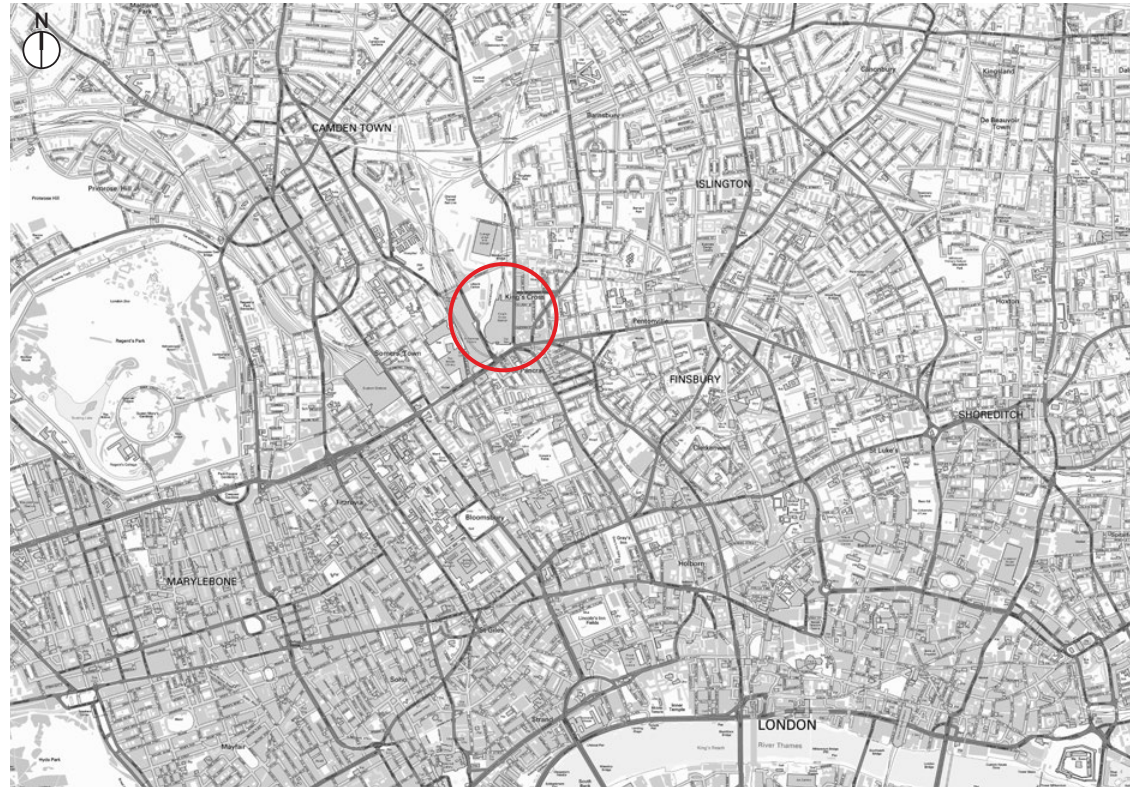# King's Cross Station
Design, Access and Heritage Statement
Prepared for JCDecaux
January 2020

Alan Baxter

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Location plan with site location circled in red

Executive summary

Introduction

This report has been prepared by Alan Baxter to accompany a listed building consent application by JCDecaux for new advertising screens and totems at King's Cross Station in the London Borough of Camden. The proposals are focused on the interior of the building and will not affect the exterior.

The existing advertising units were installed in 2011–12 as part of the redevelopment of the station and construction of the Western concourse. They consist of wall-mounted static units, a number of free-standing totems located at various points within the station used to display commercial advertising and passenger information, and four digital screens set within the customer information screen (CIS).

History and significance

King's Cross Station was designed by Lewis Cubitt for the Great Northern Railway and opened in 1852. It is listed at Grade I and is located within the King's Cross Conservation Area (designated in 1986 and extended in 1991, 1994 and 2003). An important example of a major railway station, the trainshed survives substantially intact. The construction of the Western concourse in 2012 to designs by John McAslan + Partners enabled the station forecourt to be cleared of infill and has allowed the station's powerful façade to be fully appreciated for the first time in generations.

Proposals and impact

The proposals are to reduce and rationalise the existing advertising provision at King's Cross Station and introduce five free-standing digital screens and three wall-mounted recessed screens, plus two free-standing workstations. As a result of the proposals, the total number of advertising positions will be reduced from 35 to 22, focused on digital displays which have greater operational flexibility than static units.

The new units will be sited unobtrusively and will not affect people's ability to view and appreciate the station's architecture.

Overall, the proposals will have a neutral impact on the significance of the listed building and are in accordance with national and local policy for the historic environment.

1.0
Introduction

1.1 Purpose and structure

This report has been prepared by Alan Baxter to accompany a listed building consent application by JCDecaux for new advertising screens and totems at King's Cross Station in the London Borough of Camden. The proposals are focused on the interior of the building and will not affect the exterior. It should be read in conjunction with JCDecaux Document A–Proposed Displays and Document B–Displays to be Removed.

Following this introduction, Chapter 2 provides an outline history of advertising at railway stations in the UK to set the context for the proposals. Chapter 3 comprises a brief overview of the history of King's Cross Station, followed by an analysis of its heritage significance in Chapter 4. The relevant national policy and guidance that form the context for JCDecaux's current proposals is reviewed in Chapter 5. Chapter 6 outlines JCDecaux's design principles to guide the installation of commercial advertising in listed railway stations. These design principles have been developed with the heritage input of Alan Baxter and respond to the input received from Historic England and Network Rail at a joint workshop held on 6 September 2017. Chapter 7 discusses the proposed works and assesses their impact on the heritage significance of the station. Supporting information, including sources consulted, is included in Chapter 8.

1.2 Designations

King's Cross Station is listed at Grade I and is located within the King's Cross Conservation Area (designated in 1986 and extended in 1991, 1994 and 2003). It is surrounded by several other listed buildings, most notably the Great Northern Hotel (Grade II) and St Pancras Station and former Midland Grand Hotel (Grade I).

