

Changing London

AN HISTORIC CITY FOR A MODERN WORLD

TRANSPORT

London's complex transport networks are the product of many centuries of development and change, and further change is both necessary and desirable if London is to sustain its pre-eminence as a world city. However, some of London's most important buildings have a crucial operational transport function. Reconciling 21st century transport needs with the legacy of previous generations presents exciting challenges to those charged with the stewardship of London's historic environment. Skill, expertise, design flair and understanding are essential if the special qualities of these buildings are to be maintained for future generations – all underscored by clear vision.

At St Pancras International an excellent working partnership over a 10 year period between English Heritage and London &

Continental Railways has delivered a world-class station of which all are justifiably proud, whilst on the London Underground one of the biggest conservation projects ever undertaken has seen many historic stations brought back to their original splendour, but modernised so that they are fit for purpose for the 21st century.

Similar challenges exist for our streets and public spaces which we will need to adapt to address changing needs and priorities, but without losing the very qualities which make them distinctive.

Conservation is about managing change so that it reinforces rather than erodes local character and distinctiveness. Always, the starting point is to understand the value of what exists and to ensure that this informs the whole process of change.

Philip Davies

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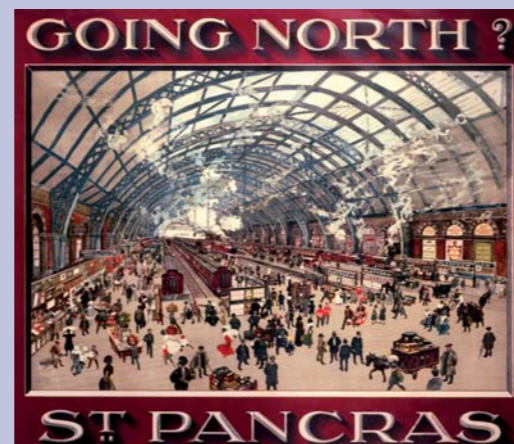
ENGLISH HERITAGE

LONDON HAS A "NEW" RAILWAY STATION – ZÖE CROAD CELEBRATES A SPECTACULAR MARRIAGE OF OLD AND NEW

"This was a huge and complex project on an heroic scale. None of what has been achieved would have been possible without the consistently good working relationship between English Heritage and all the parties involved"



ST PANCRAS REBORN



Midland Railway poster of 1910

The recent opening of the magnificent new Eurostar station, St Pancras International, is a perfect example of how an historic building can be adapted sympathetically to meet modern demands. As we will see, some of these adaptations were, by necessity, quite radical, yet these have added to rather than detracted from what makes St Pancras so special.

All of this came about following the passing of the 1996 Channel Tunnel Rail Link Act, which enabled the construction of both the new high-speed line from the Kent coast to the capital and improved interchange between underground and mainline services at King's Cross and St Pancras stations (including three new underground ticket halls).

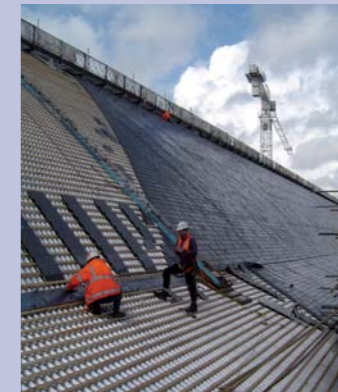
English Heritage was involved from the start of the design process, with the railway promoters, London & Continental Railways, and their architects, Foster and Partners. The commencement of the detailed design process heralded the start of a close liaison between the railway engineering consortium (Rail Link Engineering, English Heritage and Camden Council) which lasted throughout the 10 year construction period. Every detail of the restoration and alteration of William Barlow's magnificent grade I listed train shed (1865-68) was considered carefully, and detailed advice given on many technical aspects of the scheme, from major engineering issues to the appropriate colour for the repainted ironwork.

The extension to the station – doubling its original length in order to accommodate the 400-metre long Eurostar trains – did not seek to emulate Barlow's original clear-span 'pointed' arch, but took a deliberately contrasting form in concrete, steel and glass. The form of the new roof, with its Vierendeel trusses, does however have some affinity with the north-light roofs so often associated

with nineteenth century warehouses and station buildings, albeit in a form reworked to fit a 21st century station. Where abandoned areas of the original railway sidings and accommodation had to be removed in order to build a new Thameslink station, the new station accommodation was rebuilt alongside the original trainshed in matching brick and stonework, testing the skills of today's craftsmen, who produced some of the finest work ever seen in a contemporary construction project. Four giant openings were cut in the original train deck in order to bring the splendid, but hitherto unseen, undercroft of the station into play as the arrivals and departures area (once used to store beer barrels). This necessitated some complex and delicate engineering work as the original traindeck formed a structural tie between the great wrought and cast iron ribs forming Barlow's original superstructure. Although the original cast iron columns of the undercroft proved (by testing) more than capable of sustaining the new train loadings, additional connections needed to be made within the wrought ironwork of the original deck beneath the platform wells to comply with modern safety standards.

