur in both gardens, surrounding the central lawn entirely in the case of Thomas More and defining a perimeter planting zone beyond which on the outer edge has been variously colonised by the adjacent dwellings. The arrangement of the paved pathways with a crenelated edge was a deliberate act to further unify the design concept of the Barbican and the fortified nature of the site through a wide variety of elements and planes (both vertical and horizontal). Individual planting by residents provides enrichment to these borders, but should not impede access on the communal pathway. On the inside edge of the pathway the planting should be treated as part of the communal garden landscape strategy.

1.5.19 A notable planting feature is the gridded stand of horse chestnuts in Thomas More garden, which contributes strongly to its character and echoes the geometry of the buildings. As this evidences an important original design intention any proposals for change should be the subject to consultation and careful documentation.

1.5.20 A children's play area is located towards the west end of Thomas More garden, and is largely protected by the soffit of Seddon House. The area is variously treated in multi-coloured surface materials and play structures, with a small football pitch in the triangular run-out to the site edge. The generic specification of these elements, with their egregious colours and materials, has no particular relationship to the essential character of the Barbican, but is not detrimental provided the area is screened by the hedge line extending from Lambert Jones Mews. In time however, consideration could be given to integrating the play area with a more natural idiom and/ or a woodland play theme that would enhance this part of the garden. (See Appendix 2 Street Furniture – Miscellaneous : Play Equipment). Along Lambert Jones Mews at roof level is a range of private paved terrace gardens, enriched with individual container planting.

1.5.21 Speed Garden is smaller than Thomas More, with a more intimate ambiance and more limited planting - being partly situated over an underground car park - though the garden is edged with shrubbery and framed by a series of distinctive vaulted vents along its northern edge. Alongside the GSMD is another small children's play area in the lawn furnished with structures of a similar kind, indicating an equivalent opportunity for improvement if and when funds allow with a better integration of landscape and biodiversity.. Both play areas are popular and well used.

1.5.22 The lawn areas in both spaces include several major trees, reflecting the original architects' intentions for forest tree planting, and the progressive management of these trees (including succession planting where and when appropriate) together with the surrounding areas of grass, ground cover and shrubbery represents a vital component in the stewardship of the estate's landscape character as a whole.

(See Part Three – Green Infrastructure)

1.5.23 St Giles Church precinct

St Giles Church and the CLSG effectively form the civic counterpart to the Arts Centre across the lake and thus contribute to the central zone, whilst also forming a precinct in their own right. St Giles Church and the terrace around it, containing as it does

many gravestones from the former churchyard, remain as a surviving relic of old London and add considerable communal and historic significance to the Barbican estate as a whole. These stones with the paving and wall areas in which they are embedded show signs of deterioration and need to be carefully conserved. The lakeside frontage and the remainder of the terrace are experienced as a continuous space and should be managed in an integrated manner. There is intermittent vehicular access from Fore Street on the south-east corner which should be restricted for service functions only. Where damage to paving surfaces is caused by vehicular access repairs should be carried out strictly in accordance with Good Practice Guidance (See Part 2.1),

1.5.24 The curved plinth into which the headstones are set is effectively reflected in the semi-circular array of antique lamp columns to suggest the special significance of the church precinct, but it is important that this distinction is carried through in the careful choice of other street furniture, railings, bollards, etc – and especially the seating. The character of this area derives much of its effect from the relatively sparse use of carefully placed hard and soft features of the highest quality, allowing the church to read as a free-standing object surrounded by clear space. The headstones themselves however have suffered progressive damage from hard pointing and inadequate provision for water run-off, and require careful conservation repair which may entail lifting and resetting the stones.

1.5.25 The terrace extends westwards from the church entrance to form the forecourt to the CLSG and thence towards the return section of the lake, where a wide flight of steps descends to the water's edge. Again, the appropriate tree planting of this area, framed by the surrounding buildings is of particular importance to its character.

1.5.26 At the east end of the church is situated a childcare centre reached via a sunken well adjacent to the Postern. The facility itself presents as if 'below ground', and should remain relatively unobtrusive so as not to challenge the church, but by virtue of the storey height change of level down to the lake it has conventional fenestration on the south side overlooking the narrow return of water alongside Wallside. The courtyard itself is enriched with a planter and numerous potted plants.

Within the south-facing wall further gravestones are embedded either side of the low bridge connecting the church precinct with the Wallside bank. This connection is also for resident access only.

1.5.27 Wallside Garden and London Wall

South of the lake extends the narrow grass bank alongside Wallside with its pathway formed half in brick paviors, half in stone flags (to indicate where the City Wall used to be), running from the Postern past the vestigial remains of the Wall and Bastion 11A and returning south at the more monumental Bastion 12, appropriately gravelled, towards the Museum of London to merge with the gardens of the Barber-Surgeons' Hall, the lesser Bastion 13 and the substantial Bastion 14.

1.5.28 The secluded and natural character of ruderal vegetation on rubble substrate in this area forms an appropriate setting for the 'as found' relics of the ancient wall, subject to maintaining a careful balance between carefully selected planting and conservation of the Scheduled Monument. The ambiance is helped by avoidance of obvious demarcation in the line of listing or the boundaries between the contiguous owners. Provided such ambiguity causes no management or security difficulties in terms of unauthorised or detrimental access this arrangement may remain, otherwise more formal demarcation measures may be required. As it is the area has ecological value as designated. Adjacent to Bastion 13 is an explanatory panel telling the history of the Wall and tracing the Wall Walk from the Museum to the Tower of London. The wall itself has been subject to recent restoration works including the removal of self-seeded vegetation.

1.5.29 Lower Podium (south of Beech Street)

Whilst this cannot be defined as a single space, it has a distinct function and identity in encircling almost the entire estate south of Beech Street. Consisting largely of the linear undercroft of the major residential buildings edging the central area, ie. (clockwise from north-west) Defoe, Speed, Willoughby, Andrewes, the Postern, Wallside and Thomas More, it also includes stretches of 'free-standing' highwalk, namely Gilbert Bridge, Mountjoy, John Wesley, and Seddon. Between Defoe and Speed, and at the north end of Gilbert Bridge the route perforce passes through the Arts Centre and the GSMD and accordingly is not part of the landscape coverage.

1.5.30 Three spatial characters may be identified.

- the undercroft zones
- the highwalk stretches
- Defoe Place

1.5.31 The building undercrofts are characterized by the regular rhythm of stair cores providing access to upper and lower levels, such that visual and spatial continuity is only experienced along the outside edges of the block footprints. The lengths of the blocks endow these relatively narrow zones with considerable drama, and it is important that they are not interrupted by inserted elements. In other words, any planters and planting should reinforce the linearity of the decks.

1.5.32 The highwalk stretches also possess their own drama, particularly where traversing water such as at Gilbert Bridge and the link between Wallside and Mountjoy, and where barrel vaulted roofs are employed. Again, it is important that these linking routes are kept clear of obstructions and treated consistently in terms of material finishes and lighting.

1.5.33 Defoe Place - the triangular podium zone defined by Defoe House, Shakespeare Tower and the colonnaded walkway along the south line of the Beech Street enclosure - is a major expanse of public realm linking (via the steps at the east and west ends of Defoe House) to the Arts Centre and its forecourt and providing a key east-west traverse in the north-south desire line across the estate. Many visitors to the Arts Centre arrive or leave via this route, which offers shelter and a valued degree of acoustic containment along the undercroft of Defoe House.

1.5.34 The wider space's significance lies also in being visible in plan form from the adjacent buildings. This area presents a considerable (and currently underexploited) opportunity for imaginative landscape treatment in terms of planters and the soft planting therein, but the form and placing of such features is crucial as a potential wayfinding aid. Results more in keeping with its essential character and with the original architects' aspirations are likely to come from a simple and strong civic and

geometric concept than a multiplicity of small picturesque incidents. Such considerations may apply to the location and choice of allotment planting in this area. Likewise the encroachment of planters from commercial premises onto the podium is not encouraged.

1.5.35 City of London School for Girls Zones

A significant area of external space is dedicated to the CLSG, either as (gated) rooftop terrace between the main building and Mountjoy House, or as formal artificially surfaced sports pitches over the car park at the south west corner of the estate. Along the southern edge with its high mesh enclosure netting is a substantial brick planter, which returns to close the site at its abutment with Bastion House. The raised planter running alongside Thomas More House on the north side of the sports pitch is abundantly planted (though difficult to access) but the planting around the east and southern perimeter though recently replanted remains relatively undeveloped and may offer further opportunities for enhancement.

1.5.36 A further CLSG space occurs in the return angle of the two school blocks, as a small apron overlooking the steps down from St Giles Terrace. This also offers some additional opportunities for planting enhancement and is now used as an 'urban farm' by 7-10 years olds to grow produce for use by the school itself.

Benches for the 7 year olds, and other furniture for pupils' use, cannot conform to the standards specified for the public realm generally.

1.5.37 Frobisher Crescent Sculpture Court

The semi-circular courtyard at upper podium level formed by the cloistered frame of Frobisher Crescent lies at the heart of the estate as one of the most potentially dramatic formal spaces of the whole ensemble. A crescent shaped block, echoing the form of Jewin Crescent, one of the previous streets on the pre-war site, features in all iterations of the scheme after 1955, being described by the architects themselves as 'the centre of gravity of the scheme as a whole'. The precedent of Nash's Park Crescent by Regent's Park was cited as an exemplar. (1959 Report) While the 'ground floor' of the block (level 2 on lower podium level) was originally designated for retail use, the semi-circular courtyard was described as the 'Arts Centre Court' and

intended to function as an external exhibition area for the display of sculpture, or as an open-air concert venue.

1.5.38 This pivotal space (which comes under the demise of the Barbican Arts Centre), seems never to have fulfilled expectations for either of these functions, or indeed any subsequent ones, though this need not deter consideration of new proposals. Whilst there are certain limitations of loading which would preclude the introduction of significant structural installation – the central raised platform forming the roof of the concert hall – these should not inhibit more effective use than has been achieved to date. The current array of timber planters (and their contents) and unmatched benches and railings fail to provide a coherent concept worthy of this exceptional space. The greening up of the two concrete ventilation/ service structures at the northern point of the enclosure, although potentially valuable in adding natural interest and dramatic high level planting, has also proved difficult to maintain due to problems of safe access. (See also below, Section 1.6: Pressures for Change – Legislative Requirements)

1.5.39 Although used as a route to and from the Arts Centre (within whose domain it lies) and the southern part of the estate, the space is generally sparsely populated considering its pivotal location and theatrical form. The residential conversion of Frobisher Court itself may be expected to deter the introduction of any new function generating undue noise or activity, and it may be most realistic to accept the ultimate nature of the space as a ‘secluded garden/ courtyard’ rather than seeking a new use dependent on high activity for its viability. This being so, the challenge is for a proper design to create a meaningful identity for the space supported by a strong soft landscape concept that provides a coherent thematic quality and richness in its own right.

1.5.40 Upper Podium/ Ben Jonson terrace

The site geometry changes abruptly on the line of Beech Street which effectively defines the northern part of the Barbican estate. The podium section covering the street extends as major linear promenade stretching from Silk Street to Aldersgate in a dramatic east-west axis. Reflecting its status as a major pedestrian thoroughfare, there are artworks (the vestigial log, the tubular steel sculpture, and the ‘Dancing

Dolphins' water feature) punctuating its length. Other items include the upstanding ventilation plinths, or 'tables', over Beech Street, which though suffering from damage and disrepair are a characteristic feature of this area of the podium and require careful restoration and upgrade.

1.5.41 The long vista has however been interrupted by an entry pavilion for the Barbican Exhibition Halls (the so-called 'Yellow Shed') which obtrudes across the walkway between Ben Jonson House and Frobisher Crescent. The removal of this intervention, with its awkward geometry, if and when it is no longer required, should be given high priority as this would restore the unity and drama of the original space and enable a themed soft landscape treatment to extend the full length of the podium, greatly enhancing wayfinding across the estate. Access to the trade centre levels below would still be available if the enclosure was retracted and the entrances re-formed on the southern line of Ben Jonson House. As a result of the current interruption the residual podium area to the east, with its dramatic array of ventilation shafts, the steel sculpture noted above and the planted upstand wall above the Beech Street east portal, is cut off from the main public realm, significantly compromising the legibility of approach to the Arts Centre.

1.5.42 The group of eight concrete vent structures adjacent to Cromwell Tower offers an opportunity for greenwall ecology with vertical planting being better detailed as a separate cladding rather than being fixed directly to the concrete surface (with attendant risk of material damage). Such an arrangement would also facilitate maintenance in allowing planting to be folded down to allow access. Any new proposals for such planting involving improved fixing details should be treated as Category Amber minimum. Climbers should be resilient to drought.

1.5.43 Referred to as the Upper Podium this walkway then envelops the perimeter of Frobisher Crescent reaching to the foot of Cromwell Tower and the GSMD along its northern edge, while along the north side of Beech Street, it extends beyond the footprint of Ben Jonson to the northern extremities of the site in a further series of substantial sub-zones including the Breton House 'promontory', with narrow pedestrian ramps on the north and east linking to street level below.

1.5.44 As the entire area consists of suspended slab or ‘artificial ground’ it is more appropriate to consider it as a large roof garden with a loading capacity and accommodation (or roadway) below. Planting must all take place within constructed formations or plant containers.

1.5.45 Bryer Court, Bunyan Court and John Trundle Court

At the north-west end of the Beech Gardens axis the re-entrant formed by Bryer Court, Bunyan Court and John Trundle Court provides a roughly square south-facing public garden, enriched by a shallow pool bordering (and partially within the footprint of) Bryer Court. This ‘mirrors’ the open well opposite occupied by the ramp and steps from White Lyon Court. Between the two is a substantial area of paving and raised landscape, punctuated by three cylindrical escape stair turrets from the Barbican Trade Centre below. Further such turrets occur beneath Bunyan Court and to the west and north of John Trundle where the podium runs out as a tapering peninsula to the street boundary line.

1.5.46 These staircase enclosures were clearly conceived as a free-standing sculptural counterpoint to the orthogonal array of square brick planter boxes originally deployed across the podium paving. The geometrical contrast has been somewhat diminished by virtue of the curvilinear treatment of planter beds that replaced the original 1970s design (1980s layout) – the so-called ‘dingly dell’ –and by the increased extent of soft planting generally.

1.5.47 As indicated in section 1.3 these areas are being reinstated to the outline plantbed configuration that replaced the original Chamberlin, Powell & Bon layout and was in place at the time of listing. This however still leaves considerable opportunity to upgrade soil specification and planting design to conform with the best current practice and create a strong landscape character in this courtyard for the future. (See Part Three of this volume.)

1.5.48 As elsewhere on the estate, the challenge is to achieve this in a manner that reflects the essentially civic aspirations of the original architects, enhances the sense of enclosure in the courtyard, reinforces the linear drama of the main promenade and avoids suburban godwottery.

1.5.49 The further planted podium areas on either side of Ben Jonson House and Breton House should also be treated in a consistent landscape idiom and carefully considered in terms of the northern aspect, which may not be optimal for a water feature for instance. The object should be to achieve an urban landscape that while including richness and variety establishes a clear identity commensurate with the scale and sobriety of the buildings.

1.5.50 The same discipline should extend to the choice of street furniture – seats, planters, bins, bollards, etc, - which should not accumulate in a proliferation of unmatched items but be restricted to a very few types of appropriate design and the highest quality and located in a manner that relates sensibly with the venting structures and plinths serving Beech Street below. The use of artwork to further signify the primary status of this axis and aid wayfinding might also be reviewed to advantage.

1.5.51 White Lyon Court

Connecting the upper podium, described above, via ramps and steps with street level at the junction of Aldersgate and Fann Street, is White Lyon Court – also a suspended slab over accommodation below and entirely hard paved. This ramp is probably the most inviting and legible means of access to the upper podium from street level to be found anywhere on the estate, and constitutes an important wayfinding asset.

