



**Design and Access Statement including
Listed Building Statement for the
Arts Strategy and Art Installations at St Pancras International
Station.**

February 2012

HS1/CAM/21

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1.0 Introduction

This Statement has been prepared to support the Listed Building Consent Application for Art Installations in St Pancras International Station. It is proposed to reconfigure the layout of the Platform level concourse through the relocation of the restricted zone (RZ) glazing to increase the available public circulation areas. A parallel Heritage Deed submission (ref: HS1/CAM/22) will be made in respect of the relocation of the RZ screen.

Railway stations are important public spaces and St Pancras currently enjoys a high level of satisfaction from its customers. HS1 wishes to improve those experiences by ensuring that the unique opportunities within the station are sympathetically developed and managed to retain its attractiveness and vitality. The installation of works of Art in the station is part of an overall strategy to create interior spaces that not only function efficiently but which can also bring delight to the people who pass through.

St Pancras Station is also a cornerstone to the regeneration of Kings Cross Central and the vibrant dynamic aesthetic of the building and the activities within will act as a catalyst to the development the new cultural quarter for London. The development at King's Cross Central will offer new theatres, independent cinemas, exhibition spaces, new community facilities and annual festivals to complement the already established and thriving creative scene (the adjacent Kings Place is home to two orchestras and music auditoria). In September 2011, University of the Arts, London – which includes Central Saint Martins College of Art and Design – occupied The Granary, new purpose-built studios and adjacent refurbished historic buildings.

The award winning Grade I listed St Pancras Station showcases the very best architectural heritage of England. Taking reference from the artistic and cultural institutions in Kings Cross Central, HS1 wish to develop further its association with the arts. St Pancras has already established an association by the installation of two major sculptures commissioned as part of the regeneration of the station. This has been enhanced by the successful Station Sessions, an international platform for music discovery, a unique series of events featuring the most talented, emerging artists from across the globe, as well as a programme of dance events in association with Sadler's Wells and audio art installations.

HS1 wish to develop this relationship further by establishing a biennial International sculpture competition. The aim of the competition is to engage with artists to explore the transformative potential of the station, while respecting the architectural and historic significance of the building.

Great art helps to develop thinking, imagination and understanding and the introduction of it within unexpected places provides unanticipated stimuli with beneficial outcomes to the whole community as well as to the individual. To be successful in this and to achieve the desired social, community and economic benefits it is necessary to engender new interest and activity while continuing to maintain and protect the architectural and historic significance of the Grade I listed building.

In recognition of this HS1 proposes to reconfigure the upper concourse at St Pancras to enable the development of a more comprehensive arts programme. The aim of which is to provide alternative interest to current users of the station and to bring more people into the building through the promotion of social spaces. The benefit of this will be to encourage customers to see and use the building in a different way thereby increasing their opportunity to appreciate and understand its historical, social and architectural significance.

Enhancing understanding and appreciation will be developed through the establishment of an arts and learning and participation programme. Art is intrinsically valuable, it is necessary for a successful economy, to our national prestige, to our mental health, to our social cohesion, to our sense of identity, to our happiness and to our well being (Arts Council 2010). England is regarded as a pre-eminent centre for artistic excellence (ibid) and the use of St Pancras to display new works of art reinforces the historic continuum of that distinction.

1.1 Location

The sculpture will be located within St Pancras International Station and will have no impact on the surrounding area or on the operation of services within the station. There are two proposed locations both of which require suspension of the sculpture from the trainshed roof.

Barlow Shed.

The art installation (sculpture) would be positioned towards the south end of the original 19th century trainshed (refer to drawing 100-DHAHISP1-00035-00). It would be suspended from the roof structure using the header beam truss system currently installed. This could be over two trusses to provide lateral stability to any installation. This does not require any physical intervention to the historic fabric and relies on trolley beams resting on the i-section 20th century roof beams for support.

