

Case Name: Broadgate phases 1-4

Case Number: 464273

Background

We have been asked to consider granting a Certificate of Immunity from Listing for Nos. 3, 4 and 6 Broadgate. The three buildings form part of the Broadgate estate, a large speculative office development of the mid-1980s. Following wider consultation, we have expanded our assessment to cover the whole of Broadgate Phases 1-4, including Nos. 1-2, 3, 4, 6 and 8-12 Broadgate and 100 Liverpool Street, with the Octagon Arcade, the Broadgate Circle and stage area and the sculptures 'Fulcrum' by Richard Serra, 'Leaping Hare on Crescent and Bell' by Barry Flanagan, 'Go Between' by Alan Evans and 'Ganapathi and Devi' by Stephen Cox, along with the associated paving and landscaping.

Asset(s) under Assessment

Facts about the asset(s) can be found in the Annex(es) to this report.

Annex	List Entry Number	Name	Heritage Category	EH Recommendation
1	1401375	Broadgate phases 1-4	Listing	Add to List

Visits

Date	Visit Type
02 December 2010	Full inspection
09 March 2011	External only
14 March 2011	External only
17 March 2011	Internal

Context

The applicant for the COI case is DP9, a consultancy acting on behalf of British Land, the owner of the Broadgate estate. The COI application was initially accompanied by an application for a flagpole on No. 3 and louvres on Nos. 4 and 6. This was followed by a full planning application for the demolition Nos. 3, 4 and 6 (No. 3 was later removed from the application) and their replacement with a new, much larger development (No. 5 Broadgate) designed by Make Architects on behalf of UBS. The latter already occupies a large part of Broadgate and wishes to consolidate its operations within a single building. This proposal received planning permission from the Corporation of London in April 2011, and was authorised by the Mayor of London in May 2011. Because of the strongly unified character of the development, and in particular that part surrounding Broadgate Square (see Assessment, below) it was felt that the three buildings for which a COI was sought could not be assessed in isolation from their neighbours. Our assessment has accordingly been expanded to cover all the buildings and structures associated with the square, including all those listed in the Background section above. Other parts of Broadgate are not under consideration, but some would warrant subsequent assessment for separate designation.

The age of these buildings (1985-7) means that our COI assessment will be carried out with particular attention to the guidance set out in the DCMS's Principles of Selection document to the effect that 'buildings of less than 30 years old are normally listed only if they are of outstanding quality and under threat'.

Assessment

CONSULTATION

Due to the complexity of the case, the consultation process here has been a long and involved one. An initial consultation report, covering only Nos. 3, 4 and 6, was sent out in January 2011 to the applicants, the City of London and to the various parties with an ownership interest in the site, including Network Rail. Copies were

also sent to the Twentieth Century Society and to Sir Stuart Lipton, Broadgate's original developer, whose input it was felt would be particularly valuable. Representations were received from Kathryn Stubbs, Assistant Historic Environment Director at the City, from Sir Stuart Lipton and from Dr Chris Miele of Montagu Evans, acting on behalf of 'an interested party' in the case.

We also informally sought the advice of a number of recognised experts in the field, including Bridget Cherry, Simon Bradley, Andrew Saint, Alan Powers, Elizabeth Williamson, John Allan and Geoffrey Wilson. The responses from these experts stressed that the interest of Broadgate lies not so much in any single building as in the quality and coherence of the development as a whole, and particularly of the Arup/Foggo-designed phases 1-4. In March 2011 the case was presented to the English Heritage Advisory Committee (EHAC), whose members unanimously endorsed the recommendation that we should assess the whole of phases 1-4 to consider if this ensemble merited listing.

This expanded assessment led to a second round of formal consultation based on an enlarged report, which was sent out to the original consultees in early April. Following this, we received substantive replies from The Blackstone Group and British Land (written by Ken Powell, Francis Golding and DP9) and from UBS (written by Professor Robert Tavernor). We also received a shorter response from the City of London. We received no formal response from Network Rail or the Twentieth Century Society, although the latter's Director has written a number of articles in the media championing Broadgate's historical and architectural significance. In May 2011 the case was once more considered by EHAC, whose members unanimously endorsed the proposal to recommend phases 1-4 for listing at Grade II*. The advice has also been seen by all Commission members and has been approved by the Chair.

All the comments received as part of the consultation process have been taken into account in formulating our Advice, with the key arguments addressed in our Assessment. For a point-by-point discussion of the consultation responses, please see the attached document entitled 'APPENDIX'. For reasons of length, this has been included as a separate document but it is an essential one for the DCMS to read in tandem with our Advice.

ASSESSMENT

Scope and criteria

The buildings of Broadgate phases 1-4 date from 1985-7, and are thus some of the youngest structures to have been considered for listing: the start date is the relevant one here, so the buildings under consideration are 26 years old. Although a building's age is by no means the only relevant factor in designation, it is nevertheless a key general criterion. As set out in the Government's Principles of Selection document, age and rarity are often crucial determinants of special interest; more recent buildings thus have to satisfy more demanding criteria if they are to merit listing. The standard is set progressively higher for buildings post-dating 1840, and becomes more exacting still after 1945. Buildings less than 30 years old are not normally listed, as the lapse of time is not thought to be sufficient for their merit and interest to be properly judged. Designation will only be considered where a building is 'of outstanding quality and under threat.'

The latter requirement is clearly satisfied in this case: Nos. 4 and 6 Broadgate will be completely demolished under the present planning application, and the loss of such a large and important element of the complex - totalling about a quarter of the area of phases 1-4 and forming the entire northern side of Broadgate Square - will greatly compromise the design integrity of the whole. The question for this assessment, therefore, is whether or not it is appropriate to regard these buildings as being of 'outstanding quality' - a standard normally interpreted as equivalent to that for listing at Grade II* or Grade I.

As already stated, we take the view that this test should not be applied to Nos. 4 and 6 in isolation. Broadgate was conceived as a distinct urban 'quarter' and an integrated architectural composition; this is especially true of phases 1-4, a formal, carefully-planned ensemble by a single team of architects, whose component buildings display a striking uniformity of detail and material. Like the ranges surrounding a palace courtyard or college quadrangle, the various structures associated with the square do not read as a series of distinct buildings, but rather as elements of a thoroughly consistent whole from which they cannot meaningfully be divorced. The Circle at the centre of the square and the granite paving that surrounds it are inseparable parts of the place-making effect, as are the sculptures 'Fulcrum', 'Leaping Hare', 'Go Between' and 'Ganapathi and Devi', which were carefully positioned to act as focal points within the development. Thus, although the COI application relates only to Nos. 3, 4 and 6, this assessment considers the whole phases 1-4 and their associated landscaping and artwork, and our recommendation will be determined by the overall quality and interest of this part of the scheme.

