Piccadilly Line Upgrade project and GAPS (Getting Active about Platform Safety) project - Russell Square Station

Heritage Statement

July 2024

EVERY JOURNEY MATTERS

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1. Introduction

Russell Square Underground Station is listed grade II on the National Heritage List because of its architectural and historical interest. The station lies within the London Borough of Camden. The station is designed in the distinctive oxblood red faience, the signature style of Leslie Green who designed this and other stations of the period.

The works form part of the Piccadilly Line Upgrade (PLU) programme, a significant investment programme to help the line run more reliably, safely, inclusively and sustainably, including the introduction of a new fleet of trains. As part of this programme, we need to make some improvements to the CCTV system and associated infrastructure to improve safety for passengers and train operators. Additionally, some gaps in the OPO camera coverage for the existing Piccadilly line trains have been identified and new cameras will be installed for the existing trains.

Access

This application relates to the upgrade of the Piccadilly Line, more specifically upgrading the PTI (Platform Train Interface) system to facilitate communication for the new rolling stock.

There will be no change to any of the station access points for either passengers or staff.

2. Heritage Planning Policy Context

The Planning (Listed Buildings and Conservation Areas) Act 1990

- Section 66 of the Act establishes a general duty for a planning authority, in considering whether to grant consent for a development which affects a listed building, to have special regard to the desirability of preserving a listed building or its setting or any features of special architectural or historical interest which it possesses. A building is listed by virtue of its special architectural or historical interest (Section 1(1)).

- Section 72 of the Act establishes a duty in the exercise of any function under the Act to pay special attention to the desirability of preserving or enhancing the character or appearance of a conservation area. A conservation area is an area of local interest designated principally by the Local Planning Authority.

The National Planning Policy Framework 2021

- Chapter 16 of the National Planning Policy Framework (NPPF) deals with the consideration of cultural heritage assets and sets out the importance of being able to assess the impact of a development on the significance of the heritage assets. Significance is defined in Annex 2 (Glossary) as the "value of a heritage asset to this and future generations because of its heritage interest. The interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset's physical presence, but also from its setting". The setting of a heritage asset is also defined in Annex 2 as the "surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve". A designated heritage asset is recognised by the NPPF to be a World Heritage Site, Scheduled Monument, Listed Building, Protected Wreck Site, Registered Park and Garden, Registered Battlefield or Conservation Area designated under the relevant legislation.

- The NPPF recognises that a balance needs to be struck between the preservation of the significance of a heritage asset and delivering public benefits. With regard to designated assets, paragraph 199 states that the more important the asset, the greater the weight should be on its conservation. Distinction is drawn between those assets of highest significance and those of a lesser significance.

- The NPPF identifies harm as being either substantial or less than substantial. Paragraph 201 states that where the proposal would lead to substantial harm to the significance of a designated asset, consent should be refused unless the harm or loss is necessary to achieve substantial public benefit that outweighs that harm.

- In cases where less than substantial harm to the significance of a designated asset is anticipated, paragraph 202 requires that this harm should be weighed against the public benefits of the proposal.

- In respect of non-designated assets, paragraph 203 requires a balanced judgement having regard to the scale of any harm or loss and the significance of the asset.

- In accordance with the NPPF, this Heritage Statement sets out that the significance of the heritage asset.

- The information provided in this statement conforms to paragraph 194 of the NPPF, thus the level of detail provided is proportionate to the assets' importance and no more than is sufficient to understand the potential impact of the proposal on that significance.

- Guidance on the application of heritage policy within the NPPF is provided within the online National Planning Policy Guidance (NPPG).

Planning Practice Guidance

- The relevant section being that on conserving and enhancing the historic environment (last updated 24 June 2021). This further supports the initial planning principles set out in the NPPF.

The London Plan 2021

- London Plan Policy HC1 (Heritage conservation and growth) asserts that proposals affecting heritage assets, and their settings, should conserve their significance by being sympathetic to the assets' significance and appreciation within their surroundings.

Camden Local Plan 2017

- The Council will seek to secure high quality design in development. The Council will require that development:

  a. respects local context and character;

  b. preserves or enhances the historic environment and heritage assets in accordance with Policy D2 Heritage;

  c. is sustainable in design and construction, incorporating best practice in resource management and climate change mitigation and adaptation;

  d. is of sustainable and durable construction and adaptable to different activities and land uses;

  e. comprises details and materials that are of high quality and complement the local character;

  f. integrates well with the surrounding streets and open spaces, improving movement through the site and wider area with direct, accessible and easily recognisable routes and contributes positively to the street frontage;

  g. is inclusive and accessible for all;

h. promotes health;

i. is secure and designed to minimise crime and antisocial behaviour;

j. responds to natural features and preserves gardens and other open space;

k. incorporates high quality landscape design (including public art, where appropriate) and maximises opportunities for greening for example through planting of trees and other soft landscaping,

l. incorporates outdoor amenity space;

m. preserves strategic and local views;

n. for housing, provides a high standard of accommodation; and

o. carefully integrates building services equipment.