The sculpture will be no more than 20m wide, 10m high and 6m deep with the bottom of the installation 9m above platform level. It is proposed to light the sculpture using existing station lighting. The sculpture will be a key feature in the trainshed but will be designed to respect the scale and volume of the space without dominating it. Visibility of the clock will be retained. See drawings 100-DHA- HISP1-00037-00; 100-DHAHISP1-00038-00 for an indicative location and mass.

Installation of the sculptures would be envisaged to commence in February 2013.

Keyhole entrance

The sculpture would be positioned within the open atrium of the station east side entrance. It would be supported from the existing roof structure, either by clamps or more permanent fixings arranged in a rectangular pattern. See drawing 100-DHA-HISP1-00040-00. The sculpture would be no more than 9m wide, 9m deep and 9m high with the bottom of the installation 7m above ground floor concourse level. Refer to drawing 100-DHA-HISP1-00044-00. It is proposed to light the sculpture using existing station lighting; however there is more scope in this location for dynamic or specific directional lighting.

Installation of the sculptures would be envisaged to commence in February 2015.

1.2 Pre-Application Discussion

Pre-application consultation was conducted with identified stakeholders. Initial discussions were held with Victoria Pound, Urban Design and Conservation Officer, London Borough of Camden and Simon Hickman, English Heritage in September 2011 to establish general acceptability of the proposal and to identify initial concerns.

Following the initial exchange further discussions were held to establish key principles. These discussions took place on the following dates:

3rd February 2012

6th January 2012

16th December 2011

16th November 2011

In addition discussions have been held with Network Rail (CTRL) and NRIL Safety Managers; Eurostar; London and Southeast Railways; East Midland Trains; TranSec and the UK Border Agency.

2.0 CONTEXT

This section sets out the national, strategic and local planning policies that are considered to be relevant to this proposal. The London Plan (adopted 2011) and the Camden LDF (adopted 2010) form the development plan in accordance with **Section 38 (2) of the Planning and Compulsory Purchase Act 2004**. The Arts Council strategy for popular engagement with the arts is also relevant.

2.1 NATIONAL PLANNING POLICY

Planning Policy Statement 5: Planning for the Historic Environment (2010).

Planning Policy Statement 5 (PPS5) provides policy guidance on heritage assets and sets out the Government's overarching aim to conserve the historic environment and its heritage assets for the quality of life they bring to current and future generations. The PPS highlights the importance of integrating the conservation of heritage assets into the wider planning context and to understand the potential that such assets have to contribute to place shaping.

Policy HE7 states that in the determination of applications Local Planning Authorities should take into account:

The particular nature of the significance of the heritage asset and the value that it holds with this and future generations. This understanding should be used by the local planning authority to avoid or minimise conflicts between the heritage asset's conservation and any aspect of the proposals.

Policy HE9 is important in the context of this application. HE9.5 states that:

Where a proposal has a harmful impact on the significance of a designated heritage asset which is less than substantial harm, in all cases the local planning authorities should:

- i. Weigh the public benefit of the proposal against the harm*
- ii. Recognise that the greater the harm to the significance of the heritage asset the greater the justification will be needed for any loss.*

Given the positive benefit arising from the increase of public space within the trainshed through the relocation of the RZ and the ability to better understand and appreciate the original structure it is submitted that the proposed alterations to the Grade I listed building be considered within the context of Policy HE9.

2.2 LONDON PLAN ADOPTED 2011

The London Plan provides the strategic context for the Camden Development Framework. A key element in the overall vision for London is to ensure that London is a city that is internationally competitive (Policy 1.1.b) and is a city that delights the senses, (1.1.d). London should retain and extend its global role as a sustainable centre for... creativity...culture and the arts.... and as a place to live visit and enjoy. (Policy 2.1.a). Kings Cross is an area identified for opportunity and intensification where the integration of the major rail termini...**with regeneration of the neighbourhoods in the wider area.**

Support for the visitor economy is set out in Policy 4.5. Strategic growth should take into account business as well as leisure visitors. Policy 4.6 aims at supporting the continued success of the of London's diverse range of arts, cultural and professional sporting and entertainment enterprises and an enhanced economic contribution and a community for the arts, cultural and professional sports and entertainment facilities.