English Heritage's Commercial Buildings Selection Guide recognises the unparalleled importance of the office building in post-war British architecture. Many of the best-known buildings of the late C20, such as Seifert's Centre Point and Foster's Willis Corroon Building in Ipswich, belong to this category, and their iconic design served as a powerful advertisement for the companies that built and occupied them. The general criteria for commercial buildings include rarity, group value and extent of alteration. On the latter point, it is acknowledged that such buildings are 'intrinsically prone to change and alteration', particularly internally, such that 'elevations can sometimes be sufficiently interesting...to warrant listing, even if the interior has been altered or lost.' This is especially true in the case of 'coherent commercial townscapes', where there may be 'a strong case for designating individual components comprehensively in recognition of their cumulative impact'. Although a revised edition was issued at the end of May, for fairness' sake we have used the original Selection Guide (2007); in any case, there have been no substantive changes that would affect this assessment.

Context and influence

Broadgate belongs to a new wave of commercial developments that began to appear in London in the early 1980s, and that continue to influence British property development today. The financial deregulation process that culminated in the 'Big Bang' of 1986 created an intense demand for the renewal of the City of London's office space, largely driven by the demands of the new information technology which increasingly came to dominate the design of office buildings. The buildings that sprang up in response to this demand embodied a number of US-derived innovations - 'air rights' development, 'fast track' and 'shell-and-core' construction, the medium-rise 'groundscraper' with deep-plan trading floors - reflecting the increasing involvement of US architects in the London market at this time. Such buildings are the architectural products par excellence of the Thatcher years, a period of state contraction and big-business expansion during which the finance industry assumed a leading place in Britain's economic life: as a contemporary commentator put it, 'never before...has the office building been so central to society nor loaded with such significance' (Architects' Journal, 18 November 1981).

Broadgate represents the largest and most architecturally ambitious product of the City of London's building boom of the 1980s. Although masterplanned by a British firm, and owing something to earlier UK exemplars - most notably Alison and Peter Smithson's Economist complex of 1960-64 (listed at Grade II*) - it too has a strongly American character. The model of a privately-owned but publicly-accessible urban 'estate', combining large volumes of speculative office space with landscaped public areas served by shops, cafés and restaurants, was established in inter-war New York with the development of the Rockefeller Centre (1930 onwards, chief architect Raymond Hood), and US zoning policies from the early 1960s onwards actively encouraged such schemes as a means of securing areas of much-needed public space amid the high-rise metropolis. Their appearance in London reflected the rise of electronic trading technology, which allowed the finance industry to colonise fringe sites outside the 'Square Mile' - most notably the vast new financial centre at Canary Wharf (1988 onwards, masterplanned by SOM). Conversely, however, the new model also marked a reassertion of traditional urbanism in the face of the decentralising tendencies represented by, for example, Peter Foggo's much-praised Wiggins Teape headquarters and Stuart Lipton's Stockley Park development. With urban conservation and regeneration by that time an important public priority, the new schemes sought a mixture of uses (including leisure and retail) and careful integration with the existing townscape, often reviving old street patterns or incorporating historic structures, as with the Liverpool Street train shed at Broadgate.

Broadgate was not the first such project - the nearby Cutlers Gardens (1978-82, by Seifert and Partners), for example, which incorporates parts of a late-C18 East India Company warehouse complex, preceded it by half a decade - but it was by far the largest and most ambitious to be built in central London, and its instant commercial success made it immensely influential. Widely acclaimed and much studied, it set the benchmark for later City developments such as GMW Architects' Minster Court (1987-91) and SOM's Fleet Place (1990-2). Particularly significant was the extensive use of public sculpture, and the inclusion of a Rockefeller Center-style central plaza for performances and sponsored events: this formula was adopted at Canary Wharf, and is also reflected in more recent schemes such as the More London development (2001-3, masterplanned by Foster and Partners) near London Bridge, which like Broadgate centres on an arena-like performance space. Even those who are ambivalent about this type of urbanism acknowledge the extent of its influence, conceding that Broadgate in effect 'revolutionised city architecture in Britain' (Glancey, 1989), radically boosting the speed and efficiency of construction whilst bringing to the speculative office market a level of architectural ambition and finesse previously seen only in high-end bespoke developments. A recent and widely acclaimed development with obvious debts to Broadgate is New Street Square near Holborn Circus (completed 2008), another speculative office 'estate' with a landscaped central plaza linked by walkways to the surrounding historic streetscape; the architects here were Bennetts Associates, whose founder Rab Bennetts had worked with Foggo at Arup.

Critical reception

The clearest indication of Broadgate's critical success lies in the numerous awards it received. Its unprecedentedly rapid and efficient construction garnered a number of technical accolades, including in 1988 the British Construction Industry Supreme Award and the Structural Steel Design Award. Phases 1-4 received the Civic Trust Special Award in 1989, and in 1991 the development was named by the RIBA as both its regional and national Building of the Year; Richard MacCormac, RIBA president at the time, has commented that the RIBA award would have carried the same weight as the Stirling Prize shortlist (Building Design 25 March 2011). In 1992 the RTPI awarded its Silver Jubilee Cup to the completed development. From a practical perspective, Broadgate's achievement can be judged from the fact that the complex has remained a commercial, functional and social success through a quarter century of frenetic change in the finance sector: notwithstanding the current redevelopment proposals, the buildings clearly fulfilled their original brief and apparently continue to do so.

As the City of London's largest non-residential development of the late C20, Broadgate has generated a great deal of critical attention, both at the time of its construction and subsequently. As with any scheme of such prominence, verdicts have not been uniformly positive. Some commentators at the time felt that the giant horizontal scale of the buildings, combined with the repetitive gridwork of the facades, create an effect of 'crushing monotony', and that the generous provision of public space is vitiated by its surveillance-heavy 'stage-managed' character (Architects' Journal, 6 January 1988). The reliance on polished granite, the signature material of 1980s Big Bang developments, has generated some adverse criticism; although Foggo's treatment of the material was preferred to the more traditional approach seen in the SOM phases, its use was still viewed by purists as a symptom of 'intellectual contradiction' (Duffy 1992, p.232). The 'shell-and-core' nature of the project, whereby the architects' aesthetic contribution was largely restricted to the exterior, was regretted by Foggo, who wished to be more involved with the interior design (although he was of course with the prominent foyers), and some saw it as resulting in an architecture that was no more than 'skin-deep' (Architectural Review, May 1989).