3. Station History and Design

The station opened on 15 December 1906 as part of The Underground Electric Railways Company of London Limited (UERL) group on the original section of the Great Northern, Piccadilly and Brompton Railway (GNP&BR).

The station is one of the most impressive surviving Leslie Green underground stations, including a largely intact faience facade retaining original tiled lettering. The steel frame is clad in brick and faced in ox-blood red faience produced by the Leeds Fireclay Co Ltd. The two-storey symmetrical elevation comprises 4 main pilastered bays with alternating half-bays and terminating in a half-bays at either end. The entrance was originally in the left-hand paired bay and the exit (now blocked) in the westernmost bay; the ticket hall now occupies the entire ground floor. The two western bays have original gilded raised lettering denoting the station name; the blue tile Underground sign is a reproduction, as are the lanterns. The upper storey has timber Diocletian windows in keyed semi-circular arches with egg-and-dart decoration and cartouches between the springers of the paired bays, and modillion cornice. Each half bay has a deeply-hooded oeil-de-boeuf.

The ticket hall was modernised in the 1990s. None of the original ticket hall finishes survive but modernisation has been well executed, and this area presents bright, cheerful appearance. A small area of original green tiling remains in the straight stair down to the spiral stair. Original tiling in turquoise, black and cream survives in the spiral stair and in lower passageways, including directional signage. The low level areas of the station retain almost all of their original green and black bordered tiling, with the platforms displaying a distinctive multiple chevron pattern. The platform tiling was replicated in 2009, apart from the soffit banding. Most of the numerous name and directional signs within the tiling have also survived, although some have been partially hidden by switch-rooms.

The proposed works will only affect the stairs and platform areas of the station.

Figure 1: Russell Square Station, 1925 Photo: London Transport Museum

Figure 2: Russell Square Platforms, 1975. Photo: London Transport Museum

Figure 3: Russell Square Station Ticket Hall.

Figure 4: Signage on the stairs, Russell Square Station.

Figure 5: Gloucester Road Station, stairs from platforms to ticket hall.

Figure 6: Platforms, Russell Square Station.

4. Proposed works and their impact

The application encompasses the work of two of TfL's projects – the Piccadilly Line Upgrade (PLU) programme which includes the works required to facilitate the introduction of the new Piccadilly line trains and the GAPS project which is a project addressing Platform Train Interface (PTI) issues in OPO camera coverage for the existing train stock. The GAPS project are only installing cameras on Platform 1.

Piccadilly Line Upgrade Project -

One of the key steps to supporting the Piccadilly Line Upgrade is the installation of Platform-Train Interface (PTI) management systems. One-Person Operated (OPO) trains require the Train Operator to have clear and uninterrupted views of the complete platform under all conditions. Video images from designated platform cameras are to be combined and transmitted to the trains and the images are displayed on monitors in the driver's cab(s) in near 'real –time', allowing for the safe dwell and dispatch of the train and passengers. This system makes up the Platform-Train Interface management system. The project involved the installation of new cables, using existing cable management systems where possible, new cameras and the removal of redundant equipment at the end of the migration period, anticipated in 2027.

On the platforms there will be new cameras suspended from the ceiling on brackets. These have been positioned to avoid the bands of blue tiles. Photomontages of a proposed camera for the PLU project on Platform 2 are shown below and full details of the proposed works to both platforms are shown in the accompanying technical document. As the new trains will be phased in alongside the existing trains, the equipment for both needs to remain in situ during this 'migration phase'. At the end of this phase when all the old trains are removed, the redundant equipment will be removed.