Policy 7.5. requires that every opportunity for the integration of high quality public art should be considered. Treatment of the public realm should be informed by heritage values of the place where appropriate. London's public places should be secure accessible inclusive, connected easy to understand and maintain, relate to local context and support the highest quality designs, landscaping planting street furniture and surfaces. The quality of the public realm has a significant influence on the quality of life. .. For this reason, public and private open spaces and the buildings that frame those spaces should contribute to the highest standards of comfort security and ease of movement possible.

Policy 7.8 recognises that London's heritage assets and historic environment make a significant contribution to city's culture by providing easy access to the history of the city and its places. Every opportunity to bring the story of London to people to ensure accessibility and good maintenance of London's Heritage should be exploited. It is desirable to sustain and enhance the significance of the heritage assets and utilise their role in place making.

It is considered that the proposal will bring visual delight to visitors to the station. It will promote the artistic and cultural creativity of London to International and British visitors, travellers and the local resident and artistic communities.

The London Plan promotes the international cultural and artistic position that London enjoys. The interests of visitors and people who live and work in the borough should be considered. The economic contribution of the cultural and creative sectors is recognised and the needs of the sector protected and promoted. The public realm and quality and character of London's heritage are to be protected and enhanced. The proposals are consistent with London Plan objectives.

2.3 LONDON BOROUGH OF CAMDEN

LOCAL DEVELOPMENT FRAMEWORK 2010-2025 ADOPTED NOVEMBER 2010

Camden's Core Strategy sets out the key elements of the council's vision and strategy for the borough. Camden is a borough of diversity and contrasts and a thriving location for the arts. It is home to many leading cultural institutions such as the British Museum and the British Library. The strategy recognises the economic and social contribution of the arts and cultural activities.

CS 2 Growth Areas

Development in the borough up to 2025 will be centred in the growth areas which include Kings Cross. The council's aspirations for the Kings Cross growth area is to secure a

vibrant, attractive safe destination with a mix of uses, in particular offices, homes, retail leisure and community facilities which:

- support and increase the boroughs contribution to London's role as a world business, commercial and cultural centre.

CS8 Promote a successful inclusive economy

e) Recognise and encourage the economic contribution of creative and cultural businesses in the borough as well as supporting the development of Camden's Tourist sector whilst ensuring that any new facilities meet the other strategic objectives of the core strategy.

f) Recognise the importance of other employment generating uses.....including tourism and leisure.

Camden is home to a large number of creative, cultural businesses, particularly the visual and performing arts, music video, films and photography and they create employment. King's Cross is one of the important centres. Camden will continue to support the growth of the sector. The economic sectors associated with visitor economy will also be supported.

CS 9 Camden will support and promote a successful central London as a successful and vibrant part of the capital to live in work in and visit

h) support the creative and cultural institutions

i) preserve and enhance the historic environment

CS.10 Supporting community facilities and services

f) support for the retention and enlargement of existing community leisure and cultural facilities

The objective is to provide opportunities for people to meet, learn, develop skills, socialise and develop interest to improve their quality of life. By making local provision, community life can develop by bringing people together and encouraging them to responsibility for their local area.

The cultural facilities such as the British Museum and British Library and the theatres serve Camden's residents as well as those who work and visit the borough. The council works in partnership with a wide range of institutions and community groups to deliver arts and cultural projects...It encourages public art installations, organises workshops and provide space for local artists.

CS14 Promoting high quality places and conserving our heritage

The council will ensure that Camden's places and buildings are attractive, safe and easy to use by:

c) Preserving and enhancing Camden's rich and diverse heritage assets and their settings, including conservation areas listed buildings, archaeology, Scheduled Ancient Monuments and Historic Parks and Gardens.