On the whole, however, the scheme's reception has been much more positive, and in some quarters overwhelmingly so. The authors of the Buildings of England series regard Broadgate as 'the most impressive private post-war development in the City...prov[ing] that the voracious demands of commerce and industry can work in harness with generous and humane principles of planning' (Bradley and Pevsner 1997, pp.434-5). The urban design and spatial planning qualities of the development have received especial praise. The RTPI described it as 'a model for a high-density city centre redevelopment', and praised the Broadgate Circle in particular as 'an urban design masterpiece' (Planner, 11 December 1992). The RIBA praised Broadgate as a welcome move away from the monolithic planning of the 1960s and 1970s towards 'a humane inner-city environment which does not destroy the varied grain and texture of urban centres' (RIBA Journal, January 1992). At a more detailed level, Charles Jencks hailed the 'Post-Modern truth' of Foggo's façade treatment, describing it as 'a decorative order that can stand comparison with the Gothic and Classical spec offices of the 19th century' (Jencks, 1991).

Planning, landscaping and sculpture

The spatial planning and urbanism at Broadgate are the aspects of the scheme that have (as noted above) received the most consistent praise. The overall masterplan for the site, produced by Foggo's team prior to their detailed work on phases 1-4, produced a development noted for its legibility - the result of painstaking analysis of pedestrian movements through the area - and for the skill with which these huge deep-plan buildings are slotted into the City's intricate street plan. The result was 'a new piece of city which, full of vitality, has become an important and memorable addition to the City of London' (Dowson et al, Building Design, 12 August 1994). Aesthetically speaking, the sequence of spaces opening into and out of Broadgate Square is deeply rewarding, with elements of formal grandeur recalling the tradition of London's Georgian squares (the long axial vistas from Liverpool Street through to the Circle and between Nos. 4 and 6 to 'Ganapathi and Devi') constantly interrupted by episodes of picturesque and sublime irregularity (the asymmetrical placement of the domed atria, the 'missing' quadrant of the amphitheatre). Within the square itself there is a striking interplay between rectangular and curved forms (the office ranges versus the Circle and No. 3) and between open and enclosed spaces. Above all, the development succeeds as an exercise in civic urbanism that accommodates and encourages social interaction. The public spaces are popular and well used at all times of year, and after working hours the main square is thronged with people eating, drinking and relaxing; indeed, it was one of the original intentions of the Circle to provide a place of counterpoint to the intensive activities of the surrounding offices. The Buildings of England volume suggests that 'the steps and terraces attract people in the easy, unforced way of the best Italian cities'. As Richard MacCormac put it (in Building Design, 12 August 1994), 'the commercial objective has been successfully harnessed to the larger public concern of making a place'. Sir Stuart Lipton has described the areas of landscaping surrounding the buildings at Broadgate as 'people spaces', and this term seems entirely apt.

The success of the spaces is heightened by the hard landscaping, which - despite some alteration, especially in the Octagon area - retains in essence its original form. The rectilinear grid established by the granite paving slabs is cut through by the inner ring of small granite setts, mirroring the contrasted geometries of square and circle. Within the arena, the covering/radiating ribs in the travertine floor simultaneously suggest inward and outward movement, at once establishing the stage as the centre of the space and connecting it with its surroundings. There is a remarkable consistency between the landscaping and the buildings themselves, in design as well as materials: the bollards in the central space, for example, echo the form of the arena's structural columns.

The contribution made by Broadgate's various public sculptures has already been noted. These have been carefully placed to act as visual foci and navigation points. Thus Serra's aptly-named 'Fulcrum' draws us into the development from the Liverpool Street boundary and also forms a hinge point between the main north-south route and the cross-axis emerging here from the station concourse; 'Go Between' acts as a literal gateway marking the transition between the public and semi-public realms, while 'Ganapathi and Devi' on the Sun Street roundabout plays the opposite role of an eye-catcher, drawing our attention out of the enclosed world of the estate into the wider spaces beyond. All are the work of leading sculptors and are of high technical and artistic quality, ranging in character from the free exuberance and rich symbolism of 'Leaping Hare' to the raw power of 'Fulcrum'. The high profile of the artists at Broadgate testifies to the developer's goal of investing Broadgate with the quality of a major open-air gallery. Of the artists included, Richard Serra (b.1939) is the best known, having won worldwide fame for his huge site-specific steel sculptures. Barry Flanagan RA OBE (1941-2009) was also a renowned sculptor, and his trademark giant hares have been installed in prominent locations in the US and London. Alan Evans (b.1952) is one of today's leading artist-blacksmiths; among his works are the massive iron gates at the entrance to the Treasury at St Paul's Cathedral. Stephen Cox (b.1946) is known for his colossal stone sculptures of Indian and Egyptian inspiration; his commissions have included works for Canterbury Cathedral and the Cairo Opera House. Although considered as part of the ensemble here, these works are themselves of intrinsic artistic merit. The most significant in this regard is the powerful 'Fulcrum', which would be a strong candidate for a high grade of listing if considered in its own right.

Architecture

In contrast to its bold planning, the architecture of phases 1-4 is for the most part calculatedly low-key, with the structures conceived as subsidiary to the spaces they enclose: as Foggo himself put it, '[t]he open spaces just happen to be edged with buildings' (Building, 14 October 1988). Only No. 100 Liverpool Street, which faces a main thoroughfare, is given a formal street façade - a striking palazzo-like composition, perhaps reflecting Foggo's admiration for the work of Charles Barry. The elevations to the square and to the surrounding streets and walkways are much more subdued, appearing less like composed façades than as neutral screen-walls that serve as a backdrop to the public realm. Nevertheless, the design quality throughout is very high, and far superior to the run-of-the mill commercial building of the 1980s.

The decade saw the rise in Britain of architectural Postmodernism, another US import which sought to escape the rigid imperatives of doctrinaire Modernism and revive architecture's sense of history, contingency and wit. Fuelled by the conspicuous affluence of the 1980s economic boom, the Postmodern movement sometimes reduced architecture to a showy veneer, although architects like Terry Farrell and James Stirling produced works of great quality in this manner. The Arup phases of Broadgate do indeed show Postmodernist influences in their diverse echoings of past styles: the Classical tradition is evoked in the themes of amphitheatre and formal square, while the lattice-like fenestration and projecting polygonal stair-towers also recall Tudor and Stuart architecture as well as elements of Moorish and Chinese design and the Futurist fantasies of Antonio Sant'Elia; facing Liverpool Street, the brise-soleil reads as a portcullis and the curved corners as defensive towers. However, Foggo emphatically saw himself as a modern rather than a postmodern architect, and his work at Broadgate has a rationalism and a sense of discipline that reflects the defining Arup tradition of engineering-led architecture, setting it apart from the whimsical eclecticism of much contemporary practice. Unlike contemporary work by Stirling, Farrell and SOM, including the latter's Bishopsgate Exchange, Foggo's Broadgate buildings studiously avoid the use of traditional ornaments and motifs - what he called 'draw[ing] bits of history on my façades' (Architects' Journal, 21-8 December 1988) - preferring a subtler strategy of indirect historical resonance that recalls the Arts and Crafts 'Free Style' of the early C20.