The original form of the 'ridge and furrow' glazing to the trainshed roof has been restored, with some minor adaptation to ensure it remains weathertight, and the access walkways and balustrades above the roof have been remade to emulate their original patterns. The entire roof has been re-slatted, using some 300,000 Welsh slates (see above).

The overall benefits of these alterations to the station layout and function can readily be appreciated when the soaring roof structure is viewed from the International Concourse and the extensive clear glazing allows sunlight to penetrate to the areas of the undercroft.



The accommodation adjoining the trainshed on its east and west sides has been refurbished to accommodate all the new ancillary station functions, including major plant handling areas, the Eurostar lounges and retail areas. The rebuilt chimney stacks of the East Side Buildings now function as ventilation extracts, and 15 new openings have been made in the blind arches at the north end of the west trainshed wall, creating new access points to the shops and restaurants.

Forming a junction between the new station roof and the north end of the Barlow trainshed was a particularly sensitive issue, but has been accomplished by the separation of the two main roofs by a transitional area of glazing, with its own articulation, partly supported by the wrought ironwork of the Barlow shed end screen. This has ensured that views out of the original trainshed at platform level remain unencumbered by new structure.

The new Western Ticket Hall connecting the International station to the existing underground interchange has been inserted beneath the forecourt of Sir George Gilbert Scott's grade I listed former Midland Grand Hotel (1868-76) at the front of the station. New openings beneath the hotel lead directly into the undercroft, through a wall that has been reclad in matching brick and stonework, and a new vaulted transitional space.

The joinery of the ground floor shopfronts around the periphery of the building has been repaired and reinstated where missing, completing the external appearance of the historic building.

The conversion of the Midland Grand itself, to a 5-star hotel of 245 bedrooms with residential apartments on the upper floors – is well underway and will include a new extension over the former carriage sidings alongside the trainshed on Midland Road. This has been designed by Richard Griffiths Architects to harmonise with Scott's original gothic detailing, but to clearly express its identity as a modern addition to the building. The restoration of the original decoration of many of the public spaces within the hotel will put the finishing touches to the long overdue rehabilitation of St Pancras Station, which now marries 21st century technology with the very best of the past, to provide an exciting new experience in sustainable travel.

This was a huge and complex project on an heroic scale. None of what has been achieved would have been possible without the consistently good working relationship between English Heritage and all the parties involved. The results of this close co-operation speak for themselves, and William Barlow would surely approve of this successful marriage of old and new, ensuring that a railway station built some 140 years ago is now once again at the forefront of modern travel.



www.stpancras.com
www.highspeed1.com/
<http://stpancras.eurostar.com/en-gb/>
www.stpancraschambers.co.uk/
<http://viewfinder.english-heritage.org.uk/>



ALAN JOHNSON LOOKS AT THE CONTINUING REJUVENATION OF LONDON'S CANALS AS A SUSTAINABLE TRANSPORT AND LEISURE NETWORK

CAPITAL CANALS

'By surviving into a more environmentally conscientious age, canals can now offer the potential to move large or heavy loads for a fraction of the energy consumed in road or rail transport'

London cannot claim to be the first English city to build a canal network, but the circuitous journey dictated by using the Thames to bring goods from the north caused a more direct route by canal to be promoted before the end of the 18th century. By 1800 much of the Grand Junction Canal was complete throughout its 93-mile course between Braunston in Northamptonshire and Brentford, with a branch leading to Paddington in 1801. An immediate success, Paddington was soon very busy, with goods being carried on carts to other parts of the city. By 1820 the Regent's Canal extended navigation eastwards to Limehouse and the canals were a prime mover of freight until competition from the expanding rail network brought harder times.

A 1928 merging formed the Grand Union Canal Company, which worked hard to modernise the system in the hope of competing with the railway and the growing threat from road transport. This was only partially successful, and by the end of WW2 Britain's canals were worn out and most of them were taken into public ownership in 1948. The former Grand Junction Canal was one of the last carrying commercial traffic, though this declined steeply through the 1950s.

British Waterways (BW), a public corporation, is custodian of most of Britain's canals. For many years BW was forced, through lack of funding, to maintain a barely operational network at lowest cost, a policy which contributed to many people shunning or even abusing the waterways and waterside. However,

greater investment in recent years has enabled a welcome and radical change of approach with BW promoting the canal network as both important for leisure pursuits and domestic tourism and a significant asset to the wider historic environment. A Head of Heritage, and team of local heritage specialists, ensures consistency of practice across all their waterways and also produces an annual State of the Waterways Heritage report to monitor progress in their continuing care. In 2005 BW published clear policy and principles defining its role in safeguarding the special character and interest of the 200-year-old canal network, all underlying the enormous effort necessary to conserve what is by far the largest historic estate within central government. London now has many canalside locations that are highly valued for their heritage interest and amenity. English Heritage is working closely with BWB London's Heritage Adviser, Florence Salberter, in helping to preserve and enhance this unique attraction.