14.3 The design of the places and buildings that make up our local environment affects us all and our quality of life. High quality design is visually interesting and attractive but it is not just about what things look like. Good design makes places that put people first, are welcoming, feel safe and are enjoyable and easy to use for everyone whether they are living in, working in or just passing through the borough.

14.13 The quality of the streets and public spaces affects the quality of all our lives. We enjoy passing through attractive clean and well maintained places but are discouraged by poor environments. An enhanced public realm ... respect and reinforce local identity and character and attract people to the area.

Development policies

DP14 Tourism Development and Visitor Accommodation

The council will support tourism development and visitor accommodation by:

a) expecting more large scale tourism developments to be located in central London, particularly the growth areas Kings Cross, Euston....

All tourism and visitor development must:

d) be easily reached by public transport

e) provide necessary highway pickups and set down areas

f) not harm the balance and mix of uses in the area, local character, residential amenity, services for the local community, the environment or transport systems.

DP24 Securing High Quality Design

The council will require all developments, including all alterations and extensions to existing buildings to be of the highest standard of design and will expect development to consider:

b) the character and proportion of the existing building when alteration or extension is proposed.

The council is committed to development excellence and a key strategic objective of the borough is to promote high quality sustainable design. This is not just about the aesthetic appearance of the environment but also about enabling an improved quality of life equality of opportunity and economic growth. It is important to understand the factors which create local character.

DP 25 Conserving Camden's Heritage

To preserve or enhance the boroughs listed buildings, the council will:

f) only grant consent for a change of use or alterations and extensions to a listed building where it considers this would not cause harm to the special interest of the building

Conclusion

The proposed strategy for art and cultural manifestations and promotion of St Pancras Station as a venue for the display of art are consistent with Camden's development framework. The proposed competition will provide opportunities for central London creative artists and enhance the reputation and economic significance of the area for creative industries. The proposal will enhance the link between the station and the wider Kings Cross growth area where the new resident and business communities together with visitors can enjoy the enhanced cultural opportunities. The proposals will respect and enhance the appearance and character of St Pancras.

2.4 THE ARTS COUNCIL

The arts council set out their strategy for the arts in their document "Achieving Great Art for Everyone: A Strategic Framework for the Arts 2010". This describes excellence as "the bravest, most original, most perfectly realised work of which people are capable, whether in its creation of art, its performance its communication or its impacts on audiences. It is important to engage with artists and the audience to encourage and inspire ever greater ambition and boldness. To achieve great art for everyone, artists must be supported and appreciated. Children and young people need to learn about and love their culture if they are to carry it forward.

Our culture is intrinsically valuable. It is necessary for a successful economy, national prestige, identity and social cohesion. Our well-being, mental health and happiness are boosted by experience of the arts.

Art like excellence, will elude neat definitions. The blurring of boundaries between different art forms can enrich the experience. Artistic hybrids have evolved in response to the new and unusual space in which art is taking place. It may have the ability to change how the audience and participants view the world. Only a small minority of the population have anything to do with the arts on a regular basis and those are the people from the most privileged parts of society. Public policy should be focused on meeting the needs of communities at a local level. These are the major opportunities for art to become even more integral to local life and embedded into public life".

Conclusion

The arts strategy proposed for St Pancras will not only engage with artists, inspiring them to achieve high standards but will provide the opportunity to explore new situations and challenges potentially achieving new levels of excellence. It will support the local economy, enhancing the cultural display in the area. It will also present, to new audiences as well as art aficionados, art in unexpected settings where art and its setting interplay and provide sublime experiences.

3.0 Significance of St Pancras International Station

3.1 Introduction

St Pancras International Station is statutorily listed Grade I and is considered as having exceptional architectural and historic special interest. Grade I listed buildings constitute only 2.5% of the 375,000 listed building entries and it is recognised that protection of these heritage assets is of primary consideration in assessing proposals for change.