Also in the Arts and Crafts tradition is his scrupulous adherence to the doctrine of truth to materials. Foggo, who at No. 1 Finsbury Square had worked entirely in metal and glass, was initially reluctant to accept the City's insistence on different materials, and was certainly unwilling to (in his words) 'build an imitation loadbearing wall'. In the event, however, he made a great functional and aesthetic virtue of this change. Instead of being used as mere cladding, the stone slabs are arranged in a three-dimensional grid that shades the interiors and prevents solar heat gain. Broadgate, along with its predecessor at No. 1 Finsbury Avenue,

was a pioneer in this regard, informed by the earlier work of Arup Associates, which developed ideas of environmental design in the 1970s. To emphasise its non-structural character, the granite grid is set well forward from the glazed inner wall, with the individual slabs visibly hung from exposed metal joints. The external detailing that results is crisp and well-defined, creating vivid patterns of light and shade. The proportional variation in the stone grids, along with the textural contrast between rough and polished granite, gives the buildings a consistent visual interest that is absent in the stodgy stone cladding seen on many office buildings of the period. The vertical and horizontal bay division of the screen strongly suggests the model of the Georgian terrace, a metaphor for the spirit of the scheme which was suggested by contemporary commentators, and has since been emphasised by its original developer Sir Stuart Lipton. The recessed upper floors revert to metal for their structure and finish and offset the formal facades below, as well as providing an appropriate visual link to the dramatic glass and metal roofs over the atria.

The design of the office buildings stands in dynamic contrast to the treatment of the Circle. Here glass and granite give way to a more textural travertine and polished reinforced concrete, and the rigorous gridded detailing of the perimeter blocks is offset by a reassuring chunkiness that recalls the more humane varieties of Brutalism and accentuates the public, urbane character of the space. The great horizontal sweep of the curving terraces is instantly impressive, but belies the real complexity of the structure, with its multiple levels (upper, middle and lower terrace, stage, sunken walkway) linked by bridges and flights of steps. Again, historicising details are avoided, but the romantic conceit of a ruined amphitheatre is a compelling one, and has survived the intensive, yet largely sympathetic, colonisation of the structure by bars and cafés. It is acknowledged that there have been alterations here, but these have been sensitively carried out and the essence of the structure remains uncompromised, a measure of the building's architectural strength. A further contrast is with No. 3, a mysterious cylindrical building which stands like a sentinel between Broadgate Square and Finsbury Avenue Square beyond. Here the rough/smooth opposition is taken to a piquant extreme in the juxtaposition of frameless tinted glazing with panels of craggy tooled granite. The glazing-in of the ground floor of this building does little to diminish its powerful impact. All in all, the subtlety and thoughtfulness of the design sets it far apart from the norm of speculative office development of the period.

The shell-and-core basis on which Broadgate and other speculative office schemes proceeded was at odds with the way that Foggo and his Arup colleagues were used to working, whereby designs proceeded from the inside out with meticulous internal planning dictating a building's eventual external form. The tabula rasa interiors demanded by the speculative market allowed little scope for this approach, and at Broadgate as elsewhere the majority of the internal spaces are standardised trading floors with no architect involvement beyond the provision of services. Internal interest is by no means lacking, however. The 'groundscraper' office buildings of the 1970s and '80s often included top-lit atria to bring light and air into their deep-plan interiors, and the inclusion of such spaces allowed for an element of architectural display amid otherwise featureless interiors. The most celebrated example, albeit in a through-designed 'bespoke' office building, is Richard Rogers' spectacular 12-storey atrium at Lloyds of London (1978-86) - a building which we have stated would warrant listing at the highest grade. Foggo's work for Wiggins Teape in Basingstoke (Gateway I, 1973-6 and Gateway II, 1981-82) and at Finsbury Avenue (1982-4) had made him something of an atrium specialist, and while the Broadgate atria cannot match the dizzying scale of Lloyds, they nevertheless form a series of dramatically-planned spaces characterised by a high degree of architectural finish. As at Lloyds, there is a clear homage to Victorian engineering: the cupola-like glazed roofs with their delicate network of ribs and stays evoke the great palm-houses and exchange halls of the C19, with perhaps a nod to the central cortile at Barry's Travellers' Club of 1832, a building Foggo particularly admired. The other interior of note is that of the Octagon Arcade, which runs behind No. 100 Liverpool Street and connects the station concourse with Broadgate Square. The main arcade resembles two atria set back to back, but the complex arrangement of hanging balconies where the office floors are carried through overhead generates a different kind of spatial drama. Beyond this, the wide, open office floors were never bespoke spaces and have been altered since. We would expect this when assessing an office building of this date and the lack of architectural quality in these spaces does not diminish the interest of the buildings overall.

Peter Foggo's own reputation as an architect should also be taken into account here. Foggo worked for the eminent firm of Arup Associates (originally Ove Arup and Partners) for the majority of his career (1959-89); this, along with his self-effacing personality and relatively early death, makes it unsurprising that his is not a household name. He is nevertheless thought of as one of the most distinguished architects of his generation. The houses he designed with David Thomas at the start of his career are seen as classics of 1960s domestic modernism, while his body of work for Arup during the 1960s and '70s, mainly comprising university buildings and large factories and corporate headquarters, is highly respected for its conceptual clarity and for its sophisticated marriage of structure, services and spatial planning. Five of the buildings with which he was closely involved are listed: Sorrel House at Bosham Hoe, West Sussex (1960) at Grade II*; Long Wall at Long Melford in Sussex (1963), the Department of Mining and Metallurgy at Birmingham University (1963-66) and the Wolfson Building at Somerville College, Oxford (1966-7) at Grade II; and Scotstoun House at South

Queensferry near Edinburgh (1966) in Category B under the Scottish system. Broadgate is his most ambitious and best-known work, and is generally acknowledged to be his 'major achievement' (Dowson et al in *Building Design*, 12 August 1994). It is worth noting here that Foggo's other contribution to Broadgate, No. 1 Finsbury Avenue, does not form part of this assessment. It was considered for listing in the mid-1990s; its great quality and interest were acknowledged, but - at a mere 14 years old - it was considered to be too recent in date to merit designation at that time. A reassessment of this building might be considered as part of a thematic assessment of buildings from the 1980s under English Heritage's recently-launched National Heritage Protection Plan.