By surviving into a more environmentally conscientious age, canals can now offer the potential to move large or heavy loads for a fraction of the energy consumed in road or rail transport and BW is keen to promote this where it is practical. One example is between Denham and West Drayton where carriage of aggregates by barge (the first major freight-transport contract on the Grand Union Canal for more than 30 years) commenced in 2003. An exciting project is Prescott Lock,



Development around the Regent's Canal, Kings Cross

currently being built on the Prescott Channel of the Bow Back Rivers in East London. Its main purpose is to create a "gateway" for large barges entering the Olympic Park, allowing up to 1.75m tonnes of construction materials to be brought in, thus taking up to 170,000 lorry journeys off local roads.

Perhaps the most interesting development, and one which might offer a blueprint for local authorities to follow in other parts of the country, has been the development of the Blue Ribbon Network (BRN) annex of the Mayor's London Plan. The BRN recognises, perhaps for the first time, the multi-functional nature

of our historic waterways, and the balance of different uses – from leisure and transport to regeneration and biodiversity – which contribute to their growing role in the life of the capital.

After more than two hundred years of changing fortunes, London's canals are facing a much brighter future.



www.britishwaterways.co.uk/london/index.php
www.britishwaterways.co.uk/olympics/
www.londoncanals.co.uk/
www.canalmuseum.org.uk/



TRAMS MAY SOON BE REINTRODUCED IN CENTRAL LONDON. **GRAHAM SAUNDERS** CONSIDERS SOME OF THE ISSUES THIS RAISES

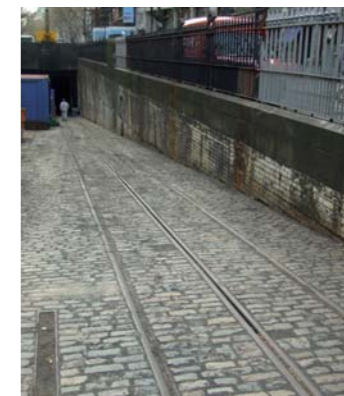
LONDON TRAMS: BACK ON TRACK?

Trams were an important part of London's character for nearly a century. The first horse-drawn tram was introduced in 1861, running along Victoria Street, followed by the first electric tram in 1901, from Hammersmith to Kew Bridge. The capital was soon served by an extensive network and trams were synonymous with the street-scene of many of London's principal thoroughfares, including several Thames bridges, until the last service ran in 1952. It was a further 48 years until the tram was seen again on the Croydon Tramlink in 2000. It is still possible to see evidence of the old network, the best example being the Kingsway tram tunnel, where the listed entrance, ironwork and lanterns are to be restored with grant aid from English Heritage. An important feature of the previous network was the absence of overhead lines within inner London, as the London County Council prohibited their

use on aesthetic grounds, insisting that the trams be powered by conduits below street level.

Throughout the U.K. and in Europe the tram has enjoyed a renaissance as city authorities have rediscovered their benefits in moving people and helping regeneration. London is no different. Following their success at Croydon, the Mayor is keen to use trams as a key component of the capital's future public transport network. The Cross River Tram (CRT) is a major project now being planned, to link Camden Town to Waterloo with branches to Peckham and Brixton. This route will go through the heart of London via Euston, Bloomsbury, Holborn and Aldwych crossing the Thames at Waterloo Bridge.

New tram links such as the CRT bring with them both challenges and opportunities for the historic environment. London is a complex



Kingsway Tram Tunnel

"...an opportunity to secure significant public investment to enhance London's public streets and spaces with good, high quality design"

city developed over centuries, making the introduction of a major transport scheme particularly challenging. English Heritage supports the reintroduction of trams, but in so doing we believe that the needs of a successful network must be carefully balanced against the need to conserve and enhance the capital's historic environment – the listed buildings, conservation areas, parks and gardens, historic squares and archaeology which combine to define London's unique character and sense of place. Chief amongst these challenges is the need to ensure that the infrastructure is designed to fit sensitively within the

existing urban environment, and to respond to it positively, rather than simply being imposed upon it. This includes such elements as overhead power equipment, signalling, depots, platforms, signage, and surface materials. As the proposed CRT route goes through many historic spaces and passes many landmark buildings, this should offer an opportunity to secure significant public investment to enhance London's public streets and spaces with good, high quality design. Some of the best examples of this integrated approach can be found in France where a new generation of tram technology has been applied, producing quality systems that respect the urban and historic context. Much can be learned from these.