St Pancras' special interest lies in its engineering achievements, architectural design and innovative use of materials within its geographical and historic context. The design of the station is an engineering solution to the site constraints that has a functional aesthetic. It is the product of collaboration between practical railway operational requirements and architectural detailing resulting in a stunning magical space in the trainshed and an opulent Gothic Revival hotel and station buildings embracing the shed.

3.2 History and Development of St Pancras Station

St Pancras Station (trainshed and undercroft) was constructed between 1866 – 1868 to the design of William Barlow, chief engineer to the Midland Railway Company, with assistance from Rowland Ordish, a specialist structural ironwork engineer. The Midland Railway Company had been using tracks belonging to the Great Northern Railway into Kings Cross from 1853, when the station opened, until 1862 when the two companies had a disagreement over the use and priority of services.

The Midland Railway (Extension to London) Act 1863 provided the authority to construct a new terminus in London and land adjacent to Kings Cross had been identified for that purpose. The site for the terminus was constrained by various geographical and topographical features as well as existing infrastructure and Midland Railway Company expectations. Collectively these had a significant influence on the final design and layout of the station and hotel.

A key aspect of the plan was to connect into the Metropolitan Railway (opened in 1863 and running below Euston Road to the south) and provide access to markets within and south of London. To achieve this required construction of a tunnel below the site (now Thameslink) and the redirection and enclosure of the Fleet River within a brick sewer.

To the north of the site lies the Regents Canal, constructed in 1820 and an important infrastructure element. Tracks into Kings Cross had come under the Canal resulting in a steep gradient from a standing start in the station. In order to avoid this Barlow took the tracks into the station over the canal. This resulted in the platform level being some 5m above ground level.

The original plan had been to fill the resultant void with spoil from the tunnel excavations, however it was soon recognised that the area provided valuable commercial space, which was integrated into the design.

The street plan around the station, particularly Euston Road, Pancras Road and Brewer and Skinner Street (which later became Midland Road) was fixed and thus the area available for the terminus was limited to the space within these roads.

The Midland Railway Company had also learned from the experience of earlier railway companies and determined that the terminus should have maximum operational flexibility within the train shed and integrated hotel, station and passenger facilities.

3.2.1 Station Design

By bringing the railway line over the canal the platforms were elevated above street level. The space at ground level beneath the proposed platform and track area was too valuable to fill with spoil and instead formed an undercroft to the station. Given the value of the space there was a requirement to maximise the available area. Thus the form of the supports for the deck and ultimately the roof would have a direct influence on this area.

The tracks and platforms were supported by wrought iron girders supported in turn by 688 cast iron columns. The main girders run west to east and narrower secondary cross girders run north to south between the main girders. The grid formed by the columns and the girders were filled with square wrought iron plates, each slightly buckled upwards (convex in section). The ballast and track were laid directly on top of the buckle plates.

The greater part of the undercroft area was to be used for the storage of beer from Burton on Trent, Staffordshire, which it was intended to supply and distribute to the London markets.

The beer was transported in barrels and the combined length of three beer barrels acted as module for planning the undercroft, and therefore the layout of the girders and ultimately the roof trusses of the train shed. On this module the cast iron columns, 1ft (0.305m) in diameter, were set out at intervals of 14ft 6ins (4.42m) centre to centre.

Although their primary function was to support the tracks and platforms, the 'floor girders across the station also formed a ready-made tie sufficient for an arched roof crossing the station in one span'¹ A single span, unprecedented in stations of the width of St Pancras, was desirable, since with a double span there would have to be intermediate columns, necessitating variations in the girders, plates and columns and thus the cost of the construction.