It is worth emphasising that most speculative offices in this period were neither built to last nor endowed with great architectural quality, a point which applies to many buildings in Docklands as well as in the City. Broadgate is a great exception in this regard, and is remarkable for its strong placemaking and architectural qualities within a new kind of speculative development on a massive scale. Richard MacCormac (*Building Design*, 12 August 1994) summarised its qualities, and Foggo's achievement, very aptly: 'There is a wholeness about the conception of Broadgate, in its reconciliation of work and recreation, that makes it an exemplar for the modern city and a reminder in these disaggregated times that the well-being of the individual is deeply linked to the idea of civic order. This is an ethical as well as aesthetic commitment for which Peter Foggo, architect, will be remembered.'

CONCLUSION

Despite its relative youth, Broadgate may confidently be regarded as one of the best and most important developments of the period. Its iconic status and commercial success, along with the broad critical acclaim with which it has generally been received, have given it an enduring place in the canon of British commercial architecture. Along with its giant counterpart at Canary Wharf it must be seen as the supreme architectural expression of the 1980s office boom, setting the standard for much of what followed from the late 1980s to the present day. It represents a place-making achievement of a very high order, creating a piece of city within the City that was a benchmark for later-C20 urbanism on this scale. This is reinforced by meticulously-designed landscaping and a number of skilfully-placed works of high-quality sculpture by artists of strong reputation. In architectural terms, phases 1-4 have a quality, consistency and integrity far in excess of most contemporary work in the genre, and in their various atria and foyer spaces embody interiors of considerable distinction. Both the overall masterplan and the detailed design of these phases are the work of a leading firm, under the leadership of one of the period's most respected architects, and with the patronage of a highly significant developer of the later C20.

For all these reasons, Broadgate phases 1-4 is of special architectural and historic interest, and thus meets the statutory tests for listed buildings as set out in the Government's policies and guidance. More particularly, in our view it is clearly of 'outstanding quality', and its design integrity - as well as a significant portion of its built fabric - is under threat from the current proposals, which include large-scale demolition and the removal of two sculptures from their original positions. Broadgate phases 1-4 thus satisfies the policy requirements for listing buildings under 30 years old. Accordingly, it is recommended that the COI application be refused, and that these buildings and their associated landscaping and sculptures be collectively listed at Grade II*.

REASONS FOR DESIGNATION DECISION

It is recommended that the COI application for Nos. 3, 4 and 6 Broadgate be refused, and that the entirety of Broadgate phases 1-4 be listed at Grade II*, for the following principal reasons:

- * Architecture: a series of buildings which are the result of a successful collaboration between a leading firm - under the direction of a highly distinguished architect - and a significant developer; they are built of high-quality materials to a design that combines lively but ordered detailing with an assured handling of form, and historical resonance with a Modernist integrity and honesty;
- * Planning: an acknowledged masterpiece of place-making and urbanism combining formal grandeur with picturesque incident, and successfully integrating a new urban 'quarter' with the surrounding streetscape;
- * Landscaping: a little-altered scheme of great consistency, serving to tie together the various buildings and spaces and to reinforce the overarching identity of the estate;
- * Artworks: a number of works by leading sculptors of the late C20, of high intrinsic quality and carefully placed to emphasise key points in the overall layout;
- * Influence: a seminal work of the period, one of the most highly-praised and successful developments of the 1980s office boom and one which exerted a powerful influence over later projects of this type;
- * History: the best scheme of its type and date, embodying the financial deregulation of this period and a new approach to urban development;
- * Group value: the development grew out of the listing and subsequent redevelopment of the adjacent Liverpool Street station (Grade II), with which it has a close formal relationship as well as historic resonance.

Countersigning comments:

Agreed. I have been closely involved in the discussion and progress of this complex and high profile case. Based on the extensive research, consultation, consideration and analysis, I am firmly of the view that the commercial buildings and integral landscape and sculptures that comprise phases 1-4 of Broadgate have the high level of special architectural and historic interest required to list at Grade II*. This recommendation recognises the more than special interest present in the architectural quality of the buildings' design; the successful collaboration of the key figures involved, each eminent in their respective fields; the artistic merit of the carefully-placed sculptures; the historic interest of the ensemble's embodiment of the 1980s deregulation of the financial markets in this country and the exemplary nature of its 'placemaking' which results in an acknowledged triumph of late-C20 urbanism.
Emily Gee, 1 June 2011

Further Comments:

This is a very complex case which has been thoroughly and carefully considered. The recommendation to list Broadgate Phases 1-4 at II* is fully endorsed.

Further Comments:

The meticulous care with which English Heritage has assessed this case is evident in our comprehensive analysis of the site, its buildings and context as well as its history, significance and influence. We have also considered thoroughly the results of a wide and complex consultation with relevant parties. I therefore strongly endorse our recommendation to refuse a COI for 3, 4 and 6 Broadgate and to list at Grade II* the entirety of Broadgate Phases 1-4 for the reasons fully set out in our designation decision.

Annex 1

Proposed List Entry

List Entry Summary

This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest.

Name: Broadgate phases 1-4

List Entry Number: 1401375

Location

Nos. 1-2, 3, 4, 6 and 9-12 Broadgate,
City of London,

No. 100 Liverpool Street,
City of London,

Octagon Arcade,
Broadgate,
City of London,

Broadgate Circle, stage area and shops,
Broadgate,
City of London,

Paving and landscaping associated with Nos. 1-2, 3, 4, 6 and 9-12 Broadgate, No. 100 Liverpool Street and the Broadgate Circle,
Broadgate,
City of London,

The sculptures 'Fulcrum', 'Leaping Hare on Crescent and Bell', 'Go Between' and 'Ganapathi and Devi',
Broadgate,
City of London,

The building may lie within the boundary of more than one authority.

County	District	District Type	Parish
Greater London Authority	City and County of the City of London	London Borough	Non Civil Parish

National Park: Not applicable to this List entry.

Grade: II*

Date first listed:

Date of most recent amendment:

Legacy System Information

The contents of this record have been generated from a legacy data system.

Legacy System: Not applicable to this List entry.

Legacy Number: Not applicable to this List entry.

Asset Groupings

This List entry does not comprise part of an Asset Grouping. Asset Groupings are not part of the official record but are added later for information.

List Entry Description

Summary of Building

Extensive complex of speculative office buildings with shops, bars, restaurants and public spaces, arranged around a landscaped square with a terraced 'amphitheatre', built 1985-7 by Arup Associates Group 2 under partner Peter Foggo. Includes four large-scale public sculptures: 'Fulcrum' by Richard Serra, 'Leaping Hare on Crescent and Bell' by Barry Flanagan; 'Go Between' by Alan Evans and 'Ganapathi and Devi' by Stephen Cox.