In welcoming the move to reintroduce trams, and the benefits that they can bring, it is vital that the proposals are developed in partnership with English Heritage and other stakeholders including local authorities, amenity societies and other heritage bodies to help ensure that the end result not only provides a positive legacy for London townscape, but also is one of which we can be justifiably proud.



www.tfl.gov.uk/trams/
www.croydon-tramlink.co.uk/
www.trolleybus.net/ht.htm
www.londontramways.net/index.php



Croydon Tramlink

PETER BISHOP, HEAD OF DESIGN FOR LONDON, TELLS GORDON DULIEU OF HIS PASSION FOR LONDON'S PUBLIC SPACES

PLANNING LONDON'S SPACES

"London is not a pristine city," says Peter Bishop, Director of Design for London. "It has an ordered chaos which makes it 'London'. There are infinite variations on a common palette of materials – bricks, stucco, trees, green spaces – that create a unique character."

When it comes to renewal, Bishop makes a strong case for the local procurement of materials. There is a danger that without sensitivity to the capital's unique 'palette', it could resemble any other city. "Worse – it could become rather like a bad-taste living room!"

Design for London brings together teams from the Greater London Authority, the London Development Agency and Transport for London to tackle the past mistakes of careless planning and poor building. So what does Bishop see as major issues in the renewal of London's public realm? "Landmark buildings and iconic spaces make their own particular demands, but all streetscapes need careful management to provide an appropriate, neutral background for diverse neighbourhoods. We balk at the cost. Cities like Barcelona and Bilbao have used local taxes to fund their refurbishment plans. The demands in London are much bigger, more complex – but money is key." Then there is the issue of control. "Partnership is vital. All interested parties must work together – very much an area where English Heritage has a role as enabler."

Strategies continue to develop. "The Mayor's 100 Public Spaces

Programme is underway and it's fundamental to Londoners' social, economic and environmental well-being. Consider Pottery Fields – a major new public space (opened May 2007) between Tower Bridge and the London Eye. It adds to Londoners' developing relationship with the River Thames." At one time, the Thames was seen mostly by those passing across it, north and south. Now, riverside improvements have opened up new prospects of one of Europe's great waterways. Now, increasingly, people can walk alongside it. "One of London's great hidden treasures has been revealed," believes Peter Bishop.

What other areas exemplify London's ability to 'hide and reveal'? "Those little streets around the British Museum – Coptic Street, Museum Street – they've a peculiar character. A planned grid, but their vibrancy derives from the variety of shops and cafes that fill them." This quirky locality makes only a partial concession to tourists en route to the British Museum: "It's almost as if the Museum is hiding – coming suddenly on that great façade is something of a shock." London, for Bishop, has grown organically in ways that would be hard to plan – and consequently development must be treated with sensitivity and understanding. He has countless other examples.

How do we balance local needs and perceptions with over-riding 'city-wide' plans? "With difficulty – although we're better now than we were ten years ago on." For Bishop,

who cares passionately about the past and future of London's historic built environment, we must give parity to concepts of 'planned' and 'organic'. "London's future environment relies on a sense of shared stewardship. Everyone must take responsibility – public sector, private sector, everyone." The planned Crossrail development could have enormous impact on all areas it traverses across the capital (see separate article). "On a local level, the reconstruction of the whole area around Tottenham Court Road and St Giles High Street demands equally sensitive co-operation between all vested interests" the Design for London director suggests.

But he also sounds a warning: "Over-control and over-prescription can be counter-productive. We must assess each area and project individually. Let's remember, the Italians have six words for 'piazza'. They are conscious of subtle differences of function that should influence plans. We need to be conscious of that with a space like Parliament Square."

Bishop is emphatic that public space must support what it encloses appropriately – suburban town centre or iconic range of buildings. "Of course there's no 'great space' without great buildings around it – but we must constantly ask ourselves just what is the function of the place we are planning for."

A particular role for English Heritage here? "The unique character of English Heritage is as



an initiator of informed debate, not so much as a management body." He gives the example of EH's involvement with 'High Street 2012', a new addition to the 100 Public Spaces Programme. This aims to clarify the great thoroughfare from Whitechapel through Bow to Stratford High Street. "Clear the clutter, reduce unnecessary signage and street furniture, allow the diversity of the buildings to reveal themselves. This is the sort of project where English Heritage can be an exciting partner to have on board. Together, all of us can bring one of London's grand approaches back to life."



www.designforlondon.gov.uk



Edmund Bird, Heritage Advisor at Design for London, is responsible for advising all of the GLA's "family" (such as Transport for London) on heritage matters. Created to ensure that heritage aspects play a key role in the development of major infrastructure and public realm schemes, this post is jointly funded by English Heritage and the London Development Agency.