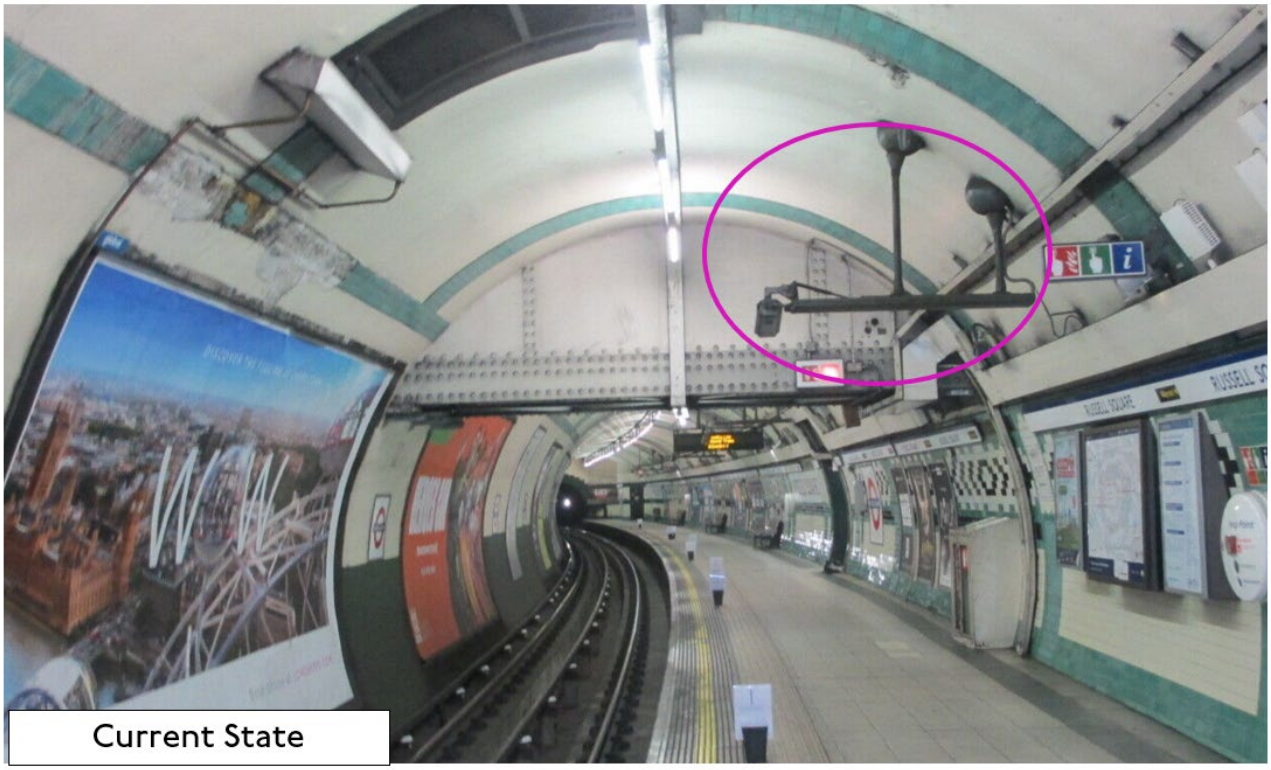

Figure 7: Platform 2 – the existing camera is highlighted in purple.

Figure 8: Platform 2 cameras during the migration phase. The existing camera is highlighted in purple, the new cameras are shown in orange.

Figure 9: Platform 2 cameras during the migration phase. The existing camera is highlighted in purple, the new cameras are shown in orange.

There are also other associated works to facilitate the new PLU camera system including some new cabling on the platforms, passageways and the staircases. Where possible, the cabling will be placed in existing cable management systems (CMS). The team have made every effort to utilize existing CMS , however this hasn't been possible in a number of places in the station. Where visible in the public realm the new cabling will be coloured matched to the surface it is on to minimize the impact of this cabling .

Figures 10 & 11: Proposed new cabling in the stairways and passages of the station. Proposed new CMS shown in blue. The CMS will be colour matched to the surface which it sits on.

Other works include new switch boxes, readjustment of the locations of the train Platform End Barriers and removal of redundant equipment and some new signage. While it is our preference to put equipment in back of house areas, this was not possible on Platform I as there is no relay room on this platform in which to place this equipment.