Reasons for Designation

Broadgate phases 1-4 is listed at Grade II*, for the following principal reasons:

- * Architecture: a series of buildings which are the result of a successful collaboration between a leading firm - under the direction of a highly distinguished architect - and a significant developer; they are built of high-quality materials to a design that combines lively but ordered detailing with an assured handling of form, and historical resonance with a Modernist integrity and honesty;
- * Planning: an acknowledged masterpiece of place-making and urbanism combining formal grandeur with picturesque incident, and successfully integrating a new urban 'quarter' with the surrounding streetscape;
- * Landscaping: a little-altered scheme of great consistency, serving to tie together the various buildings and spaces and to reinforce the overarching identity of the estate;
- * Artworks: a number of works by leading sculptors of the late C20, of high intrinsic quality and carefully placed to emphasise key points in the overall layout;
- * Influence: a seminal work of the period, one of the most highly-praised and successful developments of the 1980s office boom and one which exerted a powerful influence over later projects of this type;
- * History: the best scheme of its type and date, embodying the financial deregulation of this period and a new approach to urban development;
- * Group value: the development grew out of the listing and subsequent redevelopment of the adjacent Liverpool Street station (Grade II), with which it has a close formal relationship as well as strong historic resonance.

History

The Broadgate estate was developed on and around the site of two adjacent railway termini: Broad Street, built in 1865 for the North London Railway, and the larger Liverpool Street, built in 1875 by the Great Eastern. Broad Street had suffered severe damage during WWII and had afterwards fallen into near-disuse. An initial masterplan for the site, drawn up in 1974 by Fitzroy Robinson & Partners on behalf of British Rail, had envisaged the closure and demolition of Broadgate and the complete rebuilding of Liverpool Street; this scheme was effectively blocked by a sustained preservation campaign, which led to the listing of the Liverpool Street train shed at Grade II in 1975. A revised scheme, retaining the listed train shed and the Great Eastern Hotel, was given permission in 1979 but was not carried out.

Events in the mid-1980s - chiefly the 'Big Bang' that followed the deregulation of the UK financial markets in 1986, and the City of London's ongoing struggle to maintain its status as a world financial hub in competition with its emerging rival in Docklands - generated an intense demand for new office space, especially on fringe sites outside the traditional City heartland. To meet this growing demand, the Broad Street scheme was revived under a partnership between British Rail and Stuart Lipton's property company Rosehaugh Stanhope. A new masterplan, informed by extensive research on pedestrian movements and the needs of office users, was commissioned from Group 2 at Arup Associates, led by partner Peter Foggo - a significant departure for the firm, which had previously been known for its work on public and education buildings and bespoke office

schemes rather than speculative developments such as Broadgate. Broad Street Station and a number of other Victorian buildings were to be demolished to make way for a series of office blocks grouped around three new squares, with a renovated and extended Liverpool Street at the centre. The character of the development, a privately-owned commercial estate with landscaped public areas incorporating retail and leisure uses, was based on US models and was relatively new to the UK. The buildings themselves, deep-plan, medium-rise 'groundscrapers' with open trading floors arranged around top-lit central atria, were designed to accommodate the new technologies and ways of working highlighted in the influential ORBIT (Office Research: Buildings and Information Technology) study of 1983 by the office design consultants DEGWA.

Foggo's team was responsible for phases 1-4 of the development, comprising the western area around Broadgate Square and Finsbury Avenue Square, where No. 1 Finsbury Avenue, a slightly earlier office block also developed by Lipton and Foggo, was incorporated into the complex. Foggo had initially envisaged taking his visual cue from the exposed structural steelwork of the Finsbury Avenue building, but following discussions with the developer and the City planning authorities the facing material was changed to pink granite. The later phases 5-14, centred on Exchange Square, an 'air rights' development over the railway tracks at the north-east corner of the site, were designed by the Chicago practice of Skidmore Owings & Merrill (SOM), while the redevelopment of Liverpool Street Station was carried out by British Rail's own architects' department. The new buildings were constructed on a 'shell and core' basis, with the architects responsible only for the exteriors and atrium spaces, leaving the standardised office interiors to be fitted out by the tenants themselves.

The demolition of Broad Street Station began in May 1985, and work on the first phase of the new development (No. 4 Broadgate) was formally inaugurated by Margaret Thatcher in July. The work, overseen by Bovis Construction Ltd, proceeded at unprecedented speed thanks to extensive prefabrication and US-inspired techniques of 'fast-track' construction and project management. Broadgate Square and Circle were officially opened by the Prince of Wales in December 1987. The entire scheme, including the SOM phases, was completed in 1991, an occasion marked by a visit by the Queen. In the same year, the Arup portions of Broadgate won the RIBA President's Choice Award, which was followed in 1992 by the Silver Medal from the Royal Town Planning Institute. A programme of renewal and remodelling of the public spaces was carried out in 2000, and a major phase of expansion, centred on the 35-storey Broadgate Tower to the north of Exchange Square, took place in 2005-9.

Peter Foggo (1930-93) was born in Liverpool and studied architecture at Liverpool University. After graduation he worked for Architects' Co-Partnership, and in his spare time designed a number of small private houses in collaboration with his fellow-graduate David Thomas, including Sorrell House near Chichester (1960, Grade II*). From 1959, Foggo and Thomas worked for the design arm of Ove Arup and Partners, which became Arup Associates in 1963. Foggo established himself as one of Arup's leading architects, eventually becoming a Senior Director of the firm. His multidisciplinary team, 'Group 2', was responsible for a number of prestigious corporate projects including the much-praised Wiggins Teape offices in Basingstoke (1973-6). Influenced by Louis Kahn in America, his work was noted for its careful and precise integration of building services with office and circulation space. At Finsbury Avenue and Broadgate, Foggo worked closely with Stuart Lipton, one of the most successful property developers of the 1980s and the founder of the development company Stanhope, whose other projects have included Stockley Park near Heathrow and Paternoster Square in the City of London. Foggo and many of his design group left Arup in 1989 to establish an independent practice, Peter Foggo Associates, which has specialised in City office buildings; Foggo himself died of a brain tumour in 1993, and was commemorated in a posthumous exhibition held at the RIBA the following year.

Details

The Broadgate estate is the largest development of its kind in the City of London, covering 32 acres and containing 1.25 million square feet of office space as well as numerous shops, restaurants and bars. The buildings, mainly steel-framed medium-rise blocks with glazed atria, are of varied external character, ranging from the Hi-Tech minimalism of No. 1 Finsbury Avenue to the monumental Beaux Arts manner of SOM's Nos. 135-175 Bishopsgate. The development is unified by consistent landscaping, making extensive use of grey granite setts and slabs, and by a programme of large-scale sculptures situated at key nodal points and in the foyers of the individual buildings. The overall plan features three pedestrian squares connected by a loose grid of streets and walkways, and combines elements of axial formality in the layout of the principal spaces with a more picturesque and informal handling of the connections between them. Large-scale works of modern art, many of them specially commissioned for the development, were integral to the design.