Other than voluntary localised planters which tenants might install to mark the entrances of the various commercial premises (a practice that is not encouraged) this area should remain clear and paved consistently with the same materials used across the estate as a whole. The overlooking of the service and refuse areas of the former YMCA from the upper end of the ramp detracts from the estate entrance/exit experience and the longer views east towards Fann Street Garden. Any improvement in the screening of these areas from viewpoints above is worth consideration.

1.5.52 At the north-west tip of the estate where the ramp from White Lyon Court runs out to the corner of Aldersgate and the former YMCA a small triangle of

landscape is embellished by a raised plinth carrying a *bas relief* frieze illustrating the trade of W Bryer & Sons, gold refiners, whose premises were redeveloped in the process of the estate's construction. This is an enriching detail of historical and architectural value that should be preserved and maintained.

1.5.53 Beech Street

Beech Street is a major east-west urban thoroughfare extending via Chiswell Street and Long Lane respectively to link City Road with Smithfield. Covered over for some 300 metres of its length by the Upper Podium and giving access to various destinations below, it is the principal estate vehicular road and is an intrinsic part of the Barbican experience. It was never meant to be the principal pedestrian visitor route from Barbican tube station to the Centre and there is a consensus that this needs addressing for both residents and visitors especially in view of the new Crossrail exit planned for Long Lane. These functions are reflected in its dual ambiance – part highway, part access way. In the latter case entrances are provided to the Trade Centre and Exhibition Hall along the north side, and to Lauderdale Place, Shakespeare Car Park, Cromwell Place and the Arts Centre Car Park on the south and the new cinemas at the east of Beech Street.

1.5.54 The roadway comprises two vehicular carriageways with narrower cycle lanes either side. Additionally, as it is a heavily used desire line, many pedestrians walk the length of the street from Barbican Underground Station to access the new Cinemas at the north east corner or the Arts Centre at its entrance in Silk Street, and the City beyond. (The Yellow Line starts at the west entrance on Aldersgate Street and runs along the north pavement.)

1.5.55 Although seeming to present at its points of entry as a somewhat daunting tunnel, the street is in fact open to the adjacent ground level on the north side at Bridgewater Street and Golden Lane, roughly one third and two thirds along its length. The entrance to Lauderdale Place at the south west end also provides relief from the sense of enclosure. Otherwise the 'facades' on both sides consist largely of either louvred ventilation grilles and service access doors, or blank cladding panels of varying and arbitrarily placed colours. Overhead highway lighting is graded from the respective entrances while intermittent ceiling ventilation points are introduced by

means of locally raised plinths in the podium above. These have been clad in the same pavior tiles as elsewhere, and have generally failed on the vertical edges.

1.5.56 To the extent that design interventions on behalf of the Barbican estate are possible in what is otherwise a public highway, it may be suggested that improvements to Beech Street could be made in several ways. Any proposals to implement these or other such alterations will be likely to trigger the requirement for Listed Building Consent, and should be regarded as category Amber as minimum.

- The façade plane should generally be recessed behind the line of columns supporting the podium above, thus registering the architectural rhythm of the primary infrastructure (and enhancing the width of the pedestrian walkway.) . This could be reinforced by enhanced lighting design, (see below.) Similar manifestation of the roof beams would reinforce this rhythm.

Consideration could be given to the introduction of more daylight, for example at the south west end, where the bay of solid walling on the upper tier of the south façade is all that separates the street from the open podium.

- The cladding panels themselves would benefit from being arranged in such a way as to create a meaningful design and/ or replaced by materials of higher quality. Alternatively the interior facades could be considered as an opportunity to commission bespoke murals or create a lighting artwork. (See also below re public art and lighting).
- Signage to the various entry points along the length of the street could be improved.
- The lighting scheme, currently designed for vehicular traffic, could be modified and amplified to improve the pedestrian experience, possibly by exploiting illuminated panels along the façade and/or introducing a lower tier of lights over the paving zones – thus reinforcing the sense of ‘street’ rather than of tunnel.

- The detail of the overhead ventilation points could be reviewed to introduce natural light as well as ventilation, without of course allowing traffic fumes or noise to compromise the amenities of the podium above.
- The street itself could be animated by the additional incidents along its sides – for instance by the introduction of small retail units where possible. If well executed and effectively utilised this could have a transformational effect on the ambiance of this space.
- The phasing of the traffic lights at the west end of the street could be optimised to expedite vehicles crossing Aldersgate Street and avoid long queues of traffic and pollution accumulating within the Beech Street enclosure.
- A more radical transformation might be possible if the status of the road were to be revised to exclude through-traffic, such that it became a local access only route.

1.5.57 Fann Street Wild Garden

At the extreme north tip of the estate adjacent the YMCA (and beyond the boundary of listing) lies the Fann Street Wild Garden, a self-contained landscape enclosure, rich in ecological value. Fann Street Wildlife Garden was established in 2004 (as was the Barbican Wildlife Group) adjacent to the former YMCA, and provides an urban oasis for biodiversity. The group, in collaboration with the Barbican Estate Office and City Gardens in house team, manages the garden, with substantial inputs of volunteer time.

1.5.58 The Fann Street Garden is being constantly enhanced by the volunteers who incrementally add richness to the habitats it contains, for the benefit of the garden as well as its wildlife value. Change is perceived as positive evolution, whilst not affecting the main structure of the garden. It has a wild exuberance, rich in wildlife that is unique on the estate. Of concern to residents is its specific vulnerability to increased intensity of use, particularly with the expected redevelopment of the

adjacent former YMCA building, unless this is seen as an opportunity to garner wider community involvement.

1.5.59 The garden incorporates a cottage garden, two wildflower meadow areas, herbal and pollinator border, wildlife pond, hedges, copses, wooded areas, insect log piles and insect hotel. All planting is wildlife friendly. The garden includes a number of significant London Plane specimens on the Fann Street boundary. Although access is controlled, the garden being gated, it recorded 1400 visitors in 2013, supports the City's entry to the RHS Britain and London in Bloom campaigns, being awarded a Certificate of Excellence in City in Bloom, and hosted City of London Festival and Islington Wildlife Gardens guided walks.

1.5.60 The Fann Street Garden constitutes an ecological and recreational resource of considerable significance and should be valued as such. On no account should it be reduced or redeveloped.

1.5.61 Immediately adjacent the garden to the south is a day nursery playground, also known as Bridgewater Square. This valuable facility is managed separately from the wildlife garden with which however it merges visually on account of the continuous vegetation.

1.5.62 Miscellaneous estate perimeter zones

At various points around the site, where the Barbican boundary is not formed by buildings, residual areas of landscape tailor the estate to its immediate context. These areas and their bounding walls, whether free-standing or parts of buildings, are all included in the listing scope and present a public edge to the estate. As such they all deserve the same standard of care as demanded within the estate interior. All these perimeter points and bounding walls need to be carefully considered in terms of future people movements and access requirements.

1.5.63 At the corner of Beech Street and Silk Street the entrance to Cromwell Tower contains a circular soft planted landscape feature set within a paved forecourt, where a ventilation shaft is also presented as a sculptural feature. This is an important detail that should be preserved and maintained. Along the remainder of

the Silk Street frontage buildings, entrance openings and a planter form the estate edge.

1.5.64 On Moor Lane a long vehicular ramp leads up to the upper car park level under Willoughby House, with an equivalent entrance below at street level serving the lower level. The void space (containing cycle racks for the GSMD) below this ramp is fenced off with wire mesh presenting a poor aspect to the street that should be improved. At the south end a small area of soft planting helps soften the estate edge and should be preserved and enhanced. The corner with Fore Street is formed with a double height concrete wall which returns along the street until dropping to give way to another ramped entrance to the lower car park levels beneath Andrewes House, thereafter continuing as a half-height garden wall.

1.5.65 These perimeter walls are all formed in the same quality of Barbican concrete as used in the buildings of the estate and should be equally carefully preserved and maintained. Where opportunities exist for the greening of perimeter walls with vertical planting, these should be considered within the overall estate landscape strategy, with proposals for any climber supporting wires and mechanical fixing devices being treated as Category Amber minimum.

1.5.66 Also along Fore Street the south-facing aspect of Andrewes House runs out in a series of private gardens for the sub-podium units, trimmed by the driveway into the sub-podium car park, and overlooked by the highwalk alongside the Postern. These invite no special guidance, other than that planting should prevail and ancillary structures (eg. private garden sheds or the like) should be avoided. The interlocking trees rising between the private gardens from the garage level below are a particularly dramatic feature and should be retained and carefully preserved.

1.5.67 The architectural rhythm of the western edge of the estate can be clearly seen in the 'up and down' nature of the buildings themselves, beginning with the tall former YMCA [2 Fann Street] building, the lower John Trundle House, the tall Lauderdale Tower, the lower Seddon House and the corner to the lower Thomas More House, then finishing with the Aldersgate Turret. This further reinforces the architectural impression of fortification and crenellation that repeats in a variety of

forms across the estate. Along the Aldersgate Street frontage narrow strips of landscape occur against the CLSG and Seddon House, with the 'triumphal arch' of the Barbican gateway leading up to John Wesley highwalk. A detail to note in relation to the said archway is that the restaurant fascia would ideally be recessed slightly to allow the concrete frame to read clearly as the primary architectural frame. This correction should be made if and when the opportunity occurs.

1.5.68 Planted areas continue up Aldersgate Street with flower beds and seating until the brick walling below the rising ramp of Seddon Highwalk forms the estate edge to the street. Altogether these miscellaneous areas of perimeter planting form a green frame to the estate and should be treated consistently with an Estate Landscape Management Strategy. Their role as a green barrier to the surrounding vehicular environment might be enhanced by a more coherent planting scheme.

1.5.69 Highwalk links/ Bridges

At strategic points around the site pedestrian bridges were planned to link the estate with the surrounding City Highwalk Network. Although, as noted earlier, this network was never fully accomplished, it is important that those bridges that were achieved are preserved and maintained as they provide gateways and views into and from the estate, enhancing its integration with the adjacent city. These include bridges across Aldersgate immediately north of Beech Street (albeit counter-intuitively aligned); across Moor Lane and Fore Street either side of their corner, and from alongside the Postern into the Alban Gate complex. The bridge at the corner of Fore Street and Moor Lane is temporarily blocked off on account of the adjacent redevelopment project to the south, but the bridge over Silk Street at its east end has been demolished.

1.5.70 Car parks

Beneath the extensive areas of podium which constitute such a key feature of the Barbican estate lie significant stretches of car parking space, albeit the areas do not correspond exactly with one another. Car parks are located at various points around the site including around Shakespeare and Cromwell Towers and also Speed House (accessed respectively from Beech Street and Silk Street); under Willoughby and Andrewes House (accessed from Moor Lane and Fore Street); under the CLSG sports

area (accessed from Aldersgate Street), under Bunyan Court (with access from Fann Street), and under Lauderdale Place. Their original (and ongoing) function is to 'de-stress' the estate (and its environs) from the impacts of vehicular traffic and in this respect they have been signally successful.

1.5.71 Their future good stewardship depends on appropriate maintenance and security, and the application of sufficient care in ensuring that any interventions - such as the creation of local enclosures for storage or other functions – are carried out to consistently high constructional standards and do not compromise the car parks' primary purpose of relieving the rest of the estate from the detrimental effects of vehicular traffic and reducing parking pressure on surrounding streets. Likewise any traffic safety measures within the car park areas such as hazard warning strips, metal guardings, the painting of columns, etc should be carefully designed in a manner that is coordinated and consistent across the estate underground car parks as a whole.

1.5.72 The further optimisation of these underground spaces, for example by introducing cycle hubs with secure storage and showers, charging points for electric vehicles, etc. could be considered as part of any wider initiative for improving sustainable travel within the City, provided that any such uses did not compromise the primary purpose of car parking provision for the estate residents. Where car parks can accommodate alternative uses without impacting adversely on resident utilisation then such opportunities should be considered on their individual merits.

1.5.73 The GSMD Roof Garden

The little known garden amenity that exists on the roof of the Guildhall School of Music and Drama is set out as a series of brick plinths upon which glazed bedding trays and miscellaneous small planters are placed. At either side, corresponding with the arched vaults of the building itself, and also to the rear, are light metalwork arched pergolas of similar design to those used in Thomas More and Speed Gardens. Between the GSMD and the oblique line of the main Barbican Conservatory lies a further area of roof paving on which more extensive plant beds have been created within brickwork walls. Here a beehive is also located.

1.5.74 The gated access provided from the highwalk to the north of Speed House appears to be little used and as access from the GSMD itself is restricted, the roof garden is perhaps under exploited. Any proposal to derive greater benefit from this amenity will depend as much on management as on design. It should however be coordinated within the overall landscape strategy for planting on the estate, and considered also for its contribution to aerial views from high levels from the towers and many of the other residential buildings.

1.5.75 Significant Vistas

The unique spatial qualities resulting from the planning concept of the Barbican estate, which have already been noted, create a range of views within and across the site the preservation of which is an important aspect of maintaining the estate's character and special interest.

1.5.76 A series of viewpoints and vistas have been identified as of particular value but may not be exhaustive. These are indicated in the drawing included in Appendix A1. In addition Appendix A9 photographically records key vistas and views across the estate. The potential impact of any intervention in the exterior spaces of the estate should accordingly be carefully considered to establish whether or not the significance of an existing important view would be adversely affected.

1.6 Pressures for change

1.6.1 The research carried out in the preparation of these Guidelines has demonstrated that the estate landscape and public realm has from the very beginning been subject to change, and accordingly it is only reasonable to expect such pressure for change to continue. Soft landscape specifically is by its very nature a dynamic asset and therefore reliant on management, which in turn should be informed by an agreed Landscape Management Plan. (For further consideration of soft landscape management see Part Three of this volume.)

1.6.2 The present section therefore considers various factors that may be expected to affect future change to the Barbican landscape, whether pro-active or reactive. Proposals to change the landscape may emanate from the Estate Office as landlord or Environmental Enhancement, from the residents themselves or from other non-residential stakeholders. (See Appendix - Management Organogram)

1.6.3 It should not be assumed that change is necessarily detrimental or incompatible with the estate's designated status, as it may equally result in better technical performance and/or environmental enhancement. A principal objective of these guidelines is to acknowledge new thinking and improved practices in the philosophy and technologies of urban landscape design and to encourage a coordinated and positive vision for the estate landscape in the future.

1.6.4 However consideration should always be given to the compatibility of the proposed change with the essential estate character as analysed in these guidelines. In all cases where change 'would affect the character' of the estate, an application for Listed Building Consent and/ or consideration within the Planning process is likely to be required. Registration of the Estate in the Register of Historic Parks and Gardens is a material consideration in the planning process (see in particular paragraph 132 of the NPPF [National Planning Policy Framework]). Where specific examples covering the proposed change are not given in the Traffic Light guidelines, the determination of its acceptability must be derived from first principles, ie. from consideration of its effect on the estate's special interest and significance, as described in detail in the foregoing sections of this volume.

1.6.5 Failure in the original detailing

The failure of both the original, and subsequent, waterproofing details around the north-west podium has probably been the cause of the greatest pressure for intervention in this area of the estate. Remedial works are currently ongoing, but as already noted these now present a significant opportunity for embarking on a new vision for the estate's soft planting. (See Part Three of this volume.)

1.6.6 Maintenance regimes

Hard and soft landscape areas are subject to ongoing upkeep and the estate depends on this for maintaining the general quality of the public realm. Care must however always be taken to ensure that particular regimes take advantage of best current practice and do not work counter to the essential significance of the estate as defined in these guidelines. An example is the concealed under-parapet podium lighting, a distinctive original detail that created a significant yet subtle ambiance for the public realm and which could now be maintained more sustainably with long life low energy lamping. The Good Practice notes in Parts Two and Three of this volume should be consulted in this connection.