The result of this is a magnificent single span roof, 689ft (240m) long, 245 ft 6ins (75m) wide and 98ft (30m) high. While these dimensions were not exceptional for bridges, for an interior it was extraordinary, especially extended in depth to form the widest and largest undivided space ever [until that time] enclosed.²

The roof is made up of a series of twenty five principal arched trusses, set at regular intervals, linked by longitudinal purlins and rising to a slight point at the crown, where there is a pinned joint. This latter feature was innovative, previous iron train sheds having unbroken, rounded arches. Covering the central span of the roof is ridge and furrow glazing with slate tiles to the flanks.

¹ W. Barlow. 1869. Description of the St Pancras Station and Roof, Midland Railway. Minutes of Proceedings, Institution of Civil Engineers Vol 30 (1869-1870): 78-105.

² Trachtenburg, M & I Hyman. 1986. Architecture from prehistory to post-Modernism. Englewood Cliffs, New Jersey

The trainshed walls are structurally independent of roof and train deck and were designed by George Gilbert Scott as part of the hotel design. Gilbert Scott won a limited entry competition to design the hotel in 1866, the same year that the station construction commenced. Barlow had determined, as part of the station design, how the space and circulation would function and this was integral to Scott's final design.

3.2.2 Materials

It was intended by the Midland Railway Company that the station and hotel would be a showcase for the products of the Midlands region and thus the materials used in the construction originated from this area. The distinctive red bricks of the hotel and trainshed walls were supplied by Grippers Brickworks in Nottingham, although due to high levels of demand other suppliers from the same area also provided bricks. Stone for external and internal elevations was specified to be Ancaster and Ketton, both oolitic limestones from the Midlands, and Mansfield Red, a Dolomitic limestone. The ironwork for the station was supplied by the Butterley Company of Derby.

3.3 Restoration of St Pancras

The significance of the station has been respected and integrated into the conservation and restoration of the building to provide a terminus for International train services from mainland Europe, as well as key domestic services from the Midlands, Kent and the south coast.

The original roof structure was repaired and the ridge and furrow glazing and slate flanks reinstated. All masonry repairs used either materials salvaged from site or new materials to match the existing. New interventions into the original historic structure have been kept to a minimum.

The volume and space of the trainshed has been retained and the layout of the station organised such that all arriving international passengers are required to walk through the shed and experience the magnificent station realm that excites the senses.

A substantial number of the cast iron columns in the undercroft have been retained. Those that were removed were done so to permit natural light to enter the space. The girders and buckle plates have been retained and although they no longer perform their original function this is readily understood through visual reference. The cast iron columns still carry the load of the train deck.

Where interventions were necessary they have been kept apart from the original fabric. Functional services, such as lifts, escalators, information points and seating are located in a central core of the arcade, or within the departures and arrivals areas, away from the masonry. New elements in the trainshed are predominantly of glass and stainless steel in order to retain the lines of sight and transparency of the space. The colour palette is neutral to allow the rich colours of the original building to be appreciated.

The extension to the original building has incorporated the same design principles. The materials are predominantly concrete, glass and steel with a neutral colour palette. The roof

of the new extension aligns with the bottom of the north gable end screen to the Barlow shed and is subservient to the original structure.

Between the extension and the original building is a transitional zone where the only structure of significance is the train deck. This space is covered with a roof of light glass and steel construction without visible intermediate supports. The area at ground level, below the platform deck is clear of any subdivision and the enclosing screens are also of glass and steel and set away from the building line creating an overall sense of space, volume and respect to the original architecture.

Integral to the design of the extension is the connection to Kings Cross Station. The area outside the Pancras Road 'keyhole' entrance is part of a new set piece of urban design building on and emphasising the historic fabric of the locale. The axis between the two Grade I listed stations is a key physical and visual link which is framed by the listed Great Northern hotel and the German Gymnasium. The use of extensive areas of glazing in the keyhole entrance not only provides a sensitive transition between the old and the new at St Pancras it also provides a visual envelope and reference to the external historic environment.