The designated area comprises Broadgate Square and the buildings and structures in and around it: the Broadgate Circle, Nos. 1-2, 3, 4, 6 and 8-12 Broadgate, No. 100 Liverpool Street, the Octagon Arcade, and the sculptures 'Fulcrum' by Richard Serra, 'Leaping Hare on Crescent and Bell' by Barry Flanagan, 'Go Between' by Alan Evans and 'Ganapathi and Devi' by Stephen Cox, along with the associated paving and landscaping. Broadgate Square is the centrepiece of the development, and is the most consistent in architectural character. The surrounding buildings, all by Foggo and Arup Associates, are steel-framed blocks built to a uniform height of eight storeys, each with an inner skin of glass set back behind a brise-soleil grid of pink granite slabs - rough-textured on the face and with their edges highly polished - hung from bronzed metal fixings.

No. 100 Liverpool Street forms the external focal point. The granite grid here is composed mainly of face-set slabs hung more than a metre in front of the glass skin, forming a deep overhang at ground level with a stepped plinth beneath and three granite-clad ventilation shafts in front. The building has a formal street façade, with a portico-like canopied entrance set centrally beneath a tall oriel window. On either side are two unequal-sized cylindrical towers: the smaller tower to the right is recessed and almost windowless, while the much larger left-hand tower is set forward to mark the entry-point to the estate, with the open stone grid treated as a kind of hanging porticulis.

Beyond is a sunken enclosure known as the Octagon. This is centred on Richard Serra's sculpture 'Fulcrum', four giant Corten steel slabs leaning together to form a tepee-like structure. The space is partly enclosed to the north by the canted end bays of Nos. 1-2 and 8-12 Broadgate, which frame views into the square itself. The paving and steps here were renewed in 2000, replacing the original octagonal formation with the present semicircular one. To the right, a glass screen wall marks the entrance to the Octagon Arcade, a low-level shopping mall that runs behind No. 100 via two top-lit atria to emerge on the lower concourse at Liverpool Street Station; another arm of the mall connects with Sun Street Passage to the north.

Much of the square itself is occupied by an amphitheatre-like structure known as the Broadgate Circle, supposedly inspired by André le Nôtre's Bosquet de la Salle de Bal at Versailles. Three tiers of travertine-clad galleries with plantings and trellises form a three-quarter circle overlooking a sunken central stage, used for corporate events, performances and, in winter, as an ice-skating rink. Surrounding the stage is a low-level parade of shops. Alterations in 2000 included the insertion of retail booths at the open ground-floor level and the extension of the first-floor wine bar to enclose much of the lower gallery. The square is paved in grey-pink granite slabs, with a ring of grey granite setts around the outside of the Circle. In the south-east corner is Barry Flanagan's bronze sculpture 'Leaping Hare on Crescent and Bell': the bell lies on its side with the crescent upright across its mouth and the hare seeming to float overhead.

The buildings surrounding the square are granite-clad up to the fourth floor, with the glazed upper floors recessed behind mansard-like screens of louvred metalwork. At No. 4, the first of the buildings to be completed, the face-set granite slabs are highly polished; elsewhere they are left rough. At ground level the brise-soleil grid is cut away and the inner wall set back, forming a cloister-like walkway. The entrances to the various blocks are expressed as double or quadruple-height glazed voids cut into or imposed upon the external grid, with tall foyer spaces visible beyond; those in the corners of the square have projecting glazed hoods. The side and rear faces of the buildings feature projecting stair-towers with canted sides and vertical bands of glazing. Two of these frame the narrow axial walkway between Nos. 4 and 6, at the end of which Alan Evans' sculpture 'Go Between' - two angled rows of forged steel railings and gates with wavelike uprights - marks the northern gateway to the complex. Beyond, on a small raised and landscaped with roundabout at the intersection of Sun Street and Appold Street, are Stephen Cox's two oil-soaked granite torsos 'Ganapathi and Devi', surrounded by plantings and a ring of trees. As well as Broadgate Square, the various blocks also serve to define other public areas: Nos. 1-2 face Eldon Street to the south and Finsbury Avenue Square to the north; No. 4 forms the eastern side of the latter square and, with No. 6, the southern side of Sun Street; and the long rear elevation of Nos. 6 and 8-12, with repeating girds of brise-soleil and a semicircular stair tower, overlooks Sun Street Passage between Broadgate and the western flank of Liverpool Street Station, an area which also accommodates a bus and taxi interchange.

No. 3 contrasts strongly with its neighbours in both form and scale. Originally built as the marketing suite for the development and now converted into an office unit, it is a small cylindrical building of four storeys, standing at the junction between Broadgate Square and Finsbury Avenue Square. The external cladding is divided into four segments: hammered and tooled granite slabs to north and south, and tinted glass panels to east and west. Originally the building was open at ground level, allowing pedestrians to pass beneath, but the central space has now been glazed in to form a small circular lobby. The upper floors each comprise a circular central space with smaller offices and meeting rooms in the glazed segments, the latter shaded by latticework screens. The second and third floors have saucer-shaped ceilings with radiating ribs.

The interiors of the other buildings are mainly standardised grid-plan office floors, designed to be fitted out to the tenants' specifications, and stripped out and remodelled when the need arose - as has indeed occurred, in some cases more than once. These areas are not of special interest. Only the atria were designed to the architects' specifications. These are full-height circulation spaces surrounded by balconies and covered by cupola-like steel and glass roofs. Some, like the eight-storey atrium at No. 1, rise over the entrances and act as foyers, while others sit at the heart of the blocks and serve as circulation spaces and light-wells. No. 6 has one of each: a smaller entrance foyer with three tiers of curving timber-clad balconies above, and a much larger central atrium with glass-fronted circular galleries and a glazed saucer dome; both have travertine floors laid on a radial pattern.

The various infrastructure, service and delivery spaces within and beneath the buildings were not seen during assessment, but are unlikely to be of special interest.