THE ELEMENTS THAT MAKE UP LONDON'S STREETS ARE AN INTRINSIC PART OF THE CAPITAL'S UNIQUE CHARACTER, BUT COMPETING DEMANDS ARE ERASING THIS SPECIAL QUALITY. PHILIP DAVIES AND DREW BENNELICK LOOK AT THE ISSUE AND URGE A MORE CONSIDERED APPROACH

KERB APPEAL

'Shared space need not mean shared surfaces. We must learn from the mistakes of the recent past and ensure thatwe do not end up creating swathes of flat sterile surfaces devoid of their current distinctiveness and character.'



For over 20 years English Heritage has been in the vanguard of the movement to promote best practice in street design based on a deep understanding of the qualities which make our streets and spaces distinctive. In 1992 we worked closely with Westminster City Council on the linear improvement of The Strand establishing principles that have been adopted since by progressive local authorities right across the country. In 2000 we published *Streets for All: A Guide to the Management of London's Streets* which encapsulated best practice, since when nearly all London Boroughs have produced their own guidance on street design.

London's streets are an integral part of its character, but their fundamental design has changed little. For about 200 years the established division of pavement, kerb and carriageway has been a constant despite changes in traffic volumes, vehicle types, size and speed. However central London is now beginning to witness a revolution in street design which poses a considerable challenge to the

established character of its public realm. 'Shared Space' is coming to London.

Pioneered in the Netherlands by the late Hans Mondermann, shared space requires the removal of all the street features that drivers associate with vehicle priority, such as traffic signals, road signs, guard rails and white/yellow lines. The theory is that by cultivating uncertainty speeds are reduced and drivers act more responsibly, thereby reducing accidents and enhancing pedestrian priority. And it seems to work.

The problem is that all too often this is being interpreted by less enlightened designers as shared *surface* – a wall to wall 'fitted carpet' of robust paving able to take pedestrians and vehicles. Visually this is proving disastrous as the established framework of the street – pavements, kerbs, channels and carriageways, and their subtle proportional relationships are eradicated. There is a real risk of repeating the mistakes of the 1970s when wall to wall concrete block paving schemes created bland sterile

spaces, which suffocated rather than reinforced local distinctiveness, and when placemaking was little understood. We need to learn from these mistakes.

Yet the traditional elements of the street are crucial to London's character. Functionally, kerb lines define vehicle limits, and channel surface water to drains, but visually they also emphasise the linear form of the street and can eliminate the need for bollards. Raised pavements provide a plinth upon which the buildings sit. Often there is a carefully composed proportional relationship between the height of the buildings, the width of the pavement and the width of the road, which confers a subtle harmony on an entire area. This sense of visual order and hierarchy was celebrated by Steen Eiler Rasmussen in his book *London – The Unique City* as something distinctive to London. Unfortunately, it is so subtle that it is little understood or appreciated until it is eradicated.

From the mid-19th century onward an established paving pattern emerged in London with staggered interlocking courses of York stone and, later, rectangular concrete slab paving with tight joints. This created a calm, neutral and uncluttered setting for the surrounding buildings. The problem with shared surfaces is that large York stone or concrete slabs and shared use do not mix. Often bollards, planters, lamp posts and signs are used to prevent vehicle overrun – yet more clutter.

Shared space need not mean shared surfaces. Pavements and kerbs can be retained and roads surfaced in tightly-jointed setts or tarmacadam. It is the removal of all of the visual clutter associated with managing vehicles that is imperative. Kerbs help to define routes and assist with wayfinding and orientation, particularly for blind and partially-sighted people. The shadow line created by a raised kerb is a strong visual signal to a partially-sighted pedestrian.

Whilst we support the concept of shared space and its potential to remove clutter, it is vital to ensure that when designing shared surfaces the traditional character, proportions and features of the London street are retained, and, where necessary, simply adjusted to meet new challenges; for instance, by the use of dropped kerbs.

The design of London's streets is an integral part of what makes it distinctive as a great world city. It is essential that change is informed by a deeper understanding of the subtle qualities which make London special – its kerb appeal. We must learn from the mistakes of the past and ensure that in our desire to improve our public realm we do not end up creating swathes of flat, sterile surfaces devoid of their current distinctiveness and character.



www.guidedogs.org.uk/sharedsurfaces
www.english-heritage.org.uk/server/show/ConWebDoc.4402



LONDON'S UNDERGROUND HAS LONG BEEN ASSOCIATED WITH ENLIGHTENED LEADERSHIP WHICH HAS PIONEERED INNOVATIVE NEW ARCHITECTURE AND DESIGN. ITS CURRENT STATION REFURBISHMENT PROGRAMME IS ONE OF THE LARGEST AND MOST SUCCESSFUL CONSERVATION PROGRAMMES EVER UNDERTAKEN IN BRITAIN. MIKE DUNN REPORTS

UNDERGROUND HERITAGE: PRESERVING A DESIGN ICON

London Underground (LUL) has at its core a section of the oldest underground system in the world. It retains a remarkable estate of buildings and structures of heritage significance. Iconic symbols such as the red and blue roundel and linear route map are universally synonymous with London. Many of the 57 stations listed for their architectural and historic interest reflect the corporate brand of the Underground in their architecture, fittings, furniture and equipment. The combination of these elements is particularly noteworthy in the oxblood faience fronted stations of Leslie Green (1906-07) and even more so in the famous Charles Holden stations of the 1920s-30s.