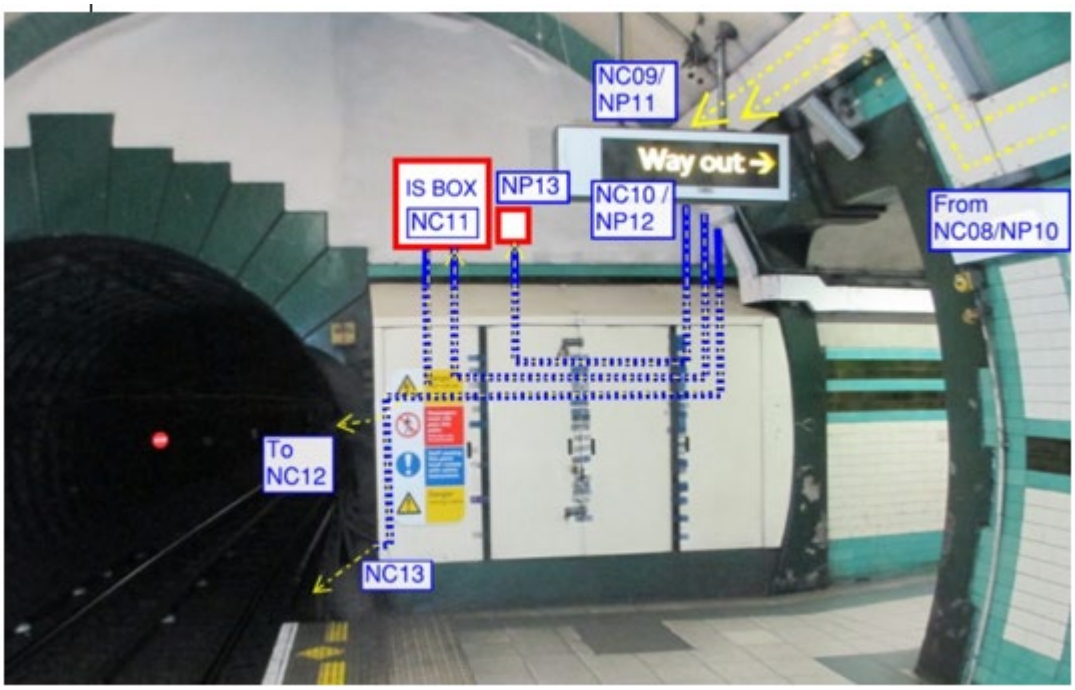

Figure I2: Proposed cabling and equipment on the tail wall of Platform I. The lighter blue cabling shown on the drawing will be installed behind the cabinet.

Full details of proposed works are available in the technical document included in this submission.

OPO GAPS project -

The One Person Operation (OPO) GAPS project is an essential 'Safety Critical' camera installation programme being installed at 45 platforms across a number of TfL stations. The design and installation programme directly addresses the number of critical incidents along the Platform Train Interface (PTI) by ensuring there are no 'gaps' in the operators visibility along the full length of the platform . The PTI is London Undergrounds top safety risk, due to a lack of physical separation between the passengers on the platforms and moving trains. Since the risk of passenger fatality remains, mitigations are carefully developed and prescribed across various LU standards.

Proposed works as part of the OPO GAPS programme is limited to Platform I:

Platform 1

- Remove 2 no existing cameras
- Install 6 no new cameras.- Cameras IA- through to IF (details can be seen on the attached elevation)
- There will be net addition- of 4 no cameras. These cameras are only required during the PLU migration phase, when the new and old trains will both be running. This end of this phase is anticipated in 2017.
- There will be an initial, temporary testing period (of 12 weeks duration) where all cameras shall remain in place, prior to the removal of the redundant cameras.

As camera locations have been precisely modelled to fulfil their safety function but due to the uncertain nature of the historic hidden tunnel structures (and strict limits on how we are able to connect to these structures today) It has been found that two of the cameras are located approximately in the centre of the historic tiled bands. Therefore in order to maintain the historic integrity of the Leslie Green tiling design we are proposing an enlarged 'track' fitting spanning below these tiles, which fixes directly to the decorated surface either side of the bands, a drawing of this has been included in the submission.

Where tile damage occurs, as a result of unforeseen drops and falling tiles caused by vibration (common in stations of this period) we have sourced matching tiles which are to be used to replicate the original/ damaged tiles, where highlighted. Although precise quantities are as yet unknown as we will seek to minimize the damage as far as possible.

Impact of the proposed works -

The proposed works would result the installation of new equipment on the platforms which will cause some harm to the significance of the listed station. The project teams have worked with the TfL's Heritage team to limit the impact on the station's heritage significance to the minimum required. This harm would be moderate less than substantial harm to the station. The harm to the significance of the station would be outweighed by the benefits of an enhanced CCTV system which facilitates the new 24TS and improves safety for the current rolling stock. Following the completion of the migration period, when the existing tube stock and the new tube stock will both be running and therefore require both the old and the new equipment, the redundant equipment will be removed.

5. Conclusion

Our well-preserved listed buildings are part of the iconic architectural legacy of the London Underground. Russell Square remains an excellent example of this period of design in London Underground history and retains its distinctive oxblood façade and characterful tiling in the stairs and platforms, although much of the later has been sympathetically retiled in the early 2000s.

As part of two TfL projects, new equipment is required on the platform. As part of the PLU project, new digital cameras and associated works are required to provide monitors inside the driver's cab with 'real-time' videos of the platform in order for the driver to dwell and dispatch their trains safely, and therefore be more time efficient. The GAPS project requires new OPO cameras to serve the existing trains and ensure the safety of passengers and staff. Although there will be moderate less than substantial harm to the significance of this station, this is necessary to facilitate the Piccadilly Line Upgrade programme and the safe running of the existing rolling stock, both of which have significant public benefits.