1.6.7 Physical deterioration

The state of repair of some elements, most notably the podium paving, has resulted in pressure for replacement and alteration over the years, not all instances of which have been sympathetic to the essential character of the estate. Local areas of ill-matched re-tiling can be particularly detrimental to maintaining consistency of appearance. The current re-tiling operation should be treated as the opportunity to establish a new standard for the estate as a whole, that may continue to be applied in future areas of paving renewal not yet programmed. Specific guidance on this is provided in Part Two of this Volume.

1.6.8 Access issues

The gradual change of the City from being a mono-cultural business quarter to becoming a mixed economy retail and cultural destination within central London will continue to attract increasing footfall over the Square Mile generally and across the Barbican as a consequence. The forthcoming opening of Crossrail can only be

expected to intensify this trend. Access to podium level is chiefly served by steps at most points, some ramps, only occasionally (e.g. at Moor Lane) by lifts, and in only two cases outside the Estate by escalators (Alban Gate and Moorgate Station) and lift (Alban Gate). The current provision is inadequate by present standards of access requirements, and needs urgent and careful consideration.

1.6.9 The implications for the Barbican are twofold – there will be greater pressure on the public realm through increased numbers of visitors to the various venues and pedestrian through traffic, whilst there will also be a corresponding need to control sensitively the resulting impact, suggesting that a complementary approach to ground level access around the area of the Estate (see 1.4.11) may need to be considered alongside preservation of the high walk access. All these implications need to be considered in terms of the resulting impacts on residential occupants. This suggests that the main routing across and through the estate will need to be optimised in terms of legibility and wayfinding, both to ensure efficient and safe circulation and also minimise unnecessary incursion into the quieter and more private parts of the estate. (See also Section 2.4 Wayfinding).

1.6.10 Legislative requirements

The provisions of the Equality Act 2010 continue to exert pressure on building owners to improve the quality of accessibility in public buildings and estates, as well as imposing more stringent requirements in terms of health and safety. The Equality Act 2010 places duties on all organisations that provide a service to the public or a section of the public, as well as anyone that sells goods or provides facilities in Great Britain ('Service Providers'). It applies to all services, whether or not a charge is made for them.

1.6.11 It is important in principle that everyone should have dignified access to and within historic buildings to which the Act applies. This applies to the Barbican estate as a listed building. If treated as part of an integrated review of access arrangements for all visitors or users and a flexible and pragmatic approach is taken, it should normally be possible to plan suitable access for disabled people or others with a protected characteristic without compromising a building's special interest.

Alternative routes or re-organising the use of space may achieve the desired result without the need for damaging alterations.

1.6.12 As a comparatively modern estate the Barbican does not present many of the problems often encountered with historic listed buildings. However there are instances where significant access and connectivity problems remain that can only partially be solved by enhanced wayfinding.

1.6.13 The Equality Act does not override other legislation such as listed building or planning legislation, and the need to consider necessary consents applies to changes proposed to improve access.

1.6.14 Meanwhile, the Building Regulations set standards for design and construction that apply to most new buildings and to many alterations to existing buildings, including listed buildings for the purposes of securing reasonable standards of health and safety.

1.6.15 The Building Regulations only apply to new work and there is no general requirement to upgrade all existing buildings to meet these standards. Where new work is undertaken however this may trigger a requirement to comply with current regulations in respect of the works concerned. Where a building did not comply with the Regulations before the alteration, the work of alteration should be carried out so that afterwards the building's compliance with the Regulations is no less satisfactory than it was prior.

1.6.16 Certain details at the Barbican do not comply with current regulations, for example the podium parapet height in many places is lower than the current guarding requirement. Any proposal to achieve compliance would require very careful design consideration and of course trigger the need for Listed Building Consent. Works carried out for health and safety purposes may still need Listed Building Consent, Conservation Area Consent or Scheduled Monument Consent and the normal rules will apply. Anyone carrying out works that are urgently necessary in the interests of health and safety may be excused not having obtained prior consent. However, it is still necessary to apply for the required consent as soon as possible

and the works should be limited to the minimum necessary. Deciding whether works are urgent and, separately, whether they are necessary for health and safety can be difficult.

1.6.17 A particular issue at the Barbican as far as landscape health and safety is concerned is the need for safe access in certain locations to maintain elevated areas of soft planting. These include for example the Frobisher Crescent vent shafts, the raised planter features above the Postern and around the sides of the CLSG sports pitch, the Fore Street planter, amongst others. The contribution of these areas to the greening of the estate indicates an ongoing need for regular maintenance that will in turn call for long term solutions for effective and economic means of access for working at height. Here a sensible balance will be required as between safety compliance, listing sensitivities and careful planting specifications that require the least maintenance. Any permanent fixtures to building elements or hard landscape features for the purpose of facilitating safe access are likely to require consideration for Listed Building Consent and should be treated as Category Amber minimum. (See Traffic Light System, Section 1.7)

1.6.18 Works arising on a regular basis

Examples of works that may be expected to arise on a regular basis (as well as other types of work) are given in Section 1.7 with guidance on whether these require Listed Building Consent and/ or consideration within the Planning process is likely to be required. Registration of the Estate in the Register of Historic Parks and Gardens is a material consideration in the planning process (see in particular paragraph 132 of the NPPF).

1.6.19 Additionally, more detailed advice on Good Practice in the management and maintenance/ replacement of various landscape elements is included in Part Two of these Guidelines, Sections 2.1 and 2.2.

1.7 Listing Management Guidelines using ‘Traffic Light’ system

1.7.1 Introduction

The purpose of this section is to provide easily accessible guidance on the need for obtaining Listed Building Consent and/or consideration within the Planning process. Registration of the Estate in the Register of Historic Parks and Gardens is a material consideration in the planning process (see in particular paragraph 132 of the NPPF), in relation to various types of work that may be contemplated on the estate landscape and external areas. In this context it is helpful to reiterate the stipulation within the Planning (Listed Building and Conservation Areas) Act 1990 (Section 7) which provides that ‘no person shall execute, or cause to be executed, any works for the demolition of a listed building or for its alteration or extension in any manner which would affect its character as a building of special architectural or historic interest, unless the works are authorised’. Registration is not subject to the same listing consent procedure but is a ‘material consideration’ in the planning process, meaning that the planning authority must consider the impact of any proposed development on the landscape’s special character in determining the acceptability, or otherwise, of a proposed alteration. It should be noted that, although not detailed here, certain works may also require Planning Consent.

1.7.2 Any 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 estate’s character and special architectural interest, as described in section 1.4.

All the elements contributing to this character and special interest are significant and therefore require detailed consideration before implementation of any work. However, special interest is particularly manifest in those features that define the public character of the estate, rather than less generally visible interior detailing. This balance is reflected in the ‘traffic light’ system of the guidelines. The guidelines, nonetheless, encourage wherever possible and practical the retention of original features and like-for-like replacement, unless subsequent alteration at the time of listing (or since) has been detrimental. In such cases the opportunity should be taken to ameliorate incompatible

interventions. The likely impact of changes on the special architectural interest of the estate will determine the need to apply for Listed Building Consent (LBC). Examples of potential changes are colour-coded green, amber, red and black.

Green Works that will not require a LBC application

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

Examples of such works address wear and tear, natural life cycles and/or accidental or wilful damage which can be repaired locally and do not require the input of a specialist consultant.

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

These are works where it is not possible to determine without further information the potential impact on the character and special architectural interest of the estate. In such cases, advice should be sought from the Department of the Built Environment to ascertain if a LBC application is necessary before embarking on the work. In certain cases it may also be necessary to obtain planning permission.

The requirement or otherwise for a LBC application is likely to include consideration of whether the proposed change would be reversible and the impact of its exterior manifestation within the public realm.

Red Works that require a LBC application

These are alterations that would clearly have an impact on the character and special interest of the estate 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.

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

These are works that could have a detrimental effect on the character and special interest of the estate and would therefore require a LBC application. The examples quoted may cause substantial harm to the significance of the estate and would therefore require stringent consideration. In all cases it would also be necessary to obtain planning permission.

In every category, additional **guidance notes in blue** are provided.

1.7.3 These guidelines do not take precedence over the formal statutory regulations. Anyone wishing to undertake works has an obligation to supply sufficiently detailed information to demonstrate that the proposed works would not be detrimental to the character and special interest of the estate. Maintenance work must take into account the original design intent (or an

already approved new design) and should be carried out, as far as possible, on a like-for-like basis.

1.7.4 Generally, where maintenance is required, it should be carried out within the framework of the maintenance cycle or a five-yearly review. Uncoordinated piecemeal works can be particularly detrimental. In some of the examples included in the green category, 'like-for-like' replacement is recommended. In some cases, however, design and materials had already been altered from the original at the time of listing. Opportunities to restore them to a more authentic state should be carefully considered where this would enhance significance, despite this triggering the LBC procedure.

1.7.5 The examples provided are not exhaustive and there may be other scenarios which have not been included or foreseen. In such cases the correct procedure is to revert to first principles and consider the potential impact of any proposal upon the special architectural or historic interest of the estate as defined in sections 1.4 and 1.5 above and thereby establish the need for formal authorisation. The estate management and those commissioning works must always consider such impact in relation to special architectural interest before implementation.

1.7.6 It should again be noted that the legal requirement for authorisation is triggered by 'any works that would affect the character' of the designated asset as a building of special architectural or historic interest. It need not be assumed that such works are necessarily detrimental – they may produce enhancement. It is simply 'the effect' of any such proposal that triggers the authorization requirement. In cases of doubt, Amber Category should be regarded as the minimum default response, thereby triggering an enquiry to the Department of the Built Environment.

1.7.7 Where works are mentioned in more than one category, - eg. amber and red - the higher category (i.e the more restrictive) should always be assumed to take precedence.

1.7.8 It is also important to note that requirements in relation to listed building status are separate from and additional to any obligations imposed by lease conditions. Generally, responsibility for seeking advice and, if necessary, applying for Listed Building Consent and planning permission, lies:

- with residents or other named occupiers (such as tenants of commercial premises) for works within their lease demise lines;
- with the estate management for works that are outside lease demise lines but within the listed boundary.
- with the freeholders for works within its ownership within the listed boundary
- With persons carrying out the works (who should check LBC is in place where required and that any conditions are fully discharged)

External landscape

Green Works that will not require a LBC application

	Example	Guidance
1	Re-turfing/ soil replacement.	Re-turfing of existing turfed areas to renew or repair to match existing would not require LBC, provided that these are carried out in accordance with the best practice guidance. Soil replacement should be preceded by a loading assessment to ensure compatibility.
2	Replanting of bulbs and other seasonal plants in plant beds and planters.	These works would not require LBC, provided that the planting takes place in areas which have previously been planted and is carried out in accordance with the good practice guidance and in accordance with the Landscape Management Plan as recommended in the Executive Summary. (See also Black Category 2)
3	Replanting, maintenance work, pruning and dead-heading of shrubs, perennials and other replanting of dead or damaged trees that do not carry Tree Protection Order (TPO) status.	These works would not require LBC provided that the works do not alter the character of external landscape design. This work should be carried out in accordance with the good practice guidance and the Landscape Management Plan as recommended in the Executive Summary.
4	Maintenance and restocking of aquatic plants and fish.	These works would not require LBC provided that the works do not alter the character of the lake design.
5	Remedial work to repair: <ul style="list-style-type: none"> ▪ external gates and railings; ▪ external hard landscape local damage; ▪ raised planters; ▪ water features; ▪ seats, benches, refuse bins; ▪ estate lighting; ▪ stairs, ramps, boulders and bollards; ▪ boundary walls and screens; ▪ canopies ▪ the yellow line (See Section 2.3) 	LBC would not be required for like-for-like repair or local replacement of these elements. It is important that the works are carried out using the same techniques and materials as existing and that the principle of like-for-like is applied. <u>However, where such a situation offers an opportunity to ameliorate previous incompatible interventions, the attempt should be made to move progressively towards a more consistent 'best practice' standard as indicated in Part II of this volume.</u>
	Such work assumes local repair / replacement in response to specific instances of damage	Where piecemeal repairs would be impractical and a wholesale replacement in a different specification, detail, colour or texture would be required, then LBC would be required. See also Red category.

6	Replacement/ repair of podium tiling provided this is undertaken to the approved specification	Reference is to the new tile specification now adopted for Beech Gardens. Proposals for new works to this specification should still however be notified prior to the Department of the Built Environment. See also Good Practice Guidance
7	Limited use of public spaces for display of residents' or commercial tenants' potted plants or planted containers at the interface between the blocks and the communal landscaped areas.	Limited colonisation of the immediate areas outside the residential units with privately managed planters is acceptable provided that these are contained within movable planters, set within defined lines that do not obstruct any public pathways, common parts, escape or service routes. Consideration should be given to choice of Barbican approved plant containers.
8	Fixing bird boxes to trees in open areas.	Where such installations would be affixed to, or directly affect buildings or other built structures, refer to Red Category 4. See also Good Practice Guidance.

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

- 1 Installation of any new unfixed array of public seating and associated tables, umbrellas, bins, containerized plants, etc. (Eg. in association with one of the cafeterias, restaurant or public houses on the estate.)
- 2 Changes to plant species or introduction of planting or other fixtures where not previously existing and where such changes would impact on building fabric.
- 3 Maintenance of trees (with or without TPOs) where such work would impact on building fabric.
- 4 Minor alterations to ramps and walkways to comply with new Equality Act requirements.
- 5 Abrasive or chemical cleaning of hard landscape surfaces.
- 6 Changes to sports or play areas.

Guidance

Even when installed on a 'temporary' basis such interventions may have a significant impact on the character of the area affected. It should therefore be discussed prior with the Department of the Built Environment.

'Temporary' may be regarded as any period less than a month. Installations that may remain in place for longer periods should trigger a prior enquiry to establish whether LBC is required. The Visual Arts Team and Barbican Directorate should be consulted in any scheme for outdoor furniture, lighting, planters or décor/ art modifications of any kind.

Any such changes should ensure compliance with good practice guidance. Radical alterations require prior consultation with the Department of the Built Environment. Planting should relate to an agreed Landscape Masterplan and the Management Plan's specifications for the estate.

Improvements or alterations to public walkways, ramps, stairs and railings would need to be discussed with the Department of the Built Environment before any work is implemented. They will advise whether the alterations would constitute a change to the character of the estate and if LBC is required.

Cleaning of surfaces should be carried out with care and expertise. Cleaning by whatever method must ensure that no discoloration takes place or conspicuous unsightly local evidence is left. Discreet areas must be tested first to ascertain suitability of the method. Results of testing need to be assessed ahead to ensure that there are no risks of change to the character of the treated surface. The advice of the Department of the Built Environment should be sought before implementation of the works.

Replacement or repairs to specialist sports or play surfaces may not require LBC, if the

		extent, colour and texture remain as existing. Wholesale changes are likely to require LBC.
7	Introduction of new land drainage systems or water points	Where any such installations would result in a visible manifestation of new apparatus or components a prior enquiry is advised.
8	Installation of access apparatus for health and safety purposes in connection with working at height, or permanent fixings for same, that manifest on exterior surfaces of buildings or landscape features	A prior enquiry is advised, as LBC is likely to be required
9	Introduction of a new hard external works detail to overcome an inherent defect in original detailing	Such revisions may be a sensible strategy to secure long term durability, but a prior enquiry is advised in order to establish whether LBC is required.
10	Proposals for the introduction of new free standing public art, sculpture, etc in any of the exterior spaces of the estate.	A prior enquiry to the Department of the Built Environment should be made, and the City Arts Initiative and Barbican Arts Centre should also be consulted. Appropriate public consultation is advised, but see also Red Category in cases where such works would be affixed to building fabric.