Holden's stations, in particular, reflect a remarkably creative period in its history when, under the aegis of the managing director Frank Pick, a commitment to the highest standards of design permeated every aspect of the organisation. They demonstrate in their stripped classical style the approach of combining architectural and corporate design to show the organisation as a civilising and unifying agency that delivered its services to the highest standards. Holden's stations achieved that and much more; it is now widely accepted that stations such as Arnos Grove, Southgate and Oakwood, represent some of Britain's most important and influential 'modernist' buildings and are arguably of international significance.

The principles that created the identity of London Underground as

we know it today are once again at the core of the refurbishment campaign that is currently transforming the tube. Pick's design commitment to 'fitness for purpose' is embedded in LUL's current vision to be a 'world class tube for a world class city'. The physical works that follow on from this vision present certain challenges to managing change to the listed stations of the network. English Heritage is in a unique position to guide this change, as we have a special responsibility to provide advice on every listed building consent application relating to a railway

"the philosophy of 'preserve as found' is not always the best way of safeguarding the special interest of London's historic underground stations"



station in London. Since 2001 we have advised on over 400 applications to listed stations. Most of these are straight forward, which is why in 2005 we explored with LUL and the DCMS the potential for such applications to be dealt with by means of Heritage Partnership Agreements (HPAs). The results of a pilot project, which focussed on three listed Holden stations on the Piccadilly Line, demonstrated that HPAs could be an ideal mechanism for managing routine and straight forward change to listed stations in a consistent way without having to go through the listed building consent process.

There are other types of proposed changes, however, which present real conservation challenges, both physical and philosophical. A good example of this is the treatment of decorative faience and ceramic tiles. Each of the two most prevalent types of listed stations on the network made extensive use of decorative tiles and faience. The Edwardian oxblood faience exteriors and decorative banded tile interiors of Leslie Green's stations, and the more geometrically arranged and muted tiles used for the interior of Charles Holden's all formed part of the corporate image at that time. Tiles and faience are of considerable significance to the special architectural and historic interest of many historic stations. Unfortunately often they are in poor condition as a result of intensive passenger use, poor quality repairs or simple deterioration. Damaged or deteriorating tiles are

not in line with LUL's current vision or their commitment to customer care. We and local authorities are thus faced with the question of whether historic (albeit worn and damaged) tiles and faience should be replaced wholesale, or whether they are of such significance in their own right as to merit conservation or repair in situ.

It has long been acknowledged that design and corporate identity are central to the history, architecture and special interest of London Underground stations. Fundamental to this identity is aesthetic quality. The stations from the turn of the 20th century onwards were designed to represent speed, efficiency and fitness for purpose, and decorative exterior and interior surfaces reflected these principles through a combination of colour, smooth and consistent finish and close bonding. Damage and deterioration to these surfaces has, over the years, undermined their aesthetic, and therefore design, quality. LUL, with our support, recognises that restoring the design integrity of these historic stations relies on sustaining or re-creating the high quality interior and exterior finishes that historically embodied the corporate identity of London Underground.

Early attempts at retaining and repairing worn and cracked tiles in situ were not successful. At Turnpike Lane (Holden, 1932, grade II), heavily damaged tiles were replaced or repaired on an individual basis, leaving the majority of the worn originals in situ, rather like



Southgate Station



For more on Conservation Principles see www.english-heritage.org.uk/server/show/nav.9181

www.ltmcollection.org/photos/index.html

For a wealth of info on the tiles see www.dougrose.co.uk/

www.designmuseum.org/designinbritain/london-transport

www.charlesholden.com/

'archaeological evidence'. The work, apart from being difficult and costly, left a visually discordant patchwork of new, old and repaired tiles and an inconsistent palette of colours and tones. Questions were also raised about the integrity of cold resin repair, which effectively replaces the surface of the tile, including its original colours, textures and glazes.

Whilst the Turnpike Lane approach undoubtedly preserved original fabric, it failed to acknowledge the primary significance of the listed

building, its overall design. English Heritage's newly published *Conservation Principles* (see info box) are helpful in this regard, as they emphasise the need to maintain the integrity of the overall design concept when design value forms the primary significance of a place, as is the case with most historic underground stations.