Selected Sources

'Award for Planning Achievement 1992: London's Broadgate Development wins the Silver Jubilee Cup', *The Planner*, 11 December 1992

Interview with Peter Foggo, *Architects' Journal*, 21-28 December 1988

'Options for Liverpool Street', *Architects' Journal*, 28 May 1975

RIBA Awards 1991, *RIBA Journal*, January 1992

Andrew Rabeneck, 'Broadgate and the Beaux Arts', *Architects' Journal*, 24 October 1990

Callum Murray, 'The Art of Development', *Architects' Journal*, 24 October 1990

Colin Davies, 'Arup Approaches', *Architectural Review*, May 1987

Colin Davies, 'Fast Building', *Architects' Journal*, 11 October 1989

Ian MacPherson, *Building*, 12 June 1987

Ian MacPherson, *Building*, 15 May 1987

Ian MacPherson, *Building*, 29 May 1987

Jeremy Melvin, 'For the Broader Good', *Building Design*, 6 December 1991

Mark Swenarton, 'Full Circle at Broadgate', *Building Design*, 4 March 1988

Martin Spring, 'Stretching City Limits', *Building*, 14 October 1988

Patrick Hannay, 'Square Dance', *Architects' Journal*, 6 January 1988

Patrick Hannay, 'Squaring up to Broadgate', *Architects' Journal*, Vol. 182, no. 39, 25 Sep 1985

Paul Levy, Obituary of Barry Flanagan, *Observer*, 4 September 2009

Philip Dowson et al, 'Peter Foggo: Works 1960-1982', *Building Design*, 12 August 1994

Ronald Hobbs, Obituary of Peter Foggo, *Building Design*, 9 July 1993

Charles Jencks/*Architectural Design*, *Post-Modern Triumphs in London*, 1991, 46-7

Francis Duffy, *The Changing Workplace*, 1992, 226-236

Jonathan Glancey, *New British Architecture*, 1989, 179

Ken Allinson, *London's Contemporary Architecture*, 2009, 90-94

Kenneth Allinson and Victoria Thornton, *A Guide to London's Contemporary Architecture*, 1993, 4-5

Kenneth Powell (ed.), *World Cities: London*, 1993, 139

Pevsner, N & Bradley, S, *The Buildings of England: London 1: The City of London*, 1997, 434-8

Public Monuments and Sculpture Association, *Public Sculpture in the City of London*, 2003, 44-58

Richard Saxon, Atrium Buildings, 1986

Rosehaugh Stanhope Developments, Broadgate and Liverpool Street Station, 1991

Samantha Hardingham, London: A Guide to Recent Architecture, 2003

British Land, The Art of Broadgate (1999); see also Broadgate Art Guide, accessed at
<http://www.broadgateinfo.net/app/broadgateestate/art/index.cfm>

John Allan, Broadgate - an opinion on listing (March 2011)

Ken Powell [on behalf of DP9], Application for a Certificate of Immunity from Listing for 3, 4 and 6 Broadgate:
Statement of Justification (2010)

Ken Powell, Francis Golding and DP9 [on behalf of British Land and the Blackstone Group], Broadgate:
response to consultation on revised initial report (May 2011)

Pigeon Audio for Sussex Video, interview with Peter Foggo (1989)

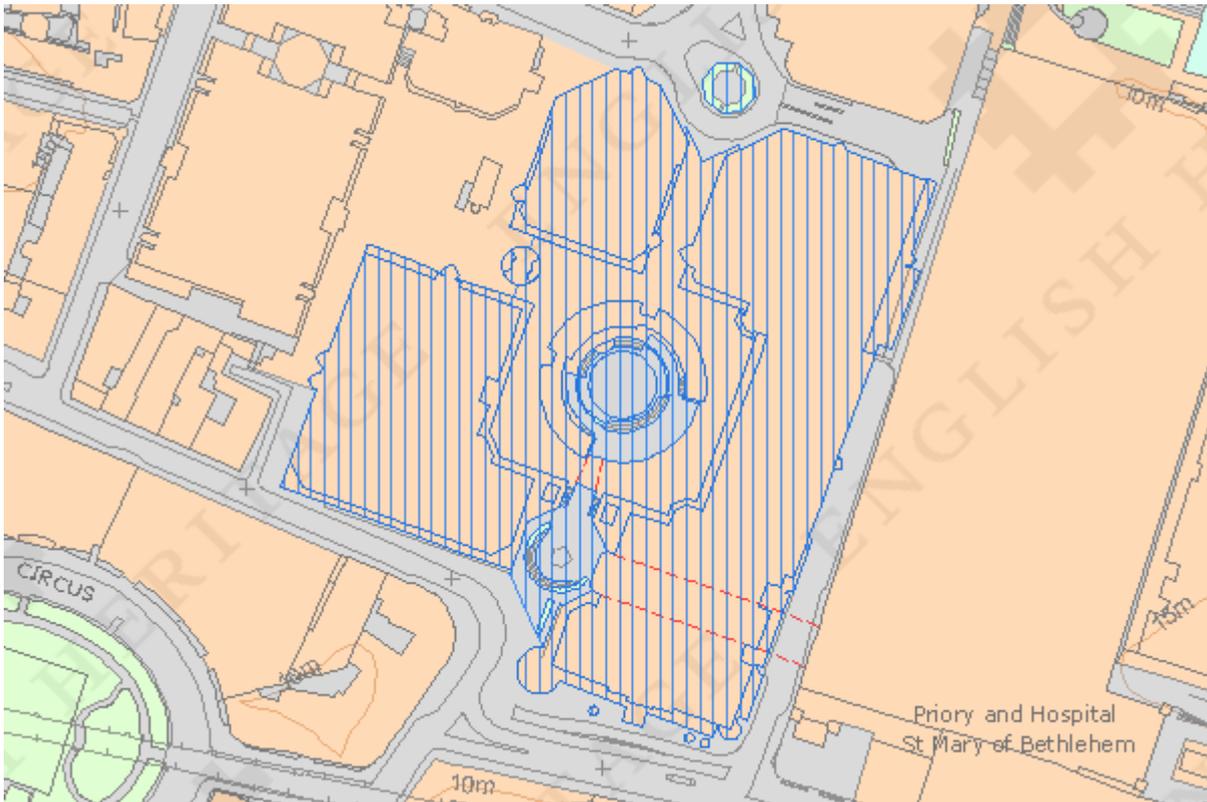
Professor Robert Tavernor [on behalf of UBS], Assessment of the special architectural and historic interest of
Broadgate Phases 1-4 (May 2011)

The Fitzroy Robinson Partnership et al, Liverpool Street Redevelopment (1979)

Geraint Franklin, The London Office 1980-92, unpublished thematic report commissioned from English
Heritage Architectural Investigation Team, March 2011

<http://www.broadgateinfo.net/app/broadgateestate/art/index.cfm>, 2 June 2011

<http://www.margaretthatcher.org/document/106107>, 2 June 2011

Map**National Grid Reference:** TQ3299881768

© Crown Copyright and database right 2011. All rights reserved. Ordnance Survey Licence number 100019088.

The above map is for quick reference purposes only and may not be to scale. For a copy of the full scale map, please see the attached PDF - 1401375_1.pdf