Red Works that require a LBC application

Example

- 1 Changes or new additions to:
 - specification, design, colour and texture of all fixed hard landscape elements including: podium parapets and boundary walls and screens; traffic barriers and impact devices; street furniture; seating; railings; gates; bollards; raised planters; cycle racks; pavior tiling where not in accordance with approved specification; other paving slabs; stairs; refuse bins; estate lighting; estate security; signage (free-standing, ground-fixed and wall-mounted, including the Yellow Line); surface water drainage and expansion joint details
 - layout of walkways, planter beds, raised planters, surface patterns, gates and railings, walls, screens, canopies, gullies and drains, grates, signage (free-standing, ground-fixed and wall-mounted) and access routes into estate.
- 2 Removal of any trees whether or not covered by a TPO where such works would impact on building fabric.
- 3 Planting of additional trees where such works would impact on building fabric.
- 4 Erection of any new structures/extension or removal of any existing structures within the external spaces of the estate or fixing any installation to any building, eg. plant

Guidance

The changes listed here would be subject to a LBC application as they would affect the existing character of the estate. Retrospective changes to reinstate original or achieve best practice design are encouraged but are also subject to a LBC application.

As a general principle, any works to exterior hard landscape should take opportunities to redress previous localised, ill-matched or piecemeal remedial work, and achieve greater visual consistency and integration of replacement materials, matching these as closely as possible to the original materials and patterns, or to an agreed 'best practice' alternative standard. Where large areas of paving are involved, it will be preferable to re-pave comprehensively to the original design intent rather than try to retain unrelated fragments of original material in a patchwork with new replacements. (See Best Practice) Removal of the crenelated paving edge feature in Thomas More or Speed Garden should trigger an LBC application.

Other than that listed within green and amber categories, proposed works to any tree whether or not protected by TPO should be notified to the Department of the Built Environment as they may affect the character of the estate as recognised in the Register of Historic Parks & Gardens.

The estate's character is dependent on the location, extent and type of tree species and therefore any scheme for major additional tree planting would be subject to specific consideration within the Planning process. Registration of the Estate in the Register of Historic Parks and Gardens is a material consideration in the planning process (see in particular paragraph 132 of the NPPF). Such works should ideally be guided by a Landscape Management Plan as recommended in the Executive Summary.

Erection or extension or removal of any structure for any purpose, other than temporary (e.g. a marquee for a specific event), would be subject to a LBC application.

supports, trellis structures, bird boxes, etc.

- 5 Introduction of any refuse hold, storage enclosure, grit bins, recycling depot or other service facility, including plant, machinery and service housings within the listed boundary.

A LBC application would need to be submitted to approve the design and location of any such items. It would be advisable for the location to be carefully chosen and discussed with the Department of the Built Environment before submission of a LBC application.

Red

Works that require a LBC application

Example

- 6 Installation of additional external services to include:
- mechanical;
 - electrical;
 - data;
 - electronic surveillance;
 - lightning protection.
- 7 Cleaning the surfaces of exterior concrete or brickwork walling, parapets, planter surrounds, and other upstanding hard landscape features etc.
- 8 Proposals for the introduction of new public art, sculpture, murals etc to be fixed to any building structures in any of the exterior spaces of the estate.

Guidance

Any installation that would have a visible manifestation within the landscape areas of the listed boundary would be subject to a LBC application.

Weathering and patination of the expressed material surfaces at the Barbican estate has become an intrinsic part of its character and interventions to remove its effects would need to be very carefully considered. Any proposals for large scale cleaning of patinated concrete or brickwork will need consideration for LBC. Reference should be made to the provisions of Volume II of the Barbican Listed Building Management Guidelines regarding cleaning of concrete surfaces.

Removal of local incidents of damage or graffiti are unlikely to require formal consent, but should still be approached carefully and follow best practice guidance.

Such proposals will require formal LBC and should be subject to due public consultation. A prior enquiry to the Department of the Built Environment and the City Arts Initiative should be made.

Note – Planning Permission may also be required for some of the examples shown in this category.

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

- 1 Changes to the building line at the interface between the blocks and the landscaped spaces.
- 2 Changes to reduce the extent of the public realm, and/or reduce the overall extent of soft planting and green space in public or private areas on the estate.
- 3 Conversion of pedestrian-only areas for vehicular use.
- 4 Erection of permanent structures within or across the open and landscaped spaces, hard or soft, or aquatic areas.
- 5 Alterations to the principal circulation routes/patterns as defined in original layout of estate.
- 6 Blocking of open ingresses into the estate, or cutting new openings into the boundary walls
- 7 Introduction of completely new service apparatus into the public realm. (eg. solar panels, digital display screens, wind turbines, microwave towers, etc.)
- 8 Introduction of any new feature that would adversely impact on a significant vista across the estate (Refer Section 1.5 and Appendix A1 : Mapping Drawings – Significant Vistas)
- 9 Blocking off or removal of any of the high level links connecting the Estate with adjacent parts of the City. (E.g. across Aldersgate St, Moor Lane and Fore St.)

Guidance

The examples given here could have a material and detrimental effect on the special architectural interest and significance of the estate and therefore will require stringent consideration.

The guidance regarding maintenance of significant vistas is not intended to imply that the good stewardship of less conspicuous areas is unimportant. The cumulative impact of small but ill-conceived interventions may be equally damaging to the character and special interest of the estate.

Note : Examples and guidance shown in the Black Category cannot take precedence over the statutory provisions of the 1990 Planning Act and should also be considered within the terms of the National Planning Policy Framework.

Barbican Listed Building Management Guidelines

Volume IV – Landscape

PART TWO – GOOD PRACTICE GUIDANCE

PART TWO

2.1 Good practice guidance – hard external works

2.1.1 Good practice approaches to key repairs and principles of repair.

Good practice guidance is provided here as a response to the cumulative changes which can, over the years, contribute to a gradual erosion of the visual integrity and architectural character of the estate. The impact of day-to-day and seemingly minor works around the Barbican estate may not be appreciated by the contractors or personnel who undertake them. But the cumulative effect of such works, if not carried out in cognisance of the listed and registered status of the Barbican and its external spaces, can have a profound effect on the overall perception of the estate's character and integrity.

2.1.2 Improvement in this regard is crucially dependent on the cultivation of increased awareness of the significance of the designated asset, effective control and management of all 'small' works and maintenance contracts, and the systematic application of clear protocols for specification, briefing, supervision and sign-off.

2.1.3 Planned Maintenance

Except in circumstances where works must be undertaken as an emergency, or for reasons of immediate health and safety – and even here it may be necessary to follow up with design-compliant remedial measures - it is axiomatic that all maintenance work should be planned. It is recommended that any person or contractor due to undertake work on the estate is issued with a summary Information leaflet advising of the estate's listed status, the existence of, and need for reference to, the Listed Building Management Guidelines prior to executing any works, the importance of seeking clarification/ assistance from the Department of the Built Environment if observance of the Guidelines presents any difficulty, and the requirement for written confirmation of the visual/ architectural acceptability (by representatives of the Department of the Built Environment) of the works prior

to final payment. It is the relevant controlling Department's duty to ensure that contractors carry out works in accordance with the Guidelines.

2.1.4 The good practice guidance that follows should be used to cultivate this shared understanding between management, contractors and maintenance teams on all current and future works on the estate. The notes primarily focus on the estate landscape, the public realm, the communal and restricted access areas.

2.1.4 The adoption of good practice applies equally to major works and to minor or routine repairs, whether or not these might be subject to Listed Building Consent. It is vital that future works conform to the original design intent or an agreed and approved alternative and take into consideration characteristic details and finishes across the estate, allowing for reintroduction of the original design wherever practicable and appropriate. Proposals must be developed in sufficient detail before implementation to be assessed for potential impact on the architectural character of the estate and the need for Listed Building Consent and/ or consideration within the Planning process. Registration of the Estate in the Register of Historic Parks and Gardens is a material consideration in the planning process (see in particular paragraph 132 of the NPPF).

2.1.5 The advice and methodology included in this good practice guidance is generic in nature and should be regarded as indicative. Specific schemes should be developed within the context of each situation but still take full account of architectural character and significance as described in Part I of these Guidelines.

As a general guide the City is encouraged:

- to establish an estate-wide Landscape Masterplan in order to maintain consistency of design, specification and detailing;

- to institute a programme of contractor briefing, perhaps reinforced by issuing a simple explanatory leaflet, to cultivate better understanding of the obligations of working with listed buildings.
- to put in place a system of management protocols requiring any persons undertaking works on the estate to consult the Management Guidelines before commencing work; provide appropriate information on how their works will preserve the character and avoid detriment to the heritage asset, and obtain written confirmation of the acceptability of the finished works (from relevant City of London Department) in relation to any heritage impact, prior to final payment.

2.1.6 A record of all works undertaken, noting date, investigations, locations and specifications, together with relevant product literature and record photographs, should be kept on file by the Barbican Estate office for future reference, whether or not formal authorisation was required. The following notes provide Best Practice Guidance on an element-by-element basis.

2.1.7 Podium edges and Boundary Walls

The upswept podium edge profile is a signature characteristic of the Barbican estate and should be carefully preserved and maintained. Where concrete cleaning or repair is proposed, reference should be made to the guidance contained in Volume II of these Guidelines, and the standard of work should equal that specified in relation to cleaning or repair of external surfaces of any of the buildings. Where mastic pointing has failed it should be replaced to best practice standards using appropriate backing strips as necessary and replacing with colour matched material. Any intervention in the parapet detail to achieve compliance with guarding regulations, eg. the addition of a handrail, or blocking of gaps at abutment locations, is subject to Listed Building Consent. Similar guidance should be assumed for any works to the estate boundary walls. Replacement of concealed lighting under the overhanging coping detail should ensure the luminaire remains unseen.

2.1.8 Paving

The vast extent of hard paving deployed across the Barbican estate and the significance given to it in the architects' original design vision makes any maintenance or replacement work on this element of exceptional importance. Substantial re-paving of certain podium areas to the north west of the estate including Beech Gardens and White Lyon Court have been in progress during the preparation of this volume, and any lessons learnt from this exercise should be fully recorded, monitored and carried forward to inform future large scale works. The tiling specification now adopted for this project may be regarded as the 'approved Barbican replacement' in terms of surface finish, colour mix and size.

2.1.9 Prior definition of the works area is critical. Much of the paving at the Barbican is overlooked from other levels, both externally from different strata of the podium and also from numerous residential vantage points within the buildings. Areas of working should be considered not only in relation to the immediate local defect/s but also with an eye to the blending of finished work within its context when viewed at distance in order to avoid conspicuous patching or arbitrary joint lines.

2.1.10 Local repairs on a small scale (eg. up to 100 tiles) should be carefully blended to match the adjacent areas in grain and colour mix and may require tinted mortar pointing to achieve this in cases where piecemeal replacement is necessary within older areas of existing paving not yet scheduled for wholesale replacement.

2.1.11 Large areas of tile replacement undertaken as a planned project should follow the 'approved specification' as noted above and should be formatted in whole bays taken to meaningful joint lines, eg. movement joints, podium or planter edges or other relevant termination features.

2.1.12 When the appropriate works area has been thus defined particular care should be taken to ensure that adjacent surfaces and materials beyond the area are

properly protected, and that, while removing a damaged element, those unaffected are not damaged or stained in the process.

2.1.13 Where stone or pre-cast paving flags exist as part of the original design (eg. Wallside, St Giles precinct, or within the private gardens with their characteristic crenelated edge) they should be maintained to the original pattern with any breakages replaced on a strictly like-for-like basis.

2.1.14 Technical details such as paving gradients, movement joints and gulley performance may affect aesthetic outcomes. Ponding, cracking or poor run-off can produce long term unsightly pattern staining or local frost damage. Where such symptoms have led to the need for replacement or remedial work the opportunity should be taken to diagnose and correct the underlying technical defects within the work scope.

2.1.15 Minor patch repairs or piecemeal unmatched replacements have had a damaging impact on the estate generally. Unless small repair areas can be replaced with matching material it is recommended that a more comprehensive approach is undertaken according to the following criteria.

- Define repaving work boundaries beyond immediate damaged elements if necessary to provide a meaningful repair area.
- Establish original design intent (ie. grain [direction of paving], pattern, materials, etc)
- Source materials (including mortar) to visually match original/s as closely as possible
- 'Over order' as appropriate to secure an adequate surplus stock for future adjacent replacement
- Salvage any re-usable original material from work phases if feasible for local patch repairs or colour matching elsewhere on the estate

2.1.16 Failing elements, new approaches

Where original details have manifestly failed for technical reasons there is little value in simply reinstating them to the existing detail and risking repeat failure. The opportunity should be taken to consider alternative responses that will address the technical issues while still respecting the original estate character.

2.1.17 An example is the raised ventilation ‘plinths’ along the podium above Beech Street which have been lined with tiling on both the horizontal and vertical surfaces. The latter have debonded in numerous locations, often dislodging the adjacent horizontal tiles in the process. An alternative approach that employs a special cloaking detail (whether in tiles or another material, eg. concrete), or avoids tile facing altogether may require an LBC application but is likely to be acceptable provided it is sympathetically conceived.

2.1.18 This philosophy of sympathetic new solutions may apply elsewhere and requires pragmatism and inventiveness. In all such circumstances the work should be treated as category Amber, and trigger a prior enquiry as to whether LBC is entailed.

2.1.19 Drainage Gullies / Expansion Joint Covers

Gully design should be rationalized. Where soil migration is an issue over paving, the internal planter design should be upgraded to hold rain water for the benefit of plants to uptake by capillary action, with integrated attenuation/drainage boards and geotextile to filter storm water.

- Cast iron orthogonal units enable a neat tile cutting finish surround, rather than circular (Type C) or stainless steel (Type E). (See Appendix A5 Street Furniture)
- Drainage covers should be uniform in design whether a gully or linear drain, as type D / G
- Tile cutting should be tight to the unit to present a neat finish.
- All outlets to have covers that sit flush with the tiling rather than exposed or recessed as Type A / B
- Slit drains are acceptable provided access for maintenance is provided (Type E)
- Expansion joint covers should be in black anodised aluminum or similar, rather than stainless steel, so as not to draw attention

2.1.20 Planting beds and planters

The extent of artificial 'ground' (ie. podium area) at the Barbican means that the introduction of planting across the estate is particularly dependent on constructed planting beds and proprietary planting containers. The design and maintenance of these elements which form such a prominent part of the public realm experience is accordingly of critical importance. Best practice guidance in relation to the soft planting of these features is considered in Part Three of this volume. Here the commentary relates to the planter design and choice of fittings.

2.1.21 Where new planting bed construction is taking place on the north west podium the upswept tile edge details now agreed and adopted may be regarded as the new standard for the Barbican and should accordingly be maintained (and monitored) consistently for all similar features across the estate in future. Where it is proposed to depart from this detail or from the plan form to which it is applied in any location a prior enquiry is recommended to establish the need for LBC. The introduction of a new double thickness tile to supersede the use of a second applied layer of tiling as a skateboarding deterrent on the upswept kerbs is another example of marginal improvement, albeit detracting from the purity of the original detail. Other such details include the use of metal hoops over the expansion joints to deter stunt cyclists. Wherever possible however details employing planting as a natural deterrent are likely to be as effective and less obtrusive.

2.1.22 Planters

Planters are widely deployed across the estate and call for good practice in relation to their design, location and installation. As a general rule the variety of differing planter designs should be restricted to a limited number of carefully specified and approved types of appropriate quality. A recently adopted choice is a circular ringed model with an expressed exposed aggregate finish, which is sympathetic to the character of the estate. Other types currently in use include timber interlocking log and panelled container designs. These are alien to the estate ethos and should be progressively removed and replaced.

2.1.23 Planters are usually regarded as moveable items, however they are rarely re-located once placed, due to the weight of the container and the soil when filled. Their scale and disposition should reflect prevailing architectural materiality and rhythm. The extensiveness of the podium makes the use of isolated single planters unlikely to be effective, and the scale of the areas concerned generally favours the formal deployment of group arrays. These should be carefully set out to a geometric formation rather than ‘randomly’, and also located with great precision since even small irregularities in spacing are likely to be conspicuous when viewed from above.