4.0 Arts Strategy

As well as being a main arrival point for many visitors to the UK and London St Pancras is a key element of the cultural renaissance of the Kings Cross area. It is the gateway to the heart of London and the experience visitors have of the station is critical to their perception of the city and ultimately the country. HS1 wants all its visitors to feel welcome, to be cared for and about, and to provide an environment that provides interest and enjoyment as well as the functional attributes associated with a railway station.

At present the primary focus of customer activity within the station is at the undercroft Arcade and Circle level – this is where customers arrive into the station, purchase tickets, check in for International services and visit the retail outlets. The platform area in the original building is used principally as a thoroughfare to train services in the extension with a number of customers with a longer dwell time using the catering facilities situated at the south and west ends. The position of the Restricted Zone (RZ) glazing prevents the use of large areas of the trainshed and determines the spatial response to the environment.

This unbalance in flows of people through the station is borne out through analysis of the numbers of customers and their movement through the building. Over the last year in excess of 40 million people visited St Pancras and only 15% of them entered or exited through the Eastern arch at platform level.

The Arcade is also the primary focus of temporary arts activities such as the recent BBC Symphony and Chorus performance, with over a hundred amateur singers, of Beethoven's Ode to Joy as well as more contemporary music presented in the Station Sessions. In addition the Arcade is used for promotional, seasonal and special events. While this is the most appropriate location for many of these activities it does put pressure on this space.

HS1 believes that this diminishes the customer experience of the historic building, particularly at its interface with the hotel and is a missed opportunity. The aim of this proposal is to address this imbalance and provide an improved alternative environment where customers can walk, meet or sit and enjoy the building in its entirety. This will be enhanced by the introduction of art, music and movement within the newly created space.

In order to reduce the impact of high passenger numbers in key areas of the station HS1 have explored how these flows can be redistributed. This is balanced against a consideration of the impact of any change on the historic fabric as well as the limitations imposed by operational railway requirements.

The increased public concourse space at the south end of the trainshed would be used to showcase periodic arts activities, for example the Station Sessions, dance collaborations with Sadlers Wells, shifting the focus from the busy Arcade concourse at undercroft level. In addition it is proposed to introduce sculptural installations by invited artists into the station to provide additional interest and stimuli to visitors, as set out in the introduction.

5.0 Installations

5.1 Location

There are two potential sites for these installations. Both locations involve the suspension of the work from the roof structures. The rationale for this approach is twofold – one, it reduces the amount of physical and visual clutter on the platform and two it is innovative and unexpected.

The first location is within the original trainshed, at the south end and the second location is within the transition zone between the original building and the extension (see drawing 100-DHA-HISP1-00032-00).

The two locations have been chosen as they provide a very different dynamic and focus. The Barlow shed provides a site that celebrates the innovation and technical expertise of the 19th century engineers and architect with the magnificent volume of the trainshed and the detail and craftsmanship of the enveloping buildings. It is hoped these qualities will be a guiding principle for the artists working in this space.

The transition roof area provides a multi dimensional horizontal, vertical and historic interface – the old to the new, the interior to the exterior, the underground to the elevated platforms.

5.2 Size

Barlow Shed.

The sculpture will be no more than 20m wide, 10m high and 6m deep with the bottom of the installation 9m above platform level. It is proposed to light the sculpture using existing station lighting. The sculpture will be a key feature in the trainshed but will be designed to respect the scale and volume of the space without dominating it. Visibility of the clock will be retained. See drawings 100-DHA- HISP1-00037-00; 100-DHAHISP1-00038-00 for an indicative location and mass.

Keyhole entrance

The sculpture would be positioned within the open atrium of the station east side entrance. It would be supported from the existing roof structure, either by clamps or more permanent fixings arranged in a rectangular pattern. See drawing 100-DHA-HISP1-00040-00. The sculpture would be no more than 9m wide, 9m deep and 9m high with the bottom of the installation 7m above ground floor concourse level. Refer to drawing 100-DHA-HISP1-00044-00. It is proposed to light the sculpture using existing station lighting; however there is more scope in this location for dynamic or specific directional lighting.