Following this experience, we and LUL have worked closely together to agree on an approach that best sustains the significance of London's

historic underground stations. Where original tiling survives in good condition in large panels, it will be retained. However, in other cases restoring the design integrity of an historic station might require the wholesale replacement of original tiles. LUL is committed to restoring such surfaces as close to the original specification as possible, requiring meticulous attention to detail, often using hand produced tiles by the original manufacturer, glazes and craftsmanship.

The results of this approach, which have been piloted on unlisted, but historically significant Holden stations such as Bethnal Green and Wanstead, have proved highly successful. Both now appear more original than at any time since they were built, and their design integrity has been restored. This has demonstrated that the philosophy of 'preserve as found' is not always the best way of safeguarding the special interest of London's historic underground stations.





WITH WORK ON CROSSRAIL LIKELY TO START IN 2010 – **RICHARD DUMVILLE** MAKES A PLEA FOR THE DESIGN OF THE NEW STATIONS TO ENHANCE THE ENTIRE URBAN REALM AROUND THEIR HISTORIC LOCATIONS

CROSSRAIL: MORE THAN JUST A NEW RAILWAY

“The new stations provide an unparalleled opportunity for major contributions to the civic quality of each of the places served”

London relies heavily on its extensive public transport network, a legacy inherited from forward thinking earlier generations. Recent times have seen it become run down, but now, with new energy and ideas from Transport for London (TfL), it is much better managed. The continuing success of London as a World City and the growth in population and activity, demands that our care and investment in public transport is increased substantially. The recent announcement that Crossrail is to proceed (subject to Parliamentary approval) is, therefore, very welcome news. It will have major beneficial influence on the capital as a whole and in particular on the areas where the stations are sited.

The design of a new station in a city or suburb is a challenging task. It is far more than just the mechanics of getting people on and off trains quickly and in large quantities. What many do not realise is that Crossrail trains will be longer and broader than the tube trains we know. Initially they will have ten carriages with platforms designed to take twelve carriages later. They will deliver more people than a tube train with less crush and, in the central tunnelled section, will run at two minute intervals, so the number of people arriving and departing at the Central London stations will be considerable.

But a station design is very complex both in the hard edged practical issues of handling many thousands of people each day smoothly and safely, as well as addressing the symbolic and intangible issues that stations

rouse. For all of us a station becomes an important part of our relationship with the area the railway serves, whether we are regular daily commuters or tourists. It becomes a significant part of its city quarter and influences its future. Its design influences our relationship to the act of being transported on the railway. It also has a life expectancy considerably greater than many buildings, so it has to work well for us and future generations.

What has emerged in the work done so far by Crossrail and their team is that for the central tunnelled section from Paddington to the Isle of Dogs each of the new stations will serve radically different places. The surface stations which are mostly integrated with existing suburban rail stations are more consistent, and regular patterns of design will be possible and desirable for some. However, the urban form and character of each of the eight major tunnelled stations is very different as are the engineering and townscape constraints.

Crossrail will bring benefits to a much wider area than the immediate vicinity of the new stations, and local authorities and English Heritage will need to be proactive in harnessing this new wave of energy and economic uplift so it can be used creatively. Farringdon is a case in point where both the upgraded Thameslink line and the new Crossrail station will dramatically enhance the economics of an enjoyable area that has come to life relatively recently, but which

Corner of Oxford Street and Tottenham Court Road



may be fragile under major development pressure.

The station at Bond Street will help to support Oxford Street as Britain's premier shopping street. Tottenham Court Road is similar, but here it will trigger the reworking of the appalling urban layout around Centre Point and provide real opportunities to improve low value areas like New Oxford Street.

All the stations require some site clearance to create new entrances and ventilation shafts. Fortunately very few good existing buildings are being lost and, amazingly, only one grade II listed building on Dean Street. By good fortune the majority of the buildings to be demolished are ungainly blocks like at Farringdon or Bond Street.

The new stations provide an unparalleled opportunity for major contributions to the civic quality of each of the places served. To achieve

this, the surrounding urban quality needs to be addressed by the local authorities working with property owners. The pressure from increased values should be harnessed to support an improved public realm. The challenge is to use the enormously powerful regenerative impact of this major new infrastructure so that the wider benefits are fully realised. This requires creative partnerships between the many different bodies and private owners which are beginning now to be formed.

Cities are like complex living organisms and transport infrastructure provides their lifeblood. This wonderful and exciting new project will enhance London and help to sustain its success as a World City.



www.crossrail.co.uk/
www.dft.gov.uk/pgr/rail/pi/crossrail/

LONDON UPDATES

TWO “AT RISK” BRIDGES SAVED

Resolving buildings at risk requires unwavering commitment and decisive leadership.