2.1.24 Additionally it is important when installing such planters that the local character of the paving is taken into account and that only relatively flat zones are selected. Planters installed on areas of any significant gradient will appear skewed and unsightly unless carefully levelled and propped in a manner that does not look improvised – which is a task requiring particular skill to be well executed.

2.1.25 For Good Practice the following guidance is recommended –

- Ensuring the planter design has been approved by English Heritage. (Types D & E are approved.)
- Arranging planters to ensure the spatial impact on the registered landscape has been fully considered
- Locating so as not to cause obstruction to pedestrian flow or function, as they are large items, but consider potential benefit as a wayfinding aid in reinforcing primary routes, and/ or as vehicular deterrents in preference to using traffic bollards
- Ensuring the maintenance implications of planters have been considered in relation to the sustainability of planting

2.1.26 Commentary by type (refer to Appendix A2 Street Furniture)

- Review placing of large parapet planter troughs such that these can provide a green edge to the estate on its perimeter whilst not obstructing maintenance access or beneficial viewpoints from podium edges to lower levels within the site. Remove large parapet troughs Type B so that only a single type is used in this location.

- Remove timber planters types B / F / G / K / L / O that are out of character, and replace selectively in accordance with an overall estate strategy for containers and an arrangement that respects the rhythm of the architecture
- Continue to encourage planting of balconies with standard units (Type M), which contribute to the enhancement of biodiversity in the City of London, remarkable in their extent, and encourage standard trough use rather than individual pots Type H
- Retain all podium planting Type Q and enhance incrementally soil specification, attenuation capability, and planting specification in line with an estate Landscape Masterplan
- Remove and or replace all steel containers Type N / P / I / J that are not of appropriate style or material, especially in Frobisher Sculpture Court where the space is particularly cluttered

2.1.27 In summary, planters form a significant component of the registered landscape, and therefore should be selected and deployed in such a way as to ensure that the special interest of the landscape is preserved and enhanced. For guidance on best practice for the soft planting of these elements see Part Three of this volume.

2.2 Good practice guidance – furniture, lighting and other elements

2.2.1 As already noted in this document, the character of the Barbican is particularly dependent on the quality and consistency of the various items of street furniture deployed across the estate. Although technical guidance in the 1959 CPB report did not provide detail on street furniture aspirations, it did state ‘The importance of high standards of quality in the choice of materials and equipment can hardly be over emphasised’ (Technical section 1959 Report, p.1).

2.2.2 The location, specification and maintenance of street furniture is fundamental to preserving the special quality of the estate. Street furniture provision should be coordinated to ensure external spaces function well and that all elements contribute to, rather than detract from, the character of the registered landscape.

2.2.3 Street furniture should also reference the wider environment of the City of London. The City of London’s Street Scene Manual states: ‘The overall aim is to set out how the City’s streets can become more attractive and better functioning for the benefit of all’. Street Scene Manual, Corporation of London Department of Planning and Transportation, April 2005.

2.2.4 The main principle of rationalising street furniture seeks to reduce street clutter in the City, in line with the creation of an accessible street environment, and limit the proliferation of different designs. The manual has a schedule of statutorily listed street furniture elements in their own right, which include K2 telephone kiosks, lamp standards, drinking fountains, pumps, police call boxes and garden features. These should be noted, albeit none of these items currently feature on the Barbican Estate.

2.2.5 To underpin a coordinated approach to procurement, repair and replacement on the Barbican Estate a schedule of all street furniture assets should be compiled, to underpin a coordinated approach to procurement, repair and replacement, and

with the aim of rationalising the specification of all street furniture and minimising clutter across the estate.

2.2.6 An outline catalogue of currently existing items on the estate is included in this document, See Appendix A1 Street Furniture and Lighting Map, and Appendix A2, Street Furniture Catalogue.

2.2.7 Over the years both the range and number of items has proliferated dramatically and usually in a way that is detrimental to the overall sense of integrity and distinctiveness of the public realm. The following notes offer guidance for the selective simplification and/ or improvement of the key items concerned. Reference should be made to the Appendix 1 Street Furniture and Lighting Map, and Appendix 2, Street Furniture Catalogue.

2.2.8 Benches/ Seating

The Schedule shows that there are currently numerous unmatched types of external seating in place across the estate. This range has evidently grown up in a piecemeal and uncoordinated fashion and should be simplified. There should be a consistent approach to siting and specification of benches that pays due regard for the City of London's wider street furniture policy and specification (ref. Street Scene Manual, April 2005) and the wider City environment, original features of the estate, and architectural style.

2.2.9 This should be achieved by:

- Limiting number of types of standard benches procured to one garden bench (Type I), one or maximum two bench types suitable for podium locations and around St Giles (Types C / D./ E), one bench (Type G) with table option for the Lakeside Terrace (Type H), with a consistent approach to materiality and robustness. All other bench types should be progressively replaced to conform to the above, or an approved alternative.
- Coordinate location with a plan of the diurnal activity to reflect and anticipate capacity and activity requirements

- Providing a variety of arrangements, some grouped, others individual for secluded provision, others to appreciate a view or overlook play for parent/guardian supervision
- Locating seating with due consideration to shading patterns of buildings and trees, wind exposure, aspect and view
- Locating to enhance rather than impede pedestrian flow across the estate
- Fixing to minimize vandalism with discreet fixings of appropriate detail
- Ensuring sufficient seating is provided especially for provision for lunch time by City workers and the elderly with seating opportunities no greater than 50m apart

2.2.10 Lighting

The character of the lighting should be sympathetic to the original design intent, while enabling the upgrading of lamps to meet sustainability targets and improving the Barbican's energy profile incrementally. Careful consideration should be given to the colour rendering index of the lamps and lighting levels within the estate and at the various threshold conditions of steps ramps and bridges around the estate.

Expert advice should be sought from a lighting engineer as part of any design team on upgrading or alterations to lighting arrangements.

2.2.11 Good Practice should –

- Ensure lighting coordinates with the Wayfinding Strategy, considers and addresses areas of high activity and interest after dark, or areas where crime risk or the perception of crime is high, also the needs of disabled or visually impaired.
- Minimise the number of columns and fittings and the visual intrusion in the daytime, and minimise unnecessary light pollution and intrusive glare after dark, (projecting light down rather than up) so that the lighting forms part of the general landscape backdrop and avoids spillage into apartment interiors.
- Colour coordinate all fittings black (RAL 9005 matt micaceous iron oxide) or Barbican brown where integral to the Arts Centre/ CLSG
- Ensure a consistent fixing detail to tiled pavements and concrete, brick or tiled structures
- Upgrade luminaires to match the original simple single clear spherical units, post top mounted onto standard black power coated posts (Type A), in preference to the cluster arrangements hanging off inverted mounts
- Ensure lighting bollards in planting beds are consistent in form (Type G), colour (black finish), frequency and distance from planter edge

- Retain period style post top lantern lighting around St Giles (Type D)
- Limit the palette of wall mounted and soffit lighting to Type J / L / M / N located on or spaced evenly between structural components
- Diminish the tunnel effect of Beech Street and redesign the lighting (Type P) to enhance the appearance and quality of the streetscape from the pedestrian viewpoint
- Maintain a consistent light level and fitting for threshold conditions to the Barbican Centre (Type O).

2.2.12 Handrails

Handrails should be of painted steel of consistent design, colour and preferably of consistent section and fixing plate or wall mounting detail. Even though skateboarding may be deemed an issue all handrails should provide comfort and support.

- A square section detail (Type A / G) exists in some areas and should be retained as an original detail
- Stainless steel Types D / I / F are out of place in the Barbican
- All free standing handrails to be black painted so that they recede and do not detract from the landscape. Handrails that form part of the built form, ie. lead directly into or from buildings, may be painted in the livery of the building of which they form part, provided colours comply with that specified in the Barbican Approved Colour Palette
- Handrails with nodules to deter skateboarding are not comfortable and should be replaced

2.2.13 Railings / Barriers

A variety of different designs proliferate. Black should be progressively adopted as the unifying colour for all freestanding external metalwork, with exceptions only as noted above (Handrails). The original design intent for railings can be seen overlooking the lake to the scheduled monument by St Giles (Type L), which should be adopted as standard. The traditional cast iron black painted railings around the church should be retained. For other colour palettes refer to the Barbican Approved Colour Palette. Stainless steel is inappropriate and should be replaced when an opportunity permits, and in any case at the end of their life span.

2.2.14 Commentary by type:

- Type G: Original, retain
- Type H: Replace with black painted steel as Type G
- Type I: Replace with black painted steel as Type G
- Type J: Original, ensure colours are in accordance with Barbican Approved Colour Palette
- Type K: Retain and repaint black
- Type L: Retain and repaint black
- Type M: Retain and repaint black
- Type N: Original cast iron to retain
- Type O: Retain and repaint black
- Type P / Q / R: Retain and repaint black

2.2.15 Bollards

Bollards are used on the estate to separate pedestrian and vehicular space, to protect specific features, restrict pedestrian access and perform security functions. They can, however, cause clutter and create a hazard for the visually impaired if not used as part of a more considered design response. Those of the Type A variety are not particularly contextual in their design.

2.2.16 Commentary by type

- Bollards should be functional and of consistent finish to the wider street furniture palette
- Type B of exposed aggregate with chain fits the architectural context, as does Type E
- Spacing should be no closer than 1.5m centres, bollards at St Giles (Type E) are significantly closer and over dominate the area as a result
- Drop bollards should be rationalized to one plain circular form that is robust and nylon coated black with a visibility band
- Where alternative vehicular management is possible, bollards should be removed

2.2.17 Bins

Whilst ideally users of the Barbican estate – whether residents or visitors - would have no need of litter bins and simply take their litter home, such an aspiration is probably unrealistic especially in the more public areas around the centre. Therefore some provision for disposal of litter is unavoidable. However, this need only require

a single type. Bins should be simple steel, nylon coated black, robust and easy to maintain, of a capacity that relates to cleansing routine and frequency. Bin location should relate to activity and pedestrian flow. There are a number of different styles over the estate, which should be rationalized in terms of location and specification.

2.2.18 Commentary by type

- Type D is preferable in colour and form, adapted if necessary to incorporate a recycling section
- Bins should be located against a wall rather than be free standing
- Salt/ grit bins should be located where their use will be convenient without obstructing or causing damage to property or to street trees and other vegetation by salt leakage. They should be weatherproof, fireproof, robust, durable and vandal resistant. Type H sits neatly below the parapet and is relatively inconspicuous. All other types should be replaced, especially Type G which is gratuitously egregious.

2.2.19 Water features

Water features on the estate provide white noise in the City as well as aeration and visual pleasure. Original fountains and water features in the lake Types D/ E / F form a fundamental part of the spatial concept significantly enriching views across the central space. There have been alterations to these features related to a reduced volume of cascading water, narrowing of the weir and restricted operation of the grid of fountains.

2.2.20 The three fountains on the northwest podium were installed in the 1980s (Types A/B/G). Two are circular tiled bubblers, one located on the north side of Ben Jonson House and the other to the south of Bunyan Court. The third feature with dancing dolphins is located at the east end of Beech Gardens alongside Frobisher Crescent.

- Retain and maintain all water features in operation
- Ensure water volumes are maintained so as not to diminish effect (Type D)

- Consider adding reedbed planting to fill Type E and associated upper level lake so that efflorescence of brickwork is screened, while biodiversity and spatial quality are enhanced
- Consider re-painting the dolphin fountain pool basin in a darker colour (eg. green) in lieu of turquoise which is alien to the Barbican idiom.

2.2.21 Play areas

As noted already in Part I, there are designated children's play areas in both Thomas More and Speed Gardens for the benefit of residents and these appear to be well used. Their equipment design is however of a commonplace commercial kind. If and when the opportunity arises their replacement in a more sympathetic design idiom and to achieve a more imaginative play environment is recommended. More adventurous play opportunities should be integrated with the landscape and architecture of the estate, responding to the Barbican's dramatic structures, capacious undercrofts and trees, rather than be treated as a separate provision of unrelated generic design.

- All play equipment should be upgraded according to the Mayor's Supplementary Planning Guidance on Play (Shaping Neighbourhoods: Play and Informal Recreation SPG).
- Positive attitudes grow out of children's regular contact and play in the natural world, and structures in the gardens should be articulated with play in mind.
- All permanent play equipment and surfacing should be materially sustainable and in keeping with the fabric of the registered garden and listed building.

2.2.22 Pergolas

Domed and linear pergolas within the Thomas More and Speed Gardens are characteristically lightweight and ornamental, domed to take climbing plants in the private gardens and sunken circular gardens in the lake. These structures should be maintained in good repair and retained in black colour.

2.2.23 Climber Supports

All timber batons and plastic mesh should be removed and replaced with a light weight second skin structure to a consistent 3m height that is free standing away from the parent structure and provides inconspicuous tensioned stainless steel

support in mesh or cables once climbers are established (Jacob or similar). Planted panels should be able to be folded down to enable periodic maintenance of structure behind.

2.2.24 Irrigation

Automatic irrigation infrastructure within structural decks should be decommissioned where no longer operational, and a network of standpipes be provided for irrigation by hand watering or by bowser, in adverse drought conditions.

2.2.25 Bicycle Stands

Bike parking should be located in and around the estate in accessible and secure locations, where there is a need. The increase in cycling in London is increasing demand, and it is recommended that a bike use survey be carried out with residents to establish the level of need for bike parking rather than, or in addition to car parking. Cycling should be encouraged and the lack of secure cycle parking and storage facility is often the reason why cycling is not taken up. Secure cages could be integrated close to lift lobbies within undercroft car parking areas, double stacked systems provide space efficiency.

2.2.26 At present there is a variety of types of bike parking on and around the estate, and three Boris Bike locations on Silk Street, Aldersgate Street at the Barbican Underground station and under the Museum of London on London Wall. Short stay provision should be located close to key destinations. In order that the bike stands fit with the street furniture palette they should be consistent as follows:

- Black nylon-coated steel finish to protect from damage
- One model, the Sheffield-type Hoop is a standard in London, spaced 1-1.2m apart to allow access
- Located where appropriate and where the stands are overlooked and secure
- Fixed with a standard surface bolted detail

(See also Section 1.5 Car Parks.)

2.2.27 Public Art

The relocation of the ceramic panels by Dorothy Annan, originally commissioned for the Fleet Building, 70 Farringdon Street, is a fine addition to the Barbican. It turns an unremarkable and dimly lit corridor space into one that is memorable and uplifting. Taking this art installation as an example, there is an exciting wider opportunity to create an artistic framework that could forge strategic, international and local partnerships at the Barbican through a Public Art Framework for the estate landscape as a whole, while adding a layer of enhancement and being exploited on principal routes to enhance wayfinding.

2.2.28 Any public art initiatives should be referred to the appropriate agencies, which include the Barbican Art Gallery, The City Arts Initiative: (<http://www.cityoflondon.gov.uk/services/environment-and-planning/environmental-enhancement/Pages/public-art.aspx>) and the Sculpture in the City initiative (www.cityoflondon.gov.uk/sculptureinthecity)

2.2.29 Bird and bat boxes

Erection of bird boxes for nesting could be encouraged within the trees on the estate (Green Category). A single unit type could be used although various specifications provide for different bird nesting requirements. However, for any proposals involving bird box installations fixed to buildings, refer to Section 1.7 of the Barbican Landscape Guidelines (Traffic Light system – Category Red).

2.2.30 Rough Sleeper Deterrents

The small paving infills at U shaped column bases are regarded as an effective deterrent and acceptable in these specific locations. (See Street Furniture Schedule - Miscellaneous)

2.2.31 CCTV

The estate security strategy is not covered here. It should, however, be closely related to the spatial context and landscape structure and aim to enhance natural surveillance, in preference to physical devices. Any camera unit deemed necessary

should be wall mounted, painted black, and take into account the growth and disposition of trees and seasonal screening that is part of the registered landscape.