Appendix I – National Heritage List for England Entry

Summary

One of the most impressive surviving Leslie Green underground stations, including a largely intact faience facade retaining original tiled lettering.

Reasons for Designation

Russell Square Underground Station is designated at Grade II for the following principal reasons:

* Architectural interest: a good example of a station designed by Leslie Green to serve the GNP & BR, later the Piccadilly Line, retaining original tiled lettering * Interior: while altered, features of interest survive at lower levels including tiling and directional signage * Historic interest: the Yerkes group of stations designed by Leslie Green illustrate a remarkable phase in the development of the capital's transport system, with the pioneering use of a strong and consistent corporate image; the characteristic ox-blood faience façades are instantly recognisable and count among the most iconic of London building types * Group value: with listed buildings in Bernard Street, including the Hotel Russell (Grade II*)

History

Russell Square Station was originally part of the Great Northern Piccadilly & Brompton Railway (GNP&BR), one of three tube lines opened 1906-7 by the Underground Electric Railways Co of London Ltd (UERL). The City & South London Railway - the world's first deep tube line - had opened in 1890 from the City to Stockwell, and although a flurry of proposals for further routes ensued, further progress was hampered by lack of capital until the Central London Railway (later the Central Line) opened in 1900. From 1901-02 the American transport entrepreneur, Charles Tyson Yerkes, acquired four dormant companies: the Charing Cross, Euston & Hampstead Railway; the Brompton & Piccadilly Circus Railway and the Great Northern & Strand Railway, which were merged as the GNP&BR, and the Baker Street & Waterloo Railway; the three were incorporated into the UERL in 1902. Yerkes died in 1905 before the tube lines were completed. The GNP&BR, or 'Piccadilly Railway' or 'Tube', opened on 15 December 1906, running from the Great Northern & City Line terminus at Finsbury Park to the District Railway station at Hammersmith, with 16 intermediate stations, increased to 19 in 1907, when a spur to Strand (Aldwych) was also added. In 1910 the three combined UERL tubes were formally merged as the London Electric Railway (LER) and the GNP&BR became the Piccadilly Line.

Leslie Green (1875-1908) was appointed Architect to the UERL in 1903 and designed 40 stations for the company in a distinctive Edwardian Baroque house style (a small number of stations,

such as Regent's Park, had no surface building). The stations were two storeys high, of steel-frame construction clad in brick and faced in ox-blood red faience produced by the Leeds Fireclay Co Ltd, with flat roofs to enable commercial development above. The elevations varied in their detailed treatment, but typically comprised a series of large arcaded bays, frequently incorporating shop units, with Diocletian windows to the upper storey, surmounted by a modillion cornice. Interiors followed a standardised plan adapted to the particular site, comprising a ground-floor ticket hall with lifts and a spiral stair down to corridors, and further stairs down to the platforms, which were usually parallel. The upper storey housed lift machinery. Ticket halls featured deep-green tiling with a stylised acanthus leaf or pomegranate frieze, and ticket windows in aedicular surrounds. Stairs, corridors and platforms were faced in glazed tiles with directional signage, produced by various tile manufacturers, each station with its unique colour scheme. Green suffered ill health and his contract with UERL terminated at the end of 1907. He died the following year at the age of 33.

Details

MATERIALS: Steel frame clad in brick, faced in ox-blood red faience produced by the Leeds Fireclay Co Ltd.

EXTERIOR: 2 storeys high. Symmetrical elevation comprising 4 main pilastered bays arranged 1-2-1 with alternating half-bays and terminating in a half-bays at either end. The entrance was originally in the left-hand paired bay and the exit (now blocked) in the westernmost bay; the ticket hall now occupies the entire ground floor. The two western bays have original gilded raised lettering denoting the station name; the blue tile Underground sign is a modern reproduction, as are the lanterns. The upper storey has timber Diocletian windows in keyed semi-circular arches with egg-and-dart decoration and cartouches between the springers of the paired bays, and modillion cornice. Each half bay has a deeply-hooded oeil-de-boeuf.

INTERIOR: Ticket hall remodelled in the 1990s and retains no visible original features. A small area of original green tiling remains in the straight stair down to the spiral stair. Original tiling in turquoise, black and cream survives in the spiral stair and in lower passageways, including directional signage. Platform tiling was replicated in 2009, apart from the soffit banding.

TfL Town Planning & Heritage

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