5.3 Design Parameters

The following design parameters have been set to take into account the sensitivity of the building while trying not to constrain creativity:

1. St Pancras is a Grade I listed building. The concept design should show an awareness and understanding of the station and hotel engineering and design – including its history and significance
2. The design should be sympathetic to the station architecture and not conflict or compete with it.
3. The installation must be capable of being suspended from the extant beam trolleys on the train shed roof. No fixings to the roof or any other structure in the station permitted.
4. The station clock must always be visible from all reasonable public areas of the station; therefore installations should not be completely solid and should aim for a solid to void ratio of at least 50% to avoid appearing as a solid mass and to preserve views through to the end wall of the trainshed.
5. Overall dimensions should not exceed those set out in point 5.2 above.
6. No additional lighting or internal illumination permitted
7. No commercial branding to be applied or integral to the artwork.

5.4 Competition

HS1 propose to invite a select group of artists to participate in what is hoped to become a biennial competition. The proposed location for the sculptures arising from the first competition would be in the Barlow Shed and the second competition in the transitional zone (keyhole entrance). It is proposed that from an initial long list a short list of 8 artists will be invited to prepare models of their proposals. From these 8 three 'winners' will be chosen by a select panel of judges.

The three artists will exhibit their works sequentially for 6 months each with a three month break between installations. This will ensure that the station has time to 'breathe' and revert to its original form.

A high profile and esteemed judging panel have also agreed to support the competition, they are:

- Nigel Carrington, Rector, University of the Arts, Central St Martins
- Evan Davis of the BBC
- Tony Chambers, Wallpaper
- Edmund de Waal, Potter, ceramic artist and author

During the stages of the competition there will be opportunities to publicise the activity and the progress. At one key point the shortlisted entries will be visualised in the station as part

of a public exhibition. This will create an opportunity to allow community engagement in the process in advance of installation.

6.0 Impact of the Proposal

6.1 Access

The location of the art installations within the trainshed and the transitional zone will have no impact on the accessibility of the station either during its installation or once in place. The position within the station will permit views of the sculptures from both platform and undercroft level.

6.1 Listed Building

The alteration to the listed building through the introduction of the art installations will have minimal impact on the significance of the heritage asset. There will be no physical change to the building and it will be entirely reversible. Each sculpture will be on display for a fixed period and rotation between the two locations ensures that there are significant periods when there is no additional material within the original part of the listed building.

The area where there will be some impact is in the visual character of the space and the introduction of an installation within that space could be seen to detract from the architectural simplicity of the repeating iron roof trusses in the Barlow Shed or in the simple geometry of the transition roof atrium. It is felt that the development of designs specific to St Pancras will help mitigate the visual impact and will create a positive benefit. The works of art will be designed to fit the space within the parameters set out above to create a piece that works with the building rather than against it.

The installations must also be seen within the overall context of the revisions to the public space planning within the platform concourse and the return of large parts of that area to their original purpose – that is public circulation. This will open up the building to a larger number of people and will encourage and excite their interest in the architecture and the art of the space.

6.0 Conclusion

This supporting statement has been submitted to provide additional information in support of the Listed Building Consent Application for the Arts Strategy and Art installations at St Pancras International Station.

The installation of specially created artworks within the magnificent trainshed of the Grade I listed St Pancras International Station created by William Barlow in the 19th century and the 21st century extension will provide a fresh view and perspective on the space and structural elements. The location within St Pancras will emphasise the special cultural resources of London and will showcase the architectural heritage of the city.

The location takes advantage of the significant number of travellers and visitors that pass through and spend time at the station and it is envisaged that it will create an attraction in itself.