2.2.32 Duck Ramps

A single unit type should be used across the estate. The unsightly in situ concrete mini ramp in the sunken gardens of the lake for instance (Type B) should be replaced. Marginal planting to the lake would aid wildlife in moving from water to lakeside, as well as acting to screen units (Type A), provide seclusion and enhance the wildlife potential of the lakes.

2.2.33 Additions including extensions/conservatories

As a general proposition additional attached or free-standing structures inserted into the public realm or open areas of soft landscape are not encouraged, and in all cases would require an application for Listed Building Consent. Temporary structures for specific events (eg. a marquee) may be permissible subject to specific authorisation from the Department of Built Environment. (See Traffic Light section, Red Category). Reference should also be made to Volume II of the Barbican Guidelines (Residential Buildings). Any such temporary use should be subject to conditions for effective restitution of affected areas after removal, secured by returnable deposit as appropriate.

2.2.34 Building infill

The interpenetration of spaces and intervisibility of adjacent landscape areas across the estate are fundamental aspects of its original character. Accordingly, any proposals for infilling of spaces under or between buildings will be assessed against the strictest criteria imposed by designation. (Refer Traffic Light section, Red and Black Categories.)

2.2.35 Surface water management, drainage and gullies

The City of London Corporation is a Lead Local Flood Authority and a partner of the GLA Drain London Project. Until a Sustainable Urban Drainage Strategy (SUDS) is adopted, surface water management is in line with London Councils' Policy note, such as 10% storage in a 1:100 year event and removal of 90% contaminants before issue into the system.

2.2.36 Water management is a critical issue on the Barbican Estate due to an essentially impermeable artificial landscape, elevated with accommodation or infrastructure underneath. Water egress, water proofing, surface water runoff, water quality, fountains, waterfalls, weirs and automatic irrigation should form part of a coherent water management strategy.

2.2.37 As and when possible a SuDS approach to drainage of the hard landscape could be beneficially adopted. Traditional drainage systems are normally pipe based and their hydraulic design is based on conveyance of surface water off site as quickly as possible. They can increase flood risk and do not provide the additional water quality or amenity benefits that SuDs can offer. The capacity of traditional drainage systems and the public sewerage network as a whole is inadequate. Consideration could be given to assessing the estate for sustainable drainage opportunities, for example brown roofs and outlet design.

2.2.38 As and when feasible, the Barbican landscape could instigate a strategy of retrofitting SuDS to planted areas. Sustainable drainage techniques aim to replicate natural drainage by managing the water as close to its source as possible through infiltration and storage. These help to slow down the rate and amount of surface water runoff thereby reducing flood risk. There may be potential for this within the planting areas as they are cleared for re-waterproofing incrementally.

2.2.39 Planting trees can help to reduce and slow storm water runoff. Trees capture and store rainfall and pollutants in the canopy then release water into the atmosphere through evapotranspiration. Tree roots and leaf litter create soil

conditions that promote the infiltration of rainwater into the soil and decrease flooding further down the system.

2.2.40 The podium construction being essentially impermeable, any opportunity to introduce or enhance permeability or create 'super sponges' that mimic nature by soaking up and storing water should be considered to help improve the resilience in storm surge conditions.

2.2.41 Initial storm surge situations may be abated by maximising the potential of planting areas to attenuate. This can be achieved through specific performance specification of engineered soils and maximum capacity drainage boards for storm water attenuation allowing plants to access stored rain water through capillary action. This will help to address the cause of mini deltas of soil between outlets and gullies over tiled podium surfaces.

2.2.42 Gulleys and drainage grids set in areas of paving should generally be in cast iron or steel coated black, and square or rectangular in plan to facilitate adjacent tile cutting.

2.3 Wayfinding

2.3.1 The issue of wayfinding in the Barbican is a major aspect of the estate's identity and reputation that is too large to be fully covered in this document. However as the matter is integral to the consideration of landscape some general notes are included here. Reference should also be made to the following drawings in Appendix 1: Routes & Access, Route Mapping, and Travel & Connections.

2.3.2 The Barbican's 'interruption' of the traditional surrounding street grain, its elevation of pedestrians above ground level, and the spatial complexity of the estate layout itself have long been cited as causes of inhibited pedestrian flow within the estate (relative to its surroundings), difficulty in finding the public venues at its centre and in navigating across the estate generally.

2.3.3 Increased footfall across the estate has been noted already in the context of expected pressures for change. There are various ways in which landscape strategies and treatment may assist wayfinding and navigation. Principal routes across the estate may be reinforced by the location of particular items of street furniture, the use of artwork (see Section 2.2 Public Art) and through the deployment of specific planting themes. It is also desirable to maintain wherever possible clear sightlines from principal points of entry (eg. the bridge over Aldersgate Street) to the Arts Centre so as to establish a sense of direction for first time visitors, and to reinforce these connections through visibility of the logo (eg. Barbican Centre A) and accent lighting. (The 'Yellow Shed' has already been noted as an obstruction to the legibility of the Upper Podium.)

2.3.4 Signs and signage

As a general proposition it may be suggested that both existing and new signage should be governed by an overall Barbican strategy that establishes a consistent set of policies across the estate. Such a strategy should aim to systematise the range and types of sign to provide a consistent and easily understood language – analogous to the culture in use in the London Underground network. To a degree this is already

achieved at the Barbican estate, but simplification and clarification is always desirable. The Rail Alphabet fonts already deployed are particularly suitable. The current variety of signs is indicated in the Street Furniture Schedule and would benefit from systematic review.

2.3.5 The single large wall-mounted name signs for each building are appropriate and authentic and should be preserved in their existing style. The City of London street name signs are also an established standard. The original '4 BBBBs' Barbican centre sign (Signage Barbican Centre Type A) would require Listed Building Consent for alteration or removal. If it is desired to adapt the external branding of the arts centre, this should have regard to the original aesthetic of the building.

2.3.6 The aggregated wall-mounted 'slatted' wayfinding signs (Types C & I) are also appropriate and readily comprehended, and any new signage in this tier should adopt the same design typology. Unduly large multiples can however become confusing. The single wall fixed wayfinding 'flags' are consistent with this graphic style. (Types B & H)

2.3.7 Wall fixed signage is generally preferable to free standing items of street furniture. However there is a range of various map styles, (eg. Map Types A, B and C) which adopt different graphic styles and are not readily intelligible even to those familiar with the estate. These would benefit from being simplified and standardised to a consistent format. Also less successful are the free-standing 'towers' which risk creating another form of street clutter.

2.3.8 More suitable would be the standardised monoliths (Wayfinding Type E) now widely adopted by the Legible London programme, which would have the added benefit of integrating the Barbican estate with an increasingly familiar element in the wider city environment.

2.3.9 As important as the design of the signs themselves is the placing and combination of signage items. Multiple different sign types and graphic styles located together tend towards confusion, and should be avoided.

2.3.10 The Yellow Line

Introduced in the late 1970s the Yellow Line network is intended to provide an estate-wide wayfinding system indicating routes to the Arts Centre and through the estate as a whole. Opinions differ as to the success of this concept, though it is now strictly speaking part of the listing designation. Some argue that new electronic mapping techniques available on hand-held devices have superseded the Yellow Line though it cannot be assumed that visitors will avail themselves of these systems. Equally there is some doubt as to whether its intended significance is understood by those unfamiliar with the estate. In the meantime the line itself has become degraded and its repair is patchy and inconsistent.

2.3.11 Unless it is decided to abandon it altogether, it is recommended that the Yellow Line is maintained in a proper state of repair and to a consistent approved colour reference. Repairs should be carried out to whole sections of the line, rather than piecemeal local patching, and it may be relevant to review its existing route/s with a view to any beneficial rationalisation. Consideration might also be given to improving its intelligibility by inserting a cast steel/ aluminium disc (analagous to the Silver Jubilee markers) bearing the Barbican Centre logo at cardinal points along the routes.

2.3.12 The larger question of improving wayfinding and legibility remains and may be expected to assume a greater importance with the arrival of Crossrail and an intensification of pedestrian traffic across the estate noted above. In the light of these anticipated changes a more systematic review of the wayfinding issue would clearly be desirable, subject always to taking full account of the significance of the designated status of the estate and the need to preserve its essential character.

Barbican Listed Building Management Guidelines

Volume IV – Landscape

PART THREE – GREEN INFRASTRUCTURE

PART THREE

3.1 Context and Good Practice Guidance

3.1.1 INTRODUCTION

The 14ha Barbican landscape is unique. It is the only 20th century Grade II* registered landscape in London, designated in 2003. The landscape, which constitutes 3.2ha of open space of various types, is an intrinsic part of the listed building. As a listed building, it is the largest on the schedule. The Barbican is designated as a Site of Importance for Nature Conservation (SINC) where 'nature conservation is a primary objective of land management'. The Roman and Medieval city wall, of which considerable remains survive, running through the site, is designated a Scheduled Ancient Monument and Site of Local Interest for Nature Conservation (SLINC) colonised by a diverse range of wild flowers and supports two spleenworts, generally scarce in London.

3.1.2 In the 1959 Design Report for the Barbican by the architects there is no mention of biodiversity or 'green infrastructure' (see Glossary). Times have changed. Today the City of London boasts a network of walks which specifically celebrate biodiversity in terms of fauna and flora, not purely from an ecological perspective but also in terms of enhanced quality of life and liveability. There is also strong evidence in support of the wider asset value and health and well being benefits associated with high quality green infrastructure and open space.

3.1.3 The guidelines now offer an opportunity to review current condition, promote best practice, and to look forward to a more resilient and biodiverse future Barbican landscape to underpin estate management and community wellbeing.

3.1.4 GUIDELINE BOUNDARY

The boundary of the guidelines includes the listed and registered asset including the podium re-landscaping by BDP of the 1980's. This planting predates the register entry, even though of quite a different extent, configuration and character to the original intent (See Volume IV Guidelines Part 1 Section 1.5 Character analysis).

Fann Street Wildlife Garden sits outside the registered landscape and listed building, but forms an important component of the Estate and these Guidelines. The Conservatory with its tropical trees and plants is not included in this volume of the Guidelines.

3.1.5 SPECIAL INTEREST OF THE HERITAGE ASSET

The special interest of the estate is significant, and can be summarised:

- Register of Historic Parks and Gardens Grade II* (reserved for ‘particularly important sites of more than special interest’) – individual gardens and squares
- London Wall, Scheduled Ancient monument and Site of Local interest for Nature Conservation
- St Giles Church and former churchyard
- City of London BAP – Site of Borough Interest for Nature Conservation
- Barbican contributes to:
 - Urban Greenspaces, Churchyards and Cemeteries and Built Structures Habitat Action Plans
 - Potential to contribute to: House sparrow; Black Redstart; Bats, Common Toad and Stag beetle Species Action Plans
 - Lakes and water bodies which are unique in terms of scale in London
 - Contribution of vertical greening of window boxes (14km extent) and terrace gardens on podiums and roofs

3.1.6 ORIGINAL INTENT

Chamberlin Powell & Bon’s vision was that the architecture and landscape be seen as an integrated composition, one as important as the other, offering a unique urban lifestyle (See Volume IV Guidelines Part 1 Section 1.3 for a full discussion on significance). In the specification of planting on the estate the 1959 design report articulates that ‘careful attention’ be given to the scale of planting so that the ‘soft’ landscape was not ‘overwhelmed by the building’. Supported by photographs of mature plane trees in London Squares, the design report highlights three essential

components: forest trees, water and formal gardens. The original species list is appended.

3.1.6 Discussion relating to the design intent and philosophy which informed planting is otherwise light. The description of the planting on English Heritage's register refers to the design and structural planting of the private gardens, roof gardens, and balconies following the 'lines and rhythms of the architecture'. However there is no evidence of planting plans or of the involvement of a landscape architect, although diagrams of transplanting semi mature trees were included, perhaps to emphasise the importance and feasibility of achieving some immediate sylvicultural impact on completion of the development. 'Forest' trees implies a design intent for large species trees, but there is no evidence that large trees were intended for anywhere other than Thomas More and Speed Gardens, which provided deeper soils at 'ground' level and natural drainage, and where the plans clearly indicate regularly planted groves on a grid.

3.1.7 CONTEXT CHANGE

There have been several significant indicators of change in the attitude to biodiversity and the urban landscape, since the UN Rio Earth Summit in 1992. The sustainability agenda and the concept of green infrastructure and resilient landscapes is now embedded in the planning system which should inspire a future vision for the Barbican's landscape. (For a definition of Resilience see Glossary.)

3.1.8 Special planning policy guidance related to The London Plan 2013 embeds the All London Green Grid (ALGG) into the Plan. The ALGG advocates the benefit of 'green infrastructure' and an integrated approach to connectivity of communities and ecosystems. It values the natural environment and the provision of ecosystem services to mitigate and adapt to climate change, and the policy promotes sustainable, multi-functional and heritage landscapes for economic and social uplift.

3.1.9 In turn the All London Green Grid sits within the context of the Government's first Natural Environment White Paper for over twenty years. The Natural Choice,

published in 2011, sets out an ambitious vision for nature, aiming to ‘mainstream the value of nature’, rebuild natural wealth and genuinely embed the value of natural capital into the economic decision-making process. It is not intended to introduce unnecessary burdens or regulations, rather ‘to be used as a driver for action’ by partnership working to strive for natural networks, including urban elements such as parks, green walls and green roofs, to function and deliver their free eco-services: ‘The elements of life – biodiversity, healthy soils, clean air and water, and diverse landscapes – need to be managed in ways which recognise the vital connections between them. Connections can be made over land; through water or by air; or through continuous green corridors or stepping stones, to create a dynamic and resilient landscape ¹.

3.1.10 DUTIES

There are now specific duties placed on local authorities in relation to green infrastructure, including:

- The Natural Environment and Rural Communities (NERC) Act 2006 section 40 places a duty on local authorities to have regard to the purpose of conserving and enhance their biodiversity assets. The UK Post-2012 Biodiversity Framework provides five internationally agreed goals in terms of biological diversity, underpinned by the National Planning Policy Framework (2012) and the requirement of the planning system to contribute to halting the overall decline in biodiversity by ‘establishing coherent ecological networks that are more resilient to current and future pressures’. The City of London Biodiversity Action Plan specifically mentions the contribution made by the Barbican’s existing habitats. (www.naturalengland.org.uk/ourwork/conservation/biodiversity/protectandmanage/ukactionplan.aspx)
- From October 2014 Lead Local Flood Authorities (LLFAs), including the City of London, have responsibility for managing flood risk from surface water

¹ The Natural Choice, Securing the Value of Nature

groundwater and watercourses (in accordance with Schedule 3 of the Flood and Water Management Act 2010) through surface water management plans for new development and redevelopment. The fundamental requirement is the sustainable management of rainfall from hard surfacing by mimicking natural drainage patterns on the surface, rather than in pipes, by increasing green cover to provide attenuation, cooling, amenity and wildlife and economic benefit. The GLA's Drain London Project leads London's 33 boroughs in meeting their responsibilities under the Act.

- Strategic Goal E of the UK Post-2012 Biodiversity Framework, to 'enhance implementation through participatory planning, knowledge management and capacity building'. This highlights the importance of community, and places a duty on local authorities to engage and be a partner in the process of delivery and management of landscapes.

GOOD PRACTICE GUIDANCE

3.1.11 SOIL

The existing soils throughout the Barbican Estate should be regarded as an important natural resource that should be carefully managed to maintain its function in supporting the Barbican's extensive and varied landscapes.

Soil fulfils many functions, which are central to social, economic and environmental sustainability. In the built environment, soils carry out, to a greater or lesser degree, a number of functions and services for society. These are:

- Support of the landscape: the plants growing in the soil

- Support of ecological habitats and biodiversity: soil fungi, bacteria, larger organisms (particularly earthworms) within the soil and the birds, insects etc, which rely on the plants for food and protection
- Environmental interaction: this includes the exchange of gases with the atmosphere, sequestration of carbon, regulating the through-flow of water and the degradation, storage and transformation of soil organic matter and nutrients, wastes and contaminants deposited by human activities.
- Water attenuation and filtration, as a natural reservoir for rainwater
- Fibre and biomass
- Protection of cultural heritage including buried deposits
- Food production through vegetable growing in allotments planting areas

Guidance relates to existing soft landscaping and for any new areas of planting, and to soil selection.