Two of London's most neglected listed bridges are being repaired and reinstated as part of partnership projects led by English Heritage. At **Mornington Street Railway Bridge** near Euston Station two pairs of stone bridge piers with ornamental lamp standards are being refurbished and their original lanterns reinstated. An English Heritage grant of £12,000 to Camden Council, and similar grants from the Railway Heritage Trust and Heritage of London Trust, will transform this long-neglected structure by June 2008. **Gloucester Gate Bridge**, nearby, was built in 1837 over the now infilled Cumberland Basin of the Regent's Canal. When built, it was regarded as the finest bridge in London enriched



with bronze plaques, statuary, terracotta medallions and extravagant lamp standards. Over the years much of this was lost and the bridge suffered vehicle damage. Now decisive action by English Heritage has saved the day. A grant of £75,000 is funding repairs to the bridge, reinstatement of the stolen plaques, the refurbishment of the original lamp standards and the reintroduction of globe lanterns to the original designs (see above).

English Heritage's Greater London Archaeology Advisory Service (GLAAS) now has its own pages on the EH website – visit www.english-heritage.org.uk/server/show/nav.8900



FITZROY SQUARE REFRESHED

Our London Squares campaign is about to achieve another resounding success. We are working in partnership with Camden Council to transform the public areas of the Square, and enhance the setting of the surrounding grade I and II* listed buildings. A grant of £100,000 toward the initial phase of work will see the inappropriate 1970s surfaces to the footways and roadways removed and the area landscaped with York Stone paving to the perimeter footways and bonded gravel elsewhere. Works commenced on site in March 2008.



LEWISHAM GEM RESTORED

The Blackheath Historic Buildings Trust is undertaking a £500,000 restoration of Boone's Chapel in Lewisham, a grade I listed building dating from 1682. Built to serve the adjacent Merchant Taylors' Company almshouses, it has been on English Heritage's *Buildings at Risk* register for almost 20 years. Assisted by lottery funding and a grant of £65,000 from English Heritage, this very fine, but relatively little known building will serve as offices for an architectural practice. See www.blackheath.org/bhbt.htm

WHITECROSS STREET MARKET



Whitecross Street, one of London's oldest street markets, has been given a new lease of life with funding from English Heritage, Islington Council, ECI New Deal for Communities and TfL. Established in the 17th century following the banning of market traders from within the City walls, the market remained popular until the mid 1970s, when recession brought economic blight to the City fringes. Using £100,000 from English Heritage, Islington Council has put together a scheme directing over

£900,000 towards public realm improvements, regenerating the market (which has now launched a Friday and Saturday food market drawing stalls from across the U.K.) and repairs to properties and shops. Coupled with the conversion of the once roofless St Luke's Old Street as the new home of the London Symphony Orchestra School, the area is fast becoming the focus of one of London's most successful English Heritage/local authority area grant funding schemes.

EUSTON ARCH SET TO RETURN?

Built by Philip Hardwick in 1837, the Euston Arch (seen here in 1934) was the first great monument of the Railway Age. Its demolition in 1962 amid bitter controversy was not just a national scandal, but a landmark in the development of the post-war conservation movement. However, it is just possible that the Arch might return again as a part of the redevelopment of Euston Station.



In response to public pressure led by Dan Cruickshank, the founder of the Euston Arch Trust (www.eustonarch.org), Network Rail and British Land have adopted a thoroughly responsible approach and are investigating both the cost and feasibility of its resurrection. Much of the original stone was used to fill a hole in the Prescott Channel of the River Lea, where it still remains, whilst the ornamental ironwork is in the National Railway Museum, York.

Preliminary studies have shown that it would be feasible to reconstruct it, and that it would fit comfortably between the two listed lodges in Euston Square Gardens. There is no doubt at all that its reinstatement

either in replica, or reusing some of the original material, could become a symbol of the regeneration of this entire quarter of London in the same way that the reconstruction of the Frauenkirche in Dresden has captured European imaginations.

Reinstatement could provide the same sort of 'WOW' factor for Euston that the refurbishment of the trainshed and hotel has generated next door at St Pancras. It could also become the focus of a fine cluster of classical buildings around Euston Square and give the station a proper presence in the townscape.

It is a tall order for a redevelopment project which will have to generate sufficient funding to address a whole series of public demands – not least a new station, and a package of other public benefits. However, if it can be achieved, it would send out a powerful signal of national self-confidence in the future of the railway network and the regeneration of Britain's cities.

EAST LONDON HERITAGE WEEK AND TRAIL GUIDE

The Heritage of London Trust and Tower Hamlets are jointly hosting a heritage weekend on 13th/14th September to reveal some of the fascinating cultural treasures, looked after by local communities, but not normally open to the public. Trail guides will be ready in the summer. If you would like to receive one, please send a stamped self addressed envelope to

The Heritage of London Trust, 38 Ebury Street, London, SW1W 0LU (Tel: 020 7730 9472)
www.heritageoflondon.com.

NEXT ISSUE LONDON'S SUBURBS

London is a patchwork of planned urban quarters and historic villages, each with its own sense of identity, but one which is increasingly threatened. We take a look at some of the issues they face.



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