1.3 Methodology and limitations

This Design, Access and Heritage Statement is based upon an analysis of historic maps, the published sources listed in Chapter 8 and site visits made in September and October 2019 in which the areas of the station affected by the proposals were inspected. It draws upon information included in the Listed Building Heritage Partnership Agreement drawn up by John McAslan + Partners in consultation with the London Borough of Camden and Historic England.

Below-ground archaeology is not covered in this report.

It is the nature of existing buildings that details of their construction and development may be hidden or may not be apparent from a visual inspection. The conclusions and any advice contained in our reports — particularly relating to the dating and nature of the fabric — are based on our research, and on observations and interpretations of what was visible at the time of our site visits. Further research, investigations or opening up works may reveal new information which may require such conclusions and advice to be revised.

1.4 Planning context

In 2007, planning permission (ref 2006/3387/P) was granted for alterations, refurbishment and extensions to King's Cross Station to provide for new operational railway and passenger facilities. This included the construction of the new Western Concourse and the demolition of the 1970s ticket hall in the station forecourt.

In 2011, pursuant to condition 16 of that permission, the details for signage and advertising within the main train shed and in the western concourse and southern square on Euston Road were approved. The existing signage and advertising displays within the western concourse include two digital screens set within the customer information screen (CIS) and a number of free-standing totems at various points within the station used to display commercial and passenger information.

A review of the relevant planning policy that applies to listed building applications for stations is provided in Chapter 5.

2.0
A brief history of advertising in UK railway stations

2.1   Summary

As transport interchanges have a high level of footfall, stations have always been attractive locations for advertisers.

To begin with, this advertising tended to be ad hoc and uncontrolled, appearing chaotic and sometimes obscuring station signage. By the 1930s, increasing attempts were made to control the extent of advertising in stations. The modern approach seeks to integrate advertising into stations in a well-ordered way which is sympathetic to the station's architecture and signage.

2.2   Early advertising on the network

The first advertising in stations was relatively simple, often paper bill-stickers or wooden boards advertising anything from household products and newspapers to exhibitions. Little thought, however, was given to either their number or their placement. Often the overall effect was a confusing jumble of advertising signs of all shapes, sizes and materials, which sometimes served to obscure official station signage. The railway companies themselves were little involved in this process, save for right of approval, often contracting out display space to agents, most famously W. H. Smith, who had to provide all the materials required for advertising in addition to the adverts themselves (Bradley 2015).

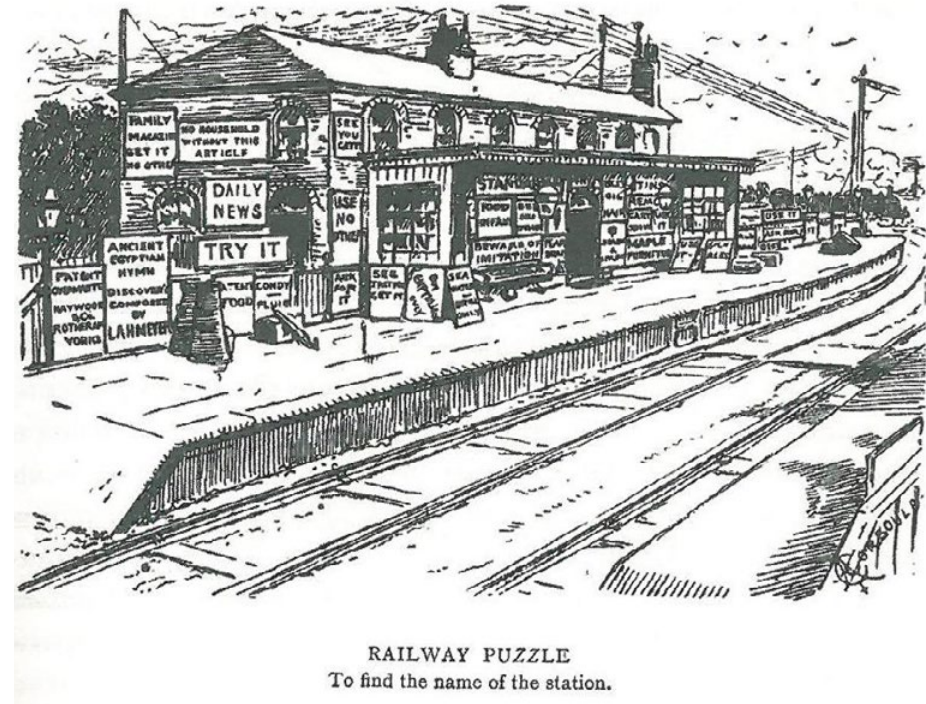RAILWAY PUZZLE
To find the name of the station.

Fig. 1: Cartoon satirising the proliferation of advertising at railway stations, as depicted in *Punch* in 1883

Railway companies began to realise the power of advertising after the Great Exhibition in 1851, and particularly at the start of the twentieth century. By advertising their services, they could encourage leisure travel (thus increasing their business), and entice traffic from rival companies and routes. Freelance advertisers also exploited the financial potential of advertising, putting up signs along rail routes, particularly at station approaches.

Whereas advertising had been dominated by paper bill-stickers and wooden boards, technological improvements allowed the industry to diversify. Enamelled metal signs were used to advertise products popular all year round like household goods. These could be fixed to harder-to-reach areas of stations previously free of paper advertising. Technological advances in printing techniques meant that paper advertising became increasingly pictorial and colourful in an attempt to catch the public's eye.

© British Library

Fig. 2: Modern advertising: a railway station in 1874
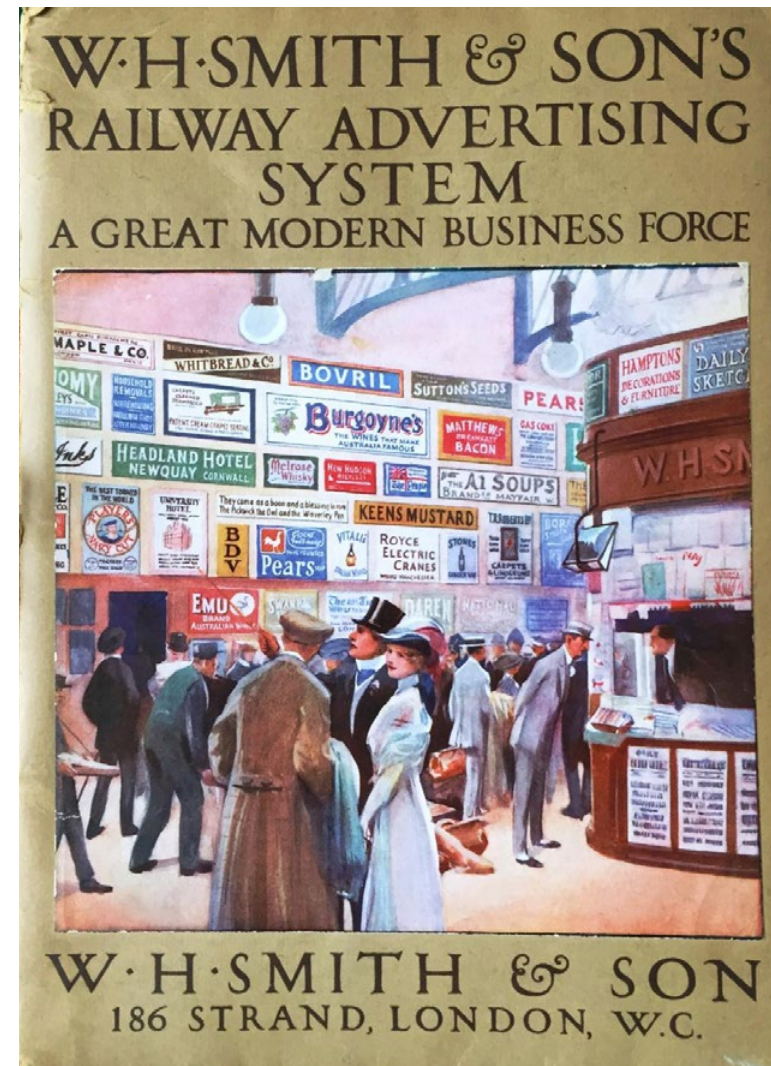

© abebooks.com

Fig. 3: Brochure promoting the WHSmith railway advertising system (1920)

2.3   Growth of regulation

The public, however, were not entirely happy with being bombarded with advertising in stations. As early as the mid-nineteenth century, people were complaining of the 'dirty platform, in a *milieu* of advertisements of soap, boots and aperients' (Arnold Bennett, quoted in Bradley 2015). In 1893, 'A Society for Controlling the Abuses of Public Advertising' was set up by artists William Morris and Holman Hunt among others. In 1895, the Board of Trade proposed the idea of a minimum distance between station signs and advertisements, to create an area of visual calm that would allow the names to stand out better. By 1936, the various local and national restrictions in force were counted at over 250.

One place where this attitude and regulation succeeded was in the London Underground, under the supervision of Frank Pick, who was appointed Traffic Development Officer of the amalgamated underground railways in 1909. He banished commercial advertisements for commercial clients on station exteriors, so they appeared only on platforms and internal passages. He also tackled the problem of placement, confining advertisements to predetermined poster grids, which were carefully positioned so as not to obstruct station signage nor disrupt the architecture of the station.

© Historic England

Fig. 4: 1965 photograph of Euston Station, showing traditional advertisment boards framing the split-flap display of train times

2.4   Twentieth-century innovations

The twentieth century saw the introduction of modern technological innovations to the advertising industry. Electronically backlit billboards and signs were adopted in the 1920s, usually on the exterior of buildings, most famously in areas such as Piccadilly Circus and Shaftsbury Avenue. Such technology does not, however, appear to have been used at railway stations until much later on. Even after the arrival of split-flip displays in the late-1950s, whose mechanical technology revolutionised the display of train times and notices in railway stations, advertisements remained on traditional boards. From about the 1960s, some of the larger stations in the UK would have had trivision boards – composed of moving panels and enabling three different advertisements to be shown on rotation – but most stations would not have had the footfall to warrant such investment.

Fig. 5: 1978 photograph of Waterloo Station, showing large backlit display boards

By the 1980s, backlit signage was more widely used at stations for wayfinding and retail signage, and early screen technology was adopted for displaying train times. Advertisements, however, were still predominantly printed. Exceptions were at large terminus stations, such as Waterloo, where large backlit display boards were erected in the main concourse.

Fig. 6: Digital projector boards at Waterloo International Station in 1999

2.5   Introduction of digital advertising

The 1990s saw the introduction of digital projectors. As with earlier technological improvements, these were really only adopted in the larger stations in the UK where footfall was highest, and did not replace printed advertisements entirely. In the 2000s LED screens were introduced, and in the years since then digital technology has continued to grow ever more sophisticated. Digital screens combing wayfinding and advertising functions were introduced at St Pancras International Station in 2011 and at the neighbouring King's Cross Station the following year. These examples represent the most technologically advanced advertising methods to be currently adopted at railway stations in the UK.

Railway stations have tended to adopt new advertising methods relatively late in the day, once the technology is well-established. Whilst printed advertisements have not yet been completely side-lined by the introduction of new technology, it can be assumed that advertising technology will continue to advance in the future.

Because of the greater operational flexibility of digital screens, the transition to digital forms of display and multifunctional units has the benefit of allowing the existing extent of ad hoc and largely unplanned advertising positions to be concentrated and rationalised. This reverses the harm of proliferating advertising by decluttering station concourses and enabling more of the built fabric of the station to be revealed, while at the same time providing equipment that better meets the needs of the modern travelling public.

2.6   Growth of retail provision in stations

Along with changes in advertising provision, the role and nature of main stations within cities has also evolved to include a more pronounced element of retail than in the past.

Larger stations have always offered some retail provision, but this tended to be relatively small scale and tailored to the train passenger, providing a limited range of products to support a journey, such as bookshops, stationers, and tea rooms.

In recent years, the retail element of railway stations has grown significantly (a trend also visible in airports). Examples of such stations include King's Cross and St Pancras, Waterloo, Liverpool Street and Victoria, which include and now rely on their retail offering and derived income. Some stations, such as Birmingham New Street, have become retail destinations in their own right, with the station becoming an adjunct to the shopping centre. The modern retail and advertising markets in stations seek to encourage people to linger longer and spend time and money within the stations. This reflects a trend towards the increased

commercialisation of stations and demand for greater provision of services for the public. It has also provided an increasing income for Network Rail and the train operating companies which can support improvements in station facilities.

With the devolution of the railways to networks, this retail trend is likely to increase and extend beyond the larger termini. The pressure on the rail network's budgets provides an incentive to maximise the earning potential of stations to provide greater operating revenue, as revenue generated by the station will in future be controlled locally and can be used to invest directly in local services and infrastructure. There is therefore increasing pressure upon historic buildings to adapt to incorporate such functions in order to remain relevant and meet the demands of twenty-first century passengers.

The evolving advertising offering within stations reflects this shift in the role and function of stations to meet the changing needs of passengers and rail network operators.

3.0
Outline history of King's Cross Station

3.1   Early history

The King's Cross area did not become substantially built up until the late eighteenth century. In the medieval period a hamlet known as Battle Bridge was established where the old route of Maiden Lane (now York Way) crossed the Fleet River (later diverted in an underground sewer). This tiny settlement stood in open fields until 1756, when the New Road (now Euston Road) was laid out to bypass London under an Act of Parliament. This became a major thoroughfare, attracting development along its route, the north side being built up first. The Act stipulated that no buildings could be erected within fifty feet of the road, so it became residential in character, with houses set back behind long front gardens.

3.2   Development along the New Road

The first public building in the area was the Small Pox Hospital, built in 1767 on part of the site where King's Cross Station now stands. The hospital was set well back from the main road in its own grounds and the site of the present station forecourt was covered mostly by houses. They occupied a triangle of land between the New Road and Weston Place (later realigned as Pancras Road). In 1802 a Fever Hospital was built adjacent to the Small Pox Hospital, roughly on the site of the Great Northern Hotel.

The area had a strong industrial character, as exemplified by a landmark known as the Great Dust Heap; this was a mountain of rubbish occupying the northern end of Gray's Inn Road that was used for brick-making, a speciality of the area. It was cleared in 1826, though the construction of the Regent's Canal (King's Cross section built 1819) ensured that noxious industrial activities continued in the neighbourhood, including the production of gas at the Imperial Gas Works from 1823. In an effort to improve the social status of the area, developers erected a monument to George IV in 1830–36 at the junction south of York

Way, though this proved so unpopular that it was entirely demolished by 1845. Despite its relatively short-lived presence, the King's Cross gave its name to the surrounding area. The area to the south of Euston Road was entirely built up with housing between 1800 and 1850.

3.3   Arrival of the railways

The construction of the Great Northern Railway (GNR) in 1846–50 transformed the area once again. The two hospitals were demolished and relocated at the expense of the GNR, and King's Cross Station built on the cleared site to designs by Lewis Cubitt (the nephew of the consulting engineer to the GNR, Sir William Cubitt). The station linked London to Lincolnshire, Yorkshire and Scotland.

Cubitt designed a double span semi-circular arched roof, with an elevation consisting of immense lunettes in a great arched screen wall of yellow stock brick, relieved by a small Italianate clock tower. It was an austere and functional design which relied for its architectural effect upon the 'largeness of some of the features, its fitness for its purpose and its characteristic expression of that purpose' (Cubitt, quoted in Hunter and Thorne 1990 p. 62). The station opened on 14 October 1852 and was the largest in Britain at the time.

The Great Northern Hotel, built approximately on the site of the Fever Hospital, was completed in 1854. Some of the houses on the triangle of land in front of the hospitals were also cleared to create an open space in front of the station, ensuring its visibility from Euston Road. This space functioned as a traffic island rather than a forecourt, since it was cut off from the station by Weston Place. There was originally only a sliver of ground in front of the station, akin to a wide pavement, which was sufficient since there was no direct access to the station through the south front. The main entrance to King's Cross Station was on the west side opposite the Great Northern Hotel. The arcade running along

the south front functioned simply as a covered walkway between the west (departures) and east (arrivals) sides of the station.

In 1859 work started on the underground Metropolitan Railway (opened 1863). This was built along the line of Euston Road and required the demolition of houses at the apex of Pentonville and Gray's Inn Roads. The Metropolitan Line station was located on Pentonville Road where the disused Thameslink station now stands.

From 1868, a large amount of working-class housing was demolished for the construction of the Midland Railway and St Pancras Station (1866–68). The Midland Grand Hotel (1868–74) fronting the station radically transformed the townscape, towering over King's Cross Station and the Euston Road.

3.4   Suburban trainshed

Suburban platforms for local services were built outside the main trainshed on the west side of King's Cross Station station in 1873. They had a separate entrance, booking office and roof and formed effectively a separate station to the main terminus. The suburban trainshed was extended westwards in 1895 to increase capacity. The roof was rebuilt at the same time with lattice girders dividing the trainshed into transverse bays, each with a hipped roof.

3.5   Alterations to King's Cross Station

In 1874, Weston Place was realigned to skirt the eastern edge of St Pancras Station, and renamed Pancras Road. This created for the first time a forecourt in front of King's Cross Station, though almost immediately this started to fill with buildings, responding to the pressure to accommodate increasing numbers of passengers.

from Hunter and Thorne, *Change at King's Cross*

Fig. 7: View of main elevation of King's Cross Station c. 1870

National Railway Museum

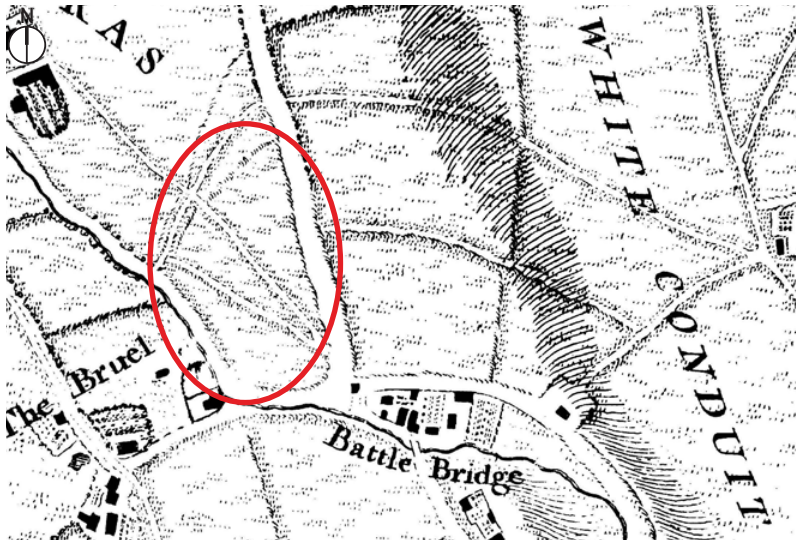Fig. 8: 1927 view of King's Cross Station showing the forecourt cluttered with buildings

Fig. 9: 1740s Rocque map showing rural character of Battle Bridge
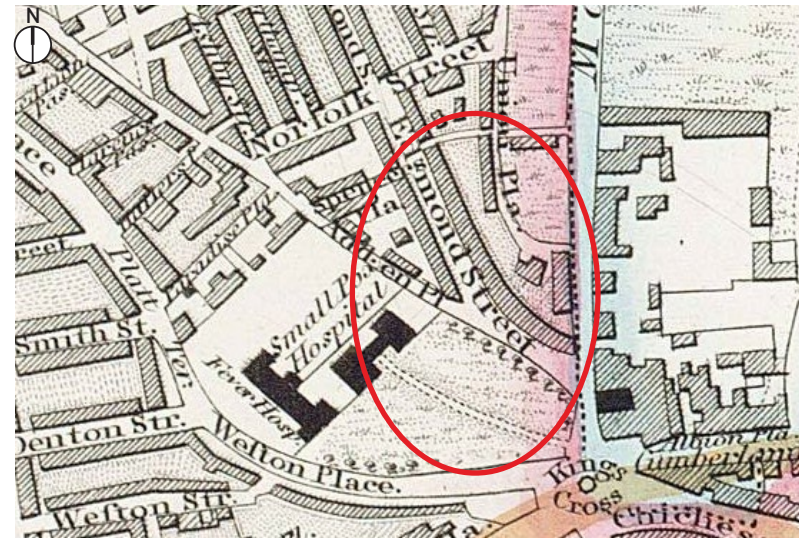

Fig. 10: 1830 Greenwood map showing urban development around the Smallpox Hospital and Fever Hospital
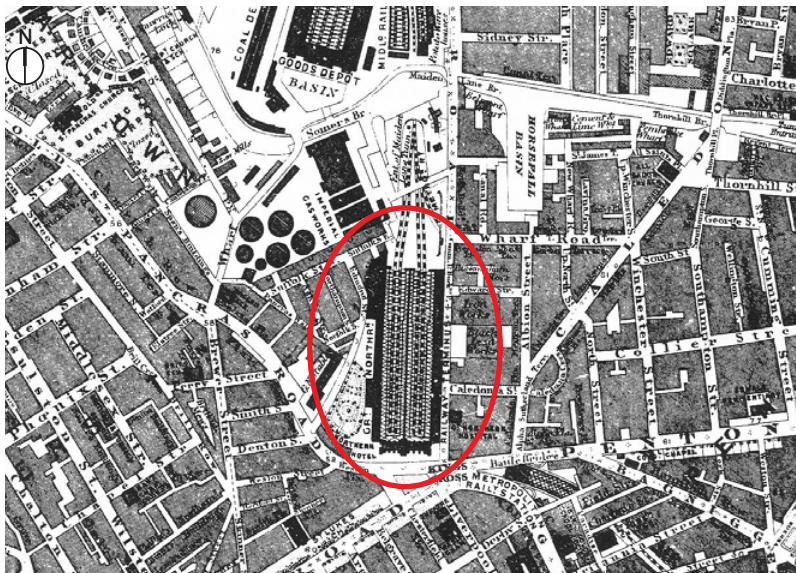

Fig. 11: 1862 Stanford map showing King's Cross Station, Great Northern Hotel and Goods Depot
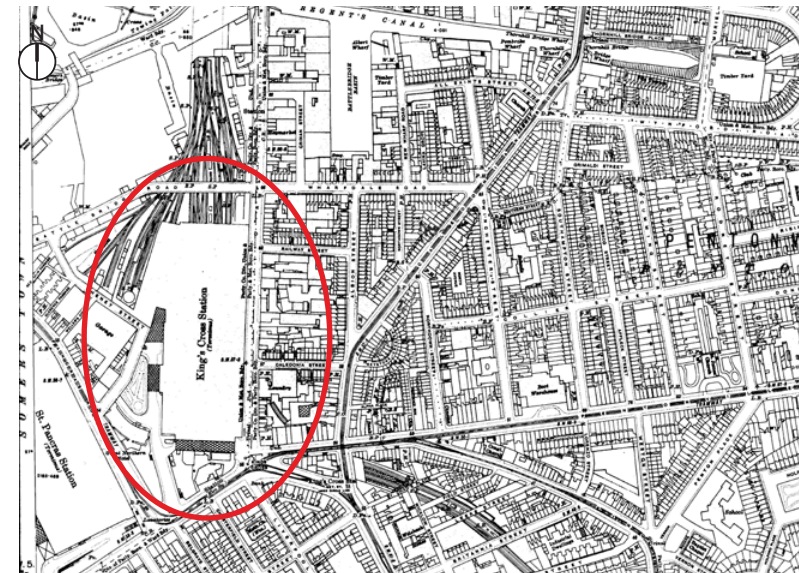

Fig. 12: 1916 OS map showing King's Cross Station with the suburban trainshed on the north-west side

In 1879 a substantial cab stand was created running the length of the south façade of King's Cross. This was a canopy of cast iron supporting a glazed roof. In *c.* 1894 a large parcels office was added to the south of this. In 1906 the new Piccadilly line station was built fronting Euston Road faced with characteristic 'ox blood' red faience tiles. Shops were added adjacent to this in the 1930s, by which time the entire forecourt was a jumble of different transport and retail premises.

In 1938–39 the Underground ticket hall beneath the forecourt was rebuilt to incorporate the Northern and Piccadilly Line stations. The main street entrance was located to the east of the present one.

Underground circulation was reordered again in 1940–41, when the Metropolitan and Circle line platforms were moved westward. In conjunction with this, two subway entrances were made within the pavement on the south side of Euston Road. These were the precursors of the current southern entrances.

3.6   Post-war changes

The Piccadilly line station south of King's Cross Station was demolished in 1963, though its vent shaft was retained. In 1974, the majority of the station forecourt was covered with a large green canopy, providing a ticket hall, seating and ticket barriers and some shops.

This was demolished in the early twenty-first century with the construction of the Western Concourse to designs by John McAslan + Partners, which opened to the public in 2012. This vaulted, semi-circular concourse on the west side of the station is Europe's largest single-span station structure, with columns radiating from a tapered central funnel to create a dramatic and spacious new circulation space for passengers. It complements the barrel-vaulted roofs of the main train shed with a modern interpretation of the form. Its construction also enabled the striking south facade of the station to be revealed and restored.

Fig. 13: View of the gateline at King's Cross Station main trainshed in the 1950s, showing advertising boards

Fig. 14: Aerial view of King's Cross c. 1990 before the construction of the Western Concourse

4.0
Assessment of significance

4.1   Introduction

King's Cross Station was listed at Grade I in 1954. This puts it in the top 2.5% of buildings in the country in terms of historic and architectural importance. There are only five other operational Grade I listed station buildings in England (St Pancras, Paddington, Bristol Temple Meads, Huddersfield and Newcastle).

The exterior is remarkable for its straightforward expression of the interior layout, whereby the two parallel train sheds each terminate in a large glazed arch of stock brick. An important example of a major railway station, it survives substantially intact, while the removal of the 1970s canopy and clearing of the station forecourt has allowed the station's powerful façade to be fully appreciated for the first time in generations.

The following summary of significance and significance plans are taken from the Listed Building Heritage Partnership Agreement (HPA) drawn up by John McAslan + Partners in consultation with the London Borough of Camden and Historic England.

Summary of Significance
King's Cross Station was designed by Lewis Cubitt, a leading architect of his time, and is the earliest major station in London still intact. At the time it was opened in 1852 it was the largest station in the country.

Railed transport was fundamental to the expansion of nineteenth century London and was a potent force for social and economic change. The station is a prime example of early innovative railway architecture. It has associations with notable personalities and events, including the history of LNER's 'Flying Scotsman' and the world speed steam-train record of 126 mph in 1938. The Royal family used King's

Cross between 1861 and 1966, for travelling between London and Sandringham, and the station played an important strategic role during the two World Wars, as well as being damaged by aerial bombing during the Blitz.

King's Cross Station is a powerful landmark located within a setting that includes other nationally important railway related structures. The building is valued for its functional simplicity and can be seen in contrast to St Pancras. It is by no means less historically valuable than its neighbour, St Pancras, even though it is less decorative.

Of national, regional and local importance, the station is part of an international gateway into the United Kingdom from mainland Europe via Eurostar and St Pancras, linking Paris and Brussels with major cities, including Leeds, York, Newcastle, Edinburgh and Glasgow. Circled by towns with a direct socio-economic relationship to the capital, King's Cross also provides local connections, being faster than travel by car and more accessible. The station is the busiest interchange in London between rail and underground and is a 'knuckle site' for pedestrian circulation.

The station is familiar on a national level, appearing regularly in literary fiction and as backdrop for countless film and television productions. As a place of arrival and departure, and greeting and parting, the station has a place in national association and individual memory.

Significance Plans
In conservation terms, 'significance' encompasses the history of a place or building and its social, spiritual, scientific, architectural and aesthetic value. Factors that contribute to cultural or heritage significance can be wide-ranging therefore, and not always immediately apparent.

All factors that contribute to King's Cross Station's cultural and heritage significance are important. Together, they provide the justification for long-term conservation measures and the background against which management decisions may be made. The statement of significance also provides the basis on which the conservation policies have been drafted.

The varying degrees of significance are best captured on the following Significance Plans. The works agreed within the HPA are affected by the historic significance of the area. The plans identify the relative sensitivity of parts of the station building, grading from High to Low, with the most important areas or elevation indicated in red, with gradations through to areas of low significance in green.

The significance attributed to areas of the building is based on those in the Conservation Plan dated 2005 which was derived from the list description. The plans have been updated following the recent major works and the significance has been adjusted where the area has been significantly altered. The areas which were previously noted as 'inaccessible' have been assessed in conjunction with HE and LB Camden and an appropriate significance rating attributed to them.

A new significance category has been developed to recognise the architectural contribution made to the station by the new concourse. Whilst this part of the building is too young to earn its own listing it was considered to make a valuable enhancement to the experience of the whole station and is worthy of inclusion in the significance of the listed building.

Significance categories:

1. HIGH SIGNIFICANCE: Primary elevations, important historical or architectural features and/or historical association.

For example: external facades, semi-external facades within the Main Train Shed, most roofs, the main staircases, the Station Control Room, Atrium internal facades and smaller areas as noted on the drawings in red.

2. SIGNIFICANT: Architectural character or quality and/or notable features.

For example: Eastern Range Building (ERB) roof, Western Range Building (WRB) first floor rooms, the Booking Hall, Badminton Court and smaller areas as noted on the drawings in orange.

3. SOME SIGNIFICANCE: Some surviving decorative finishes of historic interest

For example: ERB rooms, WRB second floor rooms and smaller areas as noted on the drawings in yellow.

4. LOW SIGNIFICANCE: Little or no historic or architectural significance, including areas of lost significance through major alteration or loss of finishes.

For example: the basement, some ground floor rooms, Suburban Train shed roof and smaller areas as noted on the drawings in green.

5. NEW FABRIC CONSIDERED TO MAKE A POSITIVE CONTRIBUTION TO THE SIGNIFICANCE OF THE BUILDING

New concourse and its roof structure, public areas of the mezzanine and the over-platform bridge.

HERITAGE SIGNIFICANCE
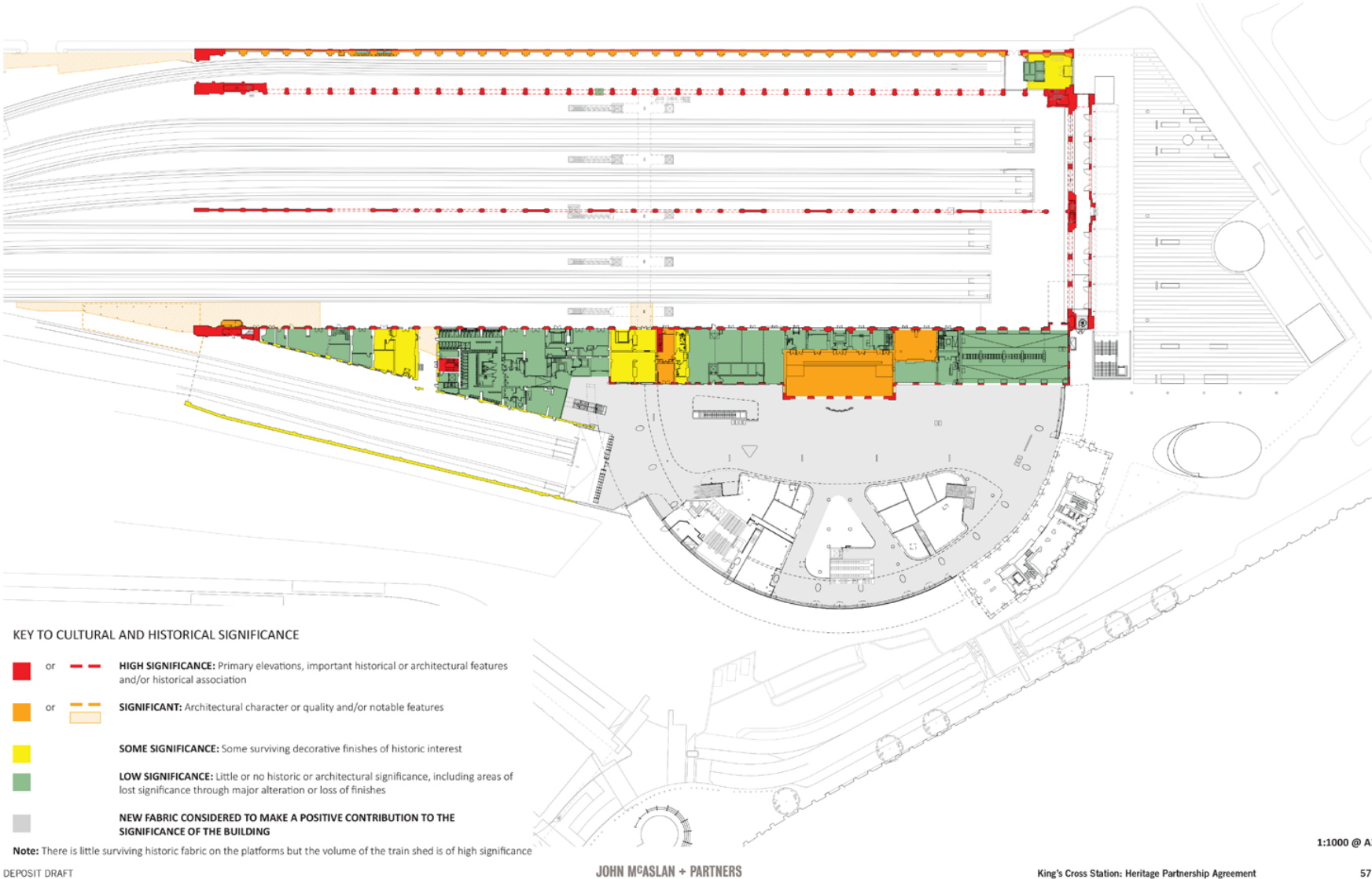
KING'S CROSS STATION
BASEMENT LEVEL PLAN
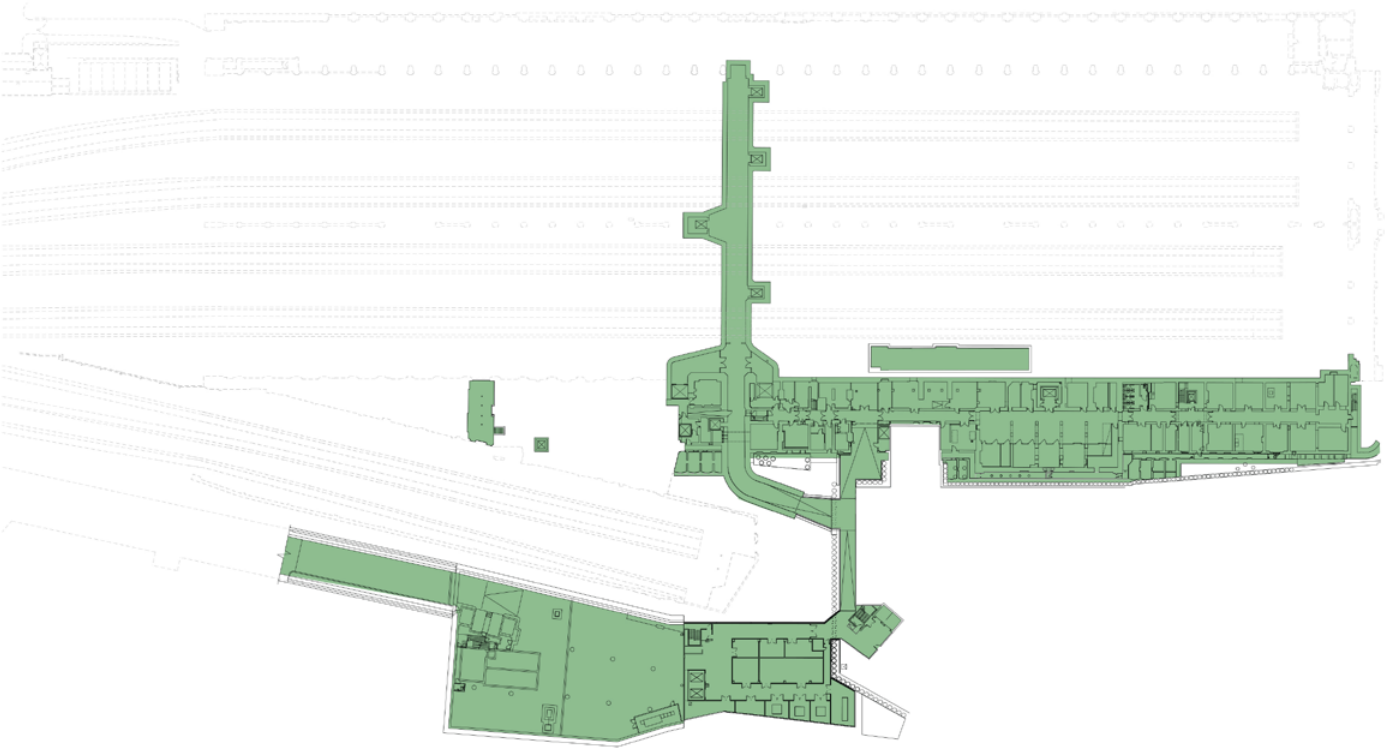
KEY TO CULTURAL AND HISTORICAL SIGNIFICANCE

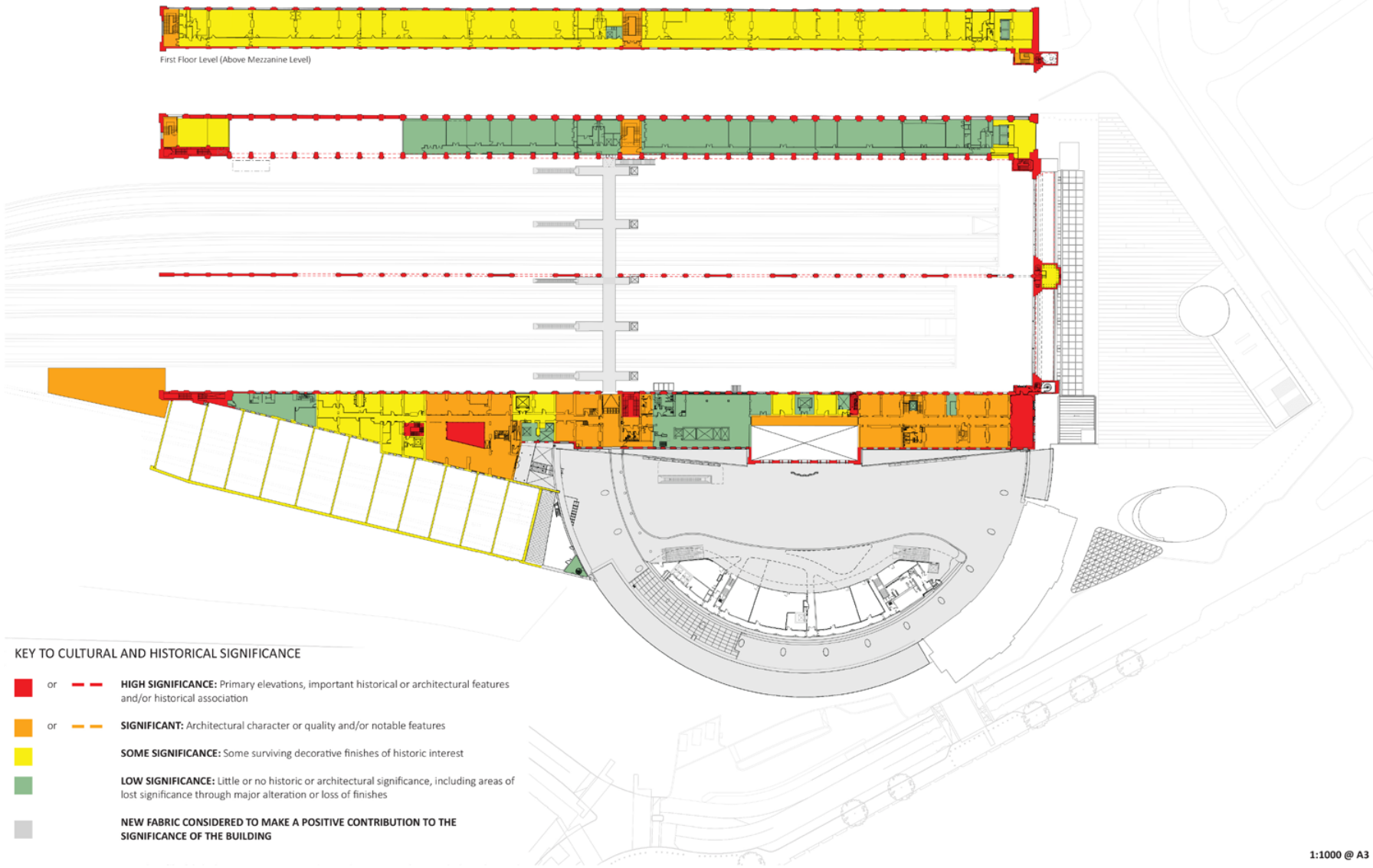|		
🟥 or ▬ ▬	**HIGH SIGNIFICANCE:** Primary elevations, important historical or architectural features and/or historical association
🟧 or ▬ ▬	**SIGNIFICANT:** Architectural character or quality and/or notable features
🟨	**SOME SIGNIFICANCE:** Some surviving decorative finishes of historic interest
🟩	**LOW SIGNIFICANCE:** Little or no historic or architectural significance, including areas of lost significance through major alteration or loss of finishes
⬜	**NEW FABRIC CONSIDERED TO MAKE A POSITIVE CONTRIBUTION TO THE SIGNIFICANCE OF THE BUILDING**

1:1000 @ A3

JOHN McASLAN + PARTNERS

DEPOSIT DRAFT

HERITAGE SIGNIFICANCE

KING'S CROSS STATION
GROUND LEVEL PLAN

DRAWING NO.: D2

KEY TO CULTURAL AND HISTORICAL SIGNIFICANCE

or - - - **HIGH SIGNIFICANCE:** Primary elevations, important historical or architectural features and/or historical association

or - - - **SIGNIFICANT:** Architectural character or quality and/or notable features

SOME SIGNIFICANCE: Some surviving decorative finishes of historic interest

LOW SIGNIFICANCE: Little or no historic or architectural significance, including areas of lost significance through major alteration or loss of finishes

NEW FABRIC CONSIDERED TO MAKE A POSITIVE CONTRIBUTION TO THE SIGNIFICANCE OF THE BUILDING

Note: There is little surviving historic fabric on the platforms but the volume of the train shed is of high significance

1:1000 @ A3

DEPOSIT DRAFT