3.1.12 EXISTING SOILS

The soils in most established landscaped areas should generally be self-sustaining, and should not require a significant amount of input or treatment. Soil actually prefers to be left undisturbed once planting has established as this allows its natural soil-conditioning processes, such as nutrient synthesis and structural development, to operate effectively. This applies to both natural and man-made soils, for example, those used in podium areas and planters.

For planting areas the following considerations should be given to on-going management of the soils:

- Check soil pH, fertility and microbial activity every 3 years. Very often there is no need to apply fertilisers each and every year, and over feeding can cause soil chemistry imbalances that harm the soil
- If tests show an imbalance or deficiencies, appropriate soil ameliorants should be applied (eg. fertiliser, compost, lime, mycorrhizae). All fertilisers should be in a 'slow-release' form in order to sustain slow, steady growth.

- Any areas subjected to disturbance, such as 'desire line' foot-trafficking, should be assessed for their aeration and drainage capacities. Where necessary, remedial measures such as hand spiking or forking, or compressed air decompaction, should be implemented to allow soil structure to recover.

Surface soils in lawns areas tend to be 'disturbed' more often as a consequence of residents utilising the lawns for recreation or events. It is therefore advisable to implement a sequence of recognised lawn care treatments to counteract the problems associated with surface capping and compaction.

- The turf and soil conditions should be checked each year in March/April. This should include soil compaction, pH, fertility, microbial activity, thatch build-up, weed infestation, bare patches, worm casts
- Various treatments can be implemented to remediate any problems – these include aeration/decompaction, scarification, weed/moss herbicide, fertiliser application, over-seeding, top dressing.

3.1.13 IMPORTED SOILS

- New soils for podium planters, where loading is a primary constraint, should be designed in parallel with planting proposals to a specific performance in terms of composition and weight, as advised by a soil scientist.
- From time to time the soft landscape scheme maybe updated, replanted or extended. Such circumstances will disturb the soils to a greater or less extent, and damage to the soil's physical condition should be kept to a minimum.
- Soil Handling and Programming should be carried out when soil is reasonably dry and non-plastic (friable) in consistency, in order to maintain the physical condition of the soil and minimise structural damage.
- Ensure soils are not unnecessarily compacted by trampling or trafficking by site machinery. Soil handling should be stopped during and after heavy rainfall and

not continued until the soil is friable in consistency. If the soil is structurally damaged and compacted at any stage during the course of new landscape works, it should be cultivated appropriately to relieve the compaction and to restore the soil's structure prior to any planting, turfing or seeding.

- Soils with a heavy texture (high clay and silt content) are particularly vulnerable to physical degradation (compaction) during such works so programming for dryer, warmer, summer months is even more important.

3.1.14 SOIL SELECTION

- A soil strategy should be undertaken that provides an analysis and assessment of the existing on site resource, and provides recommendation for soil management
- Where existing planting areas are to be replanted, it is sensible to re-use the existing soils, and improve their composition if necessary. However, where new planting areas are to be created, there is likely to be a need to import new soils. All imported soils should be selected to meet the specific needs of the plant species selected and environmental conditions at the proposed location. This can be achieved through the preparation of a Soil Specification. The document should be used by prospective suppliers to demonstrate that their soil is fit for purpose. As a bare minimum, all topsoil should be compliant with the British Standard for Topsoil (BS3882:2007).
- When new areas are prepared, the works should allow for appropriate cultivation and amelioration of the soil profile to ensure that an appropriate 'tilth' is achieved in the soil. This ensures that adequate aeration and drainage will be provided for new plant roots to grow and function properly.
- It is good practice to ameliorate the topsoil with compost prior to new planting. Recycled garden compost (ref: Green Compost) is a superb soil ameliorant for preparing new planting beds, including podium and planter soils. It has several beneficial properties when incorporated into soil, including organic matter, slow-

release nutrients and trace elements, beneficial soil microbes, water-retention, nutrient retention, structural development.

3.1.15 PLANTING

Planting is a critical component of the green infrastructure of the estate. Good practice should consider the following:

- A Green Infrastructure Audit of the estate (see Glossary) to assess and value the benefit of each area including trees and planting in terms of economic, amenity, improved air quality, flood attenuation, habitat provision, cooling effect, reduced energy consumption. The benefits fall into many categories contributing to aesthetic, environmental, social and economic objectives. This would demonstrate intent with regard to London Plan policy to increase the amount of surface area that is 'green' by at least 5% by 2030, and a further 5% by 2050 through an evidence-based action plan. Increased 'green' can be achieved through additional green roofs, vertical greenery and urban tree canopy.
- A sustainable planting palette for the entire Barbican Estate should be adopted that is resilient to the challenging planting conditions throughout the estate: ground conditions; shade; wind; drainage; limited irrigation. Consideration should be given to pioneer species that are naturally resilient to the challenging conditions such as thin soils, exposure, heat island effect and wind turbulence. The palette should include a tree planting strategy and a container and window box planting strategy.
- An overall Estate Landscape Management Strategy (ELMS) for the Barbican should be adopted that covers all parts of the Estate and provides a vision for the future. The ELMS should include the good practice guidance contained in this volume.

- The ELMS could include an overall Arboricultural Strategy for the Barbican that suggests an incremental tree replacement planting strategy, as good practice ‘urban forestry’ (See Glossary), for both the larger landscaped garden areas where trees are planted directly in soil at ground level, and for future appropriate tree planting of the podium levels. Resilient pioneer species (See Glossary) could be considered, within planters where soils are thinner and water attenuation, drainage, irrigation and exposure pose key challenges, particularly on podium levels. The original grid of trees in Thomas More Garden evidences an important original design intention mentioned in the citation. One horse chestnut tree from the grid has recently been removed. Any proposals for change should be subject to consultation and careful documentation as part of a replacement planting strategy in relation to the registered garden.
- A Soil Resource Assessment should be carried out to inform planting strategy, soil management, amelioration, replacement, specification and drainage requirements, as there are many variable soil conditions, some shallow with poor drainage, especially the lawn in Thomas More Garden.
- Planting to enhance habitat biodiversity should be favoured over ornamental planting. The SINC designation is a material consideration in terms of design and management that prioritises nature conservation.
- Productive growing should form an integral part of the estate landscape asset. There is a waiting list for growing places on the estate, demonstrating the interest, and inadequate provision of a limited number of containers. There is further potential for growing for the table on the roof of the Guildhall School of Music and Drama (GSMD) and on the open terrace roof of the City of London School for Girls (CLSG) who have started a growing project on the small apron overlooking the steps down from St Giles Terrace. Urban agriculture is an increasingly popular and pro-active way of engaging the community in the landscape, with all the related recognised health benefits.

- Ground cover should be planted to edge podium planting beds and cover over tiled edges to protect from damage and deter skateboarding rather than narrow grass strips. Ivy ground cover should be limited as it can overwhelm other plants, and restricted to use in particularly difficult locations, either dry or shaded and managed accordingly.
- Planting in plant containers should be appropriate in scale to the planter size. Large shrubs might be too big for their container and if allowed to will 'get away'. 'Siding up' to prevent overhang and loss of groundcover or under-planting through shading out may be necessary, but is undesirable practice.
- Ease and safety of maintenance access requires special consideration. There is a significant issue with working at height in several planting areas for example planting in the top of plant room turrets in Upper Frobisher Crescent; the linear bed alongside the all-weather pitch; and planting around the cascade at height and over water. There are also safety issues with regard to maintaining the planted features within the Lake.
- Window box planting is a characteristic of the estate, mentioned specifically in the London BAP due to the significant extent of planting. A standard container can be supplied by the City of London and a planting palette leaflet should be provided to encourage further take-up by residents.
- Seasonal bedding provides limited biodiversity and is management intense. Bulb planting for seasonal change and colour should be adopted instead.
- Green walls should be integrated with concrete ventilation turrets, and in specific locations on the external walls to the Estate, particularly on Moor Lane where ground level planting beds are located adjacent to perimeter estate wall. Quick fix timber battens drilled directly into concrete with plastic mesh should be

removed and replaced with a consistent detail of tensioned cables as a 'second skin' on independent structures to a consistent height and detail that allows for maintenance, at no higher than 3m. The system should be able to be unclipped and folded down if maintenance to the concrete or brick face is required.

- The City Wall is considered as one linear monument, and should continue to be managed for its heritage and biodiversity value, specifically ruderal vegetation.
- Fann Street Wildlife Garden should be encouraged to evolve through the collaboration between the Barbican Wildlife Group and the Open Spaces Team. It is constantly being enhanced by volunteers for community benefit as well as to enhance its wildlife value. It has a wild exuberance that is unique on the Estate. Incremental change is perceived as positive evolution, provided the main structure of the garden is not affected. It has been awarded a RHS Britain and London 'City in Bloom' Certificate of Excellence and provides an intimate host space for the City of London Festival and Islington Wildlife Gardens guided walks.

3.1.16 BIODIVERSITY

- Planting should be specified to conserve and enhance the ecological value of the estate, this being is a fundamental duty founded on legislation and guidance. New and existing planting should be designed and managed with maximum benefit for biodiversity in terms of species composition and structure. All planting should contribute to and reinforce the City of London's own Biodiversity Action Plan (BAP) as well as London BAP objectives.
- Planting design and management could be based on the principles of the 'island bio-geography' theory (See Glossary). This suggests consolidating the planting design treatment as a single eco-system for the estate, clumping planting together rather than allowing a fragmented approach to planting design, This can be more visually impressive and yields a greater richness of flora and fauna. In doing so, the special interest of the landscape is reinforced, and the planting would reflect the scale of the architecture.

- Nectar-rich native species could be incorporated in planting schemes to attract insects and provide a potential food source for birds. The use of native shrubs, perennials and grasses of wildlife value should be considered in any proposed landscape plans or enhancements. Where possible, larger shrubs/trees should be under-planted with smaller shrubs and herbaceous perennials to create greater structure within the planting scheme and to provide a dense cover for wildlife.
- Local fruit trees (numerous varieties originate from the Greater London area) should be planted with an emphasis on species, for instance those that collectively provide a long flowering season to benefit pollinators. Edible understorey planting could be integrated where the right conditions exist in terms of aspect, with species such as gooseberry, raspberry, redcurrants and loganberry would provide a foraging interest for local residents and also a food and nesting resource for common bird species of benefit to London BAP species including house sparrow.
- Window box planting is a priority habitat within the City of London BAP and should be encouraged and promoted as it contributes substantially to the greening of the estate and is of significant value to invertebrates.
- The ground flora should be extended to include species that are typical of woodland understorey, including early flowering species that thrive under tree canopies, such as bluebell *Hyacinthoides non-scripta*, wood anemone *Anemone nemorosa* and Primrose *Primula* sp. And other shade tolerant species such as campion, stitchwort, wild strawberry, wood avens, bugle and wild garlic.
- In the main water bodies, reedbeds with marginal aquatic planting, in large beds and in close proximity to other habitat (such as trees and amenity areas), would provide habitat continuity. Reedbeds should be allowed to remain unmanaged over winter in order to provide cover for invertebrate and bird species, with

parts of each bed cut every two to-three years to maintain vigour and create habitat diversity. Depending on the chemical composition of the water, and providing it does not block water movement in the Lakes or create difficult to aerate areas, other plants could be incorporated creating a serial transition between reed swamp and marsh on a significant scale for an urban setting. There is particular scope for reedbeds in the lake and around the fountain features of the Art Centre Terrace as a marginal feature to attract a variety of invertebrates including dragonflies and damselflies, and also amphibians potentially the common toad *Bufo bufo*, a species of principal importance.

- The potential exists to influence mowing regimes to create limited meadow areas.
- ‘Living walls’ or green walls could be integrated on concrete ventilation turrets and in specific locations on the estate perimeter. These should be planted with climbers to provide vertical habitats and a place for breeding birds and butterflies.
- Biodiverse green roofs or ‘living roofs’ should be installed when a feasible opportunity arises, to enhance habitat creation for invertebrates, Black Redstarts and bats. There is a small green roof in front of the main CLSG building overlooking St Giles Terrace.
- Pruning operations should be timed to maximise wildlife value of planted areas.
- Opportunity for erecting bird and bat nesting boxes could be considered. Woodcrete boxes should be fixed to trees rather than onto the listed building structure. Woodcrete is long lasting compared to wooden boxes, and insulate occupants from extremes of temperature. Different designs relate to the different requirements of bird species.

- Swifts (*Apus apus*) are a species of bird that is gradually being lost from urban areas. The feasibility of providing habitat for swifts should be investigated where they would be out of sight, away from public interference and requiring little maintenance. Ideal locations are out of direct sunlight with a five-metre drop (minimum) for the birds emerging from their boxes. See Red Category 4.
- A bat walk should be periodically taken to record activity.
- The use of interpretation leaflets to all residents can help disseminate good practice, and make less opaque the aims and objectives of an Estate Landscape Management Plan.

3.2 Management Framework

3.2.1 MANAGEMENT FRAMEWORK

The consultation and research undertaken in compiling this Landscape volume of the Listed Building Management Guidelines have revealed a fairly complex management structure in connection with the estate public realm and landscape. The current arrangement is outlined in the organogram and summarised below in order to clarify the disposition of processes, roles and responsibilities across the estate. (See also Appendix)

3.2.2 MANAGEMENT RESPONSIBILITIES

The Barbican Estate Office is responsible for administration of all City of London hard and soft landscape and structural maintenance, under service level agreements with the relevant City of London departments. Namely:

Soft Landscape and Waterbodies	CoL Open Spaces (OS) Dept in-house team
Hard landscape and podiums	CoL Dept of Built Environment (DBE) contractor
Ancient monument: City Wall	CoL Surveyor's Department
Cleansing	BEO cleaning team
Smaller fountains	CoL DBE contractor
Trees	CoL OS Manager

- Specifications and work plans are prepared by respective City of London departments. BEO helps set priorities and work schedules, even for works that are not directly under the budgetary control of the Estate Office.
- Trees are surveyed and recorded on the City of London Arbortrack database by the City of London OS Manager. Works are carried out on the basis of annual surveys and management recommendations. Other works e.g. crown reductions or limb removal where not a safety issue can be difficult to fund.
- Other:
 - Fann Street Wildlife Garden* Barbican Wildlife Group

Frobisher Sculpture Court Planters** BEO Open Space in house team as part of Frobisher Residential Development SLA

*allowance for 3 hrs per week by CoL Open Spaces Team

**Planting and planters are maintained by City of London Open Spaces on behalf of BEO. This area is the roof of the concert hall. The current planting was installed by the developers of the residential conversion of the top 3 floors of Frobisher Crescent.

- The Barbican Arts Centre is responsible for the Lakeside Terrace and the four main lake fountains (pumps and operation).
- The remains of the City Wall are managed and cared for as one linear monument by the City Surveyor's Department.
- Allotment planters have been introduced to Defoe Place and Speed Highwalk which are maintained by individual residents. There is now a waiting list for allotment planters.
- The Barbican Gardens Advisory Group (GAG) is a Residents' Consultative Committee (RCC) Working Party. The BEO and other representatives from Open Spaces (including the Gardeners) and Built Environment attend and report to the Gardens Advisory Group meetings. GAG minutes are available on the City of London BEO website and reported to committee.
- Re-furbishment or re-design of beds is subject to budgetary constraints. Designs are largely prepared in house.
- Individual residents are responsible for planters and window boxes on their property. Leases require the cultivation of window boxes.

- There is scope for greater resident involvement in management and maintenance based on the success of allotment planter and Fann Street Garden.
- There is also scope to encourage engagement through action research. Local residents should be encouraged by acting as biological recorders, in collecting and recording data on flora and fauna.
- There is scope for planting enhancement on the southern boundary of the artificial sports pitch of the CLSG, and the rooftop of the terrace between the main school building and Mountjoy House.
- A dedicated Barbican Estate Landscape Management Strategy (ELMS) should take a wider sustainability view on water use, pesticides, herbicides, potential involvement of the local residents and outline a vision for the future.

3.2.3 FUNDING MANAGEMENT AND MAINTENANCE

- Funding for public realm maintenance comes from City of London.
- Funding for private gardens is predominantly from Service Charge (85%) plus 15% from City of London (due to it being a visual amenity).
- Lakes are charged 100% to Barbican Arts Centre engineering, based on a pre-existing lake SLA agreement
- City of London budget allocation is made on an annual basis. Like all local authority budgets there are pressures to reduce spend.

3.2.4 THE ESTATE LANDSCAPE

GARDENS

- There are no restrictions on opening hours in the private gardens (open to residents 24 hours a day).
- All residents have access to all gardens and are keyholders.
- There has been an increase in the numbers of children in recent years and this places more demands on the gardens and play areas, which are well used.
- There are constraints on timing of noisy or disruptive maintenance operations due to close proximity of residents and use of the gardens.

- BEO does not have a defined 'policing' role for the gardens and rely largely on goodwill and the Residents Good Neighbour guide.

3.2.5 TREES

- All trees are inspected regularly: large and mature trees annually, and small trees quarterly. Out of these inspections come recommendations for works if necessary.
- Certain tree groups in particular the grid of horse chestnuts in Thomas More Garden are an original design feature. An ELMS could help identify a clear strategy for crown management, retention and/or replacement in accordance with Guidelines under 1.5.
- Tree diseases such as Massaria (*Splanchnonema platani*), which affected Plane trees, is dealt with proactively by City of London Open Spaces Department.
- City of London holds good records for trees locations and works on Arbortack.
- Ground conditions and site conditions constrain species choice and growth.
- Pests and diseases for instance canker of horse chestnuts is now widespread in London and would have a significant impact on tree resource for example in Thomas More Garden.
- Proximity of some trees to buildings such as the Gleditsia in Thomas More Garden and Eucalyptus by Brandon Mews should be monitored.
- Trees in small planters are not sustainable. For instance, some elements of the new planting in Frobisher Crescent as trees will soon outgrow planters.

3.2.6 WATERBODIES

- Water supply from the mains.
- Water depth is relatively shallow (knee depth) and reedbeds are on islands rather than floating.
- Water quality: In past years there has been evidence of enrichment and poorer water quality especially in summer months evidenced by algal bloom and pond weed, which is raked off. This has improved over the last two years with an altered management regime.

- Limited problems of unauthorised access.
- Main lake was drained down in 2004 and there are limited problems of silt build up.
- Potential for an increased use of natural systems to maintain water quality with macrophytes, aquatics and reed beds.
- Ideally need to identify source of enrichment to mitigate the on-going control of algae and other invasive species.
- Reduce artificial colouring of water.
- Continue to educate residents and visitors on the impact of duck feeding on water quality.
- The Technical issues involved in managing a shallow, concrete based, urban water body need to be considered in conjunction with the design issues to provide a healthy Lakes system.

3.2.7 PRIVATE GARDENS AT 'GROUND' LEVEL

- Variable soil conditions are evident. The soils are generally shallow with poor drainage, especially beneath the Thomas More Garden lawn.
- Planting of beds on north side of the lawn in Thomas More Garden is being reviewed with a view for major overhaul. There has been some bulb planting by residents, otherwise there is limited direct involvement by residents except through Gardens Advisory Group.
- Horse chestnuts, especially in south east corner, are showing signs of stress but currently there is no significant evidence of disease (canker, leaf miner).
- There are some larger trees for example Eucalyptus and Gleditsia, planted close to buildings.
- Large Plane trees in Fann Street Wildlife Garden are being monitored for Massaria disease.
- Heavier wear and tear of grassed areas is evident beneath larger trees with moss growth indicating compaction.
- Planting is predominantly ornamental in character but some habitat enhancements have been carried out, for instance the log piles in planting beds.

- There is a high level of use by residents so most lawn areas are maintained as close mown grass.
- There is an old automatic irrigation system in operation in Thomas More Garden.
- Some bat and bird boxes exist.

3.2.8 PUBLIC REALM PLANTERS

- Most planters are 300mm to 800mm depth.
- There is some soil management when beds are refurbished.
- BEO is trying to move away from use of species such as ivy which, whilst providing effective cover, can swamp other planting.
- Planting palettes are being reviewed with regard to sustainability.
- Allotment planters prove popular and are oversubscribed.
- Large Plane trees on the boundary of the estate, particularly on Aldersgate Street and Fore Street are being monitored for Massaria (Splanchnonema platani).

3.2.9 HIGH LEVEL PLANTING AREAS

- There are several areas of high level planting: CLSG (City of London School for Girls) , Aldersgate Street, Frobisher Buttresses, the Postern, St Andrewes beds upper and lower, Fore Street planter, Thomas More Highwalk.
- Beds are being reviewed with regard to provision of adequate fall arrest systems and or other methods of safe maintenance, for instance by abseiling.
- Planting palette should be highly resilient to minimise maintenance requirements.

3.2.10 BIODIVERSITY AND SOILS

For Good Practice Management Guidance, see section 3.1

3.2.11 PLAY

- Two play areas with equipment for younger children in the Speed Garden and older children in Thomas More Garden are well maintained and well used as

there is an increase in numbers of residents with young families in recent years.
No need or demand for additional equipment is evident.

3.2.12 HARD SURFACES

- Use of jet washing for cleansing causes damage to jointing and run off into beds.
- Tiling can be slippery during periods of leaf fall, and there is the need for frequent sweeping.

3.2.13 SURFACE WATER DRAINAGE

- Consideration should be given as to whether the use of jet washing affects water quality in the lakes through run-off. Duck feeding plus poor water circulation is likely to be main reason for algal bloom in lake, although this has improved in recent years.
- Sustainable Urban Drainage and rain gardens should be retrofitted incrementally as and when the opportunity arises, in particular incorporating drainage boards for storm water attenuation within podium planters. See Good Practice Guidance 2.2.

3.2.14 IRRIGATION

- The now redundant automatic irrigation system of the podium gardens could constrain plant selection and will affect planting specifications. A planting palette that is resilient to periods of drought and shallow soil conditions could be identified and agreed as part of an ELMS.
- A reduced reliance on seasonal bedding will also reduce need for irrigation.

3.2.15 GREEN WASTE

- Estate green waste is re-cycled through City of London composting facilities.
- Re-cycle options have been considered with regard to residents green waste on site, but waste is frequently contaminated so most goes to general waste.

3.2.16 LANDSCAPE RESILIENCE

- A soil assessment would inform the planting strategy and soils management.

- A planting strategy should be adapted to site conditions, individual locations and provision of irrigation.
- Management and maintenance skills and resourcing should inform the planting palette.
- The regular programmes of inspections and surveys should be continued.
- Skills base and 'ownership' should be maintained to sustain longevity and succession, together with skills training within BEO, OS and BE teams.
- The strong management structure currently in place should be maintained with BEO having overall control of budgets and resourcing.

3.2.17 ESTATE MANAGEMENT AND MAINTENANCE SUMMARY

- There is no overall Management Plan or Landscape Strategy for the Barbican Estate.
- There is no Arboricultural Strategy to forecast tree replacement particularly in the private gardens.
- All works are instructed by the BEO (with the exception of areas maintained by the Barbican Arts Centre, the City Wall and Fann Street).
- Works are carried out in accordance with CoL Maintenance Specifications.
- Regular checks and inspections by BEO RSM and House Officers and DBE and OS Managers (most items 6 weeks to quarterly).
- There are volunteer maintenance/operation schedules for Fann Street Wildlife Garden, and a 5 year management plan is being evolved in collaboration with the CoL and The Woodland Trust.
- Even though access is controlled to Fann Street Wildlife Garden, the garden recorded 1400 visitors in 2013.
- Gardens Advisory Group provides an effective and representative steering group for residents.
- There are challenging planting conditions throughout the estate in particular the ground conditions, shade, rain shadows, wind, drainage, and removal of automatic irrigation systems.
- There a significant number of locations where working at height is required.

- Ground conditions such as poor drainage and compaction in south east corner of Thomas More lawns should be addressed by decompacting and refurbishing.
- A review of management responsibilities undertaken within the last five years identified that some areas of the estate were not being addressed such as the land around St Giles Church.
- Areas of annual bedding have been reduced significantly in recent years.
- There is no planting palette as such for the Barbican Estate.
- There are funding constraints for refurbishment or enhancement works.
- Irrigation to the upper podium / Beech Gardens is currently disconnected.
- The only operating automatic irrigation system is in Thomas More Garden.
- Other high maintenance features could be incrementally replaced such as narrow lawns in planters.
- Some larger shrubs too big for planters and now require 'siding up' to prevent overhang and loss of any groundcover or underplanting.
- High visitor and/or resident usage causes some wear and tear.
- Health and safety:
 - Accessibility and safety of maintaining high level planters and water features
 - Algal bloom and water quality of lakes
 - Public open space noise management in relation to the timing of operations and potentially use of chemicals
 - Loss of irrigation and the potential high cost and resource associated with manual watering which is critical in early years of plant establishment

3.2.18 RESPONSIBLE AUTHORITIES

- Current system whereby majority of works are co-ordinated by BEO seems to work well. BEO (RSM) controls budget allocations and instructs works.
- Roles and responsibilities seem to be clearly defined both in internal documentation and residents guides.
- Surveys and inspections undertaken by a combination of BEO (RSM and House Officers) and CoL Open Spaces and Built Environment Managers.

- All above attend and report to Gardens Advisory Group providing direct route for engagement and involvement of residents.
- Barbican Arts Centre responsible for the Lakeside terrace and also 100% of the pump operation and maintenance of all fountains in the lake.
- Opportunities for increased residential/volunteer involvement (currently Fann Street, some planting e.g. bulbs in Thomas More and allotment planters).
- Policing Gardens is not the direct responsibility of BEO, but residents complaining about noise or other issues tend to contact BEO rather than City of London Police. Currently there are no major security issues associated with gardens other than noise. Residents are required to comply with Good Neighbour Guide.

3.2.19 KEY MANAGEMENT ISSUES

- Some form of Estate Landscape Management Plan or Strategy to guide both management and investment in refurbishment and replacement planting should be instigated.
- Current management structure seems to work well. The key is the role of BEO in providing a central point for contract and budget management and coordination.
- Resourcing is adequate (though there is always scope to enhance) and CoL does have potential to bring in additional resources and skills as and when required.
- Ideally BEO would have more information on soil/ground conditions.
- Planting palettes need to be adapted to soil conditions, individual locations, changing circumstances such as the removal of automatic irrigation, accompanied by a clear understanding of consequential maintenance requirements.
- Planting palettes should be adapted where the planting beds are at height, and where either fall arrest systems are required to be installed or where, if this is not acceptable or feasible, maintenance by other means is considered, for instance by abseiling which is costly due to limited available abseilers with horticultural skills.

- There are still some higher maintenance items such as grass strips in planters, trees in small planters, high level planting, which should be addressed.
- Mass ground cover plantings such as ivy should be avoided except in difficult locations.
- There is scope to gauge opportunities for greater resident involvement in management and maintenance, consider gardening clubs, based on success of allotment planters.
- There is the potential to roll out the core objectives of the Barbican Wildlife Group over the entire estate landscape:
 - to preserve, protect and enhance the biodiversity of the landscape
 - to encourage the Barbican's 4000 residents to enjoy their landscape and to participate in improving the wildlife diversity in the Barbican Estate's gardens and in the Barbican's c14 km of window boxes
 - to work with and support the two other City residential estates
 - to review the Fann Street Constitution and Service Level Agreement (SLA) with the Barbican Estate Office (BEO) in terms of the wider landscape
- Some wildlife, such as squirrels, should be managed appropriately. For instance the use of bird feeders that are squirrel proof.
- Work in partnership, as at Fann Street Wildlife Garden, to enhance funding opportunities. The Woodland Trust is helping to guide a 5-year management plan for Fann Street Wildlife Garden, considering the continual improvement of habitats and introduction of weekend work sessions for residents.
- Garner wider community involvement. Of concern to residents is the landscape's specific vulnerability to increased intensity of use, for example the expected redevelopment of the adjacent former YMCA building.

3.2.20 THE ESTATE LANDSCAPE - LOOKING FORWARD

The Barbican Estate landscape holds significant potential to embrace biodiversity more fully which is the cornerstone of sustainability. Equally, to respond pro-actively to the green infrastructure agenda with an integrated approach to land management, and careful strategic spatial planning, makes sense in terms of maintaining nature's capacity and mitigating the negative effects of climate change. This might be realised in a number of ways, the most effective in terms of the specific environmental conditions on the Estate being through the concept of the urban forest (a grouping of trees in the urban environment, see glossary) a movement pioneered in the UK in 1990, advocating the critical value and role of trees, plants and associated fauna in the urban environment for biodiversity, heat island mitigation, air quality, storm water management and community wellbeing and cohesion.

3.2.21 The combined technical constraints of an elevated landscape, and residents' desire for microclimate mitigation on the estate, also points to the establishment of a wider extent of tree canopy of a specification that is both adaptable and resilient in terms of thin soils and wind exposure, that offers enclosure and a spatial quality that acts as a foil to the heroic scale of the buildings, mediating between that which is 'wholly natural and wholly man-made'.

3.2.22 This provides the opportunity to create a landscape that is attractive, provides all round interest, seasonal change, and opportunities for residents to become more closely involved in activities in the Estate gardens.

3.2.23 The Guidelines provide the opportunity to recognise current community involvement in the management of the Barbican Estate and promote this as an integral part of the vision, and identify where the resource is not fully realised. Currently, for instance, there are two key groups. The Barbican Wildlife Group established in 2007, a group of volunteers working to promote biodiversity in collaboration with the Col's City Gardens team, and the Barbican Gardens Advisory

Group whose remit is to comment on proposed planting and maintenance, and provide a steer for new projects and trials such as the introduction of allotment planters.

3.2.24 These discussions should inform and be informed by an overarching Estate Landscape Management Strategy (ELMS) to provide clear direction for the ongoing management, renovation and enhancement of the Barbican Estate landscape. The document would provide the CoL Barbican Estate team with a prioritised ten-year strategy based on an understanding of the significance, context, current condition and potential of the Estate landscape. The key components of the document would be:

- To describe the history, development and changing context of the Barbican Estate landscape. Much of the baseline information relating to the history of the Estate, context, Statement of Significance and an assessment of the Estate landscape by location/character area has been prepared as part of the preparation of the Listed Building Management Guidelines (Vol IV Landscape).
- To provide a Statement of Significance for the Barbican Estate landscape.
- To identify the key issues and opportunities facing the Estate landscape (recommend that Green Flag criteria are used as a basis for this assessment).
- To set out the Future Vision for the Barbican Estate landscape.
- To set out a prioritised ten year action plan for the planning, enhancement, renovation and management of the Estate landscape.

3.2.25 The ELMS, in particular the ten year action plan, should be linked to an overall Estate Landscape Masterplan. The ELMS could provide the basis for an application for Green Flag status for the publicly accessible areas of the Estate. A full Management Plan would be required in support of a Green Flag application.

3.2.26 As concluded in the 1959 CPB Design Report: “It only rarely happens in the centre of an old city that large and clear intentions coincide with a large and clear site”.

The landscape guidelines are the first opportunity since development inception to consider the landscape character and special significance of an extraordinary heritage asset of monumental scale, extent and modernity in the heart of London, and through its plantings to advocate that nature is not something optional, but absolutely essential to living a happy, healthy and meaningful life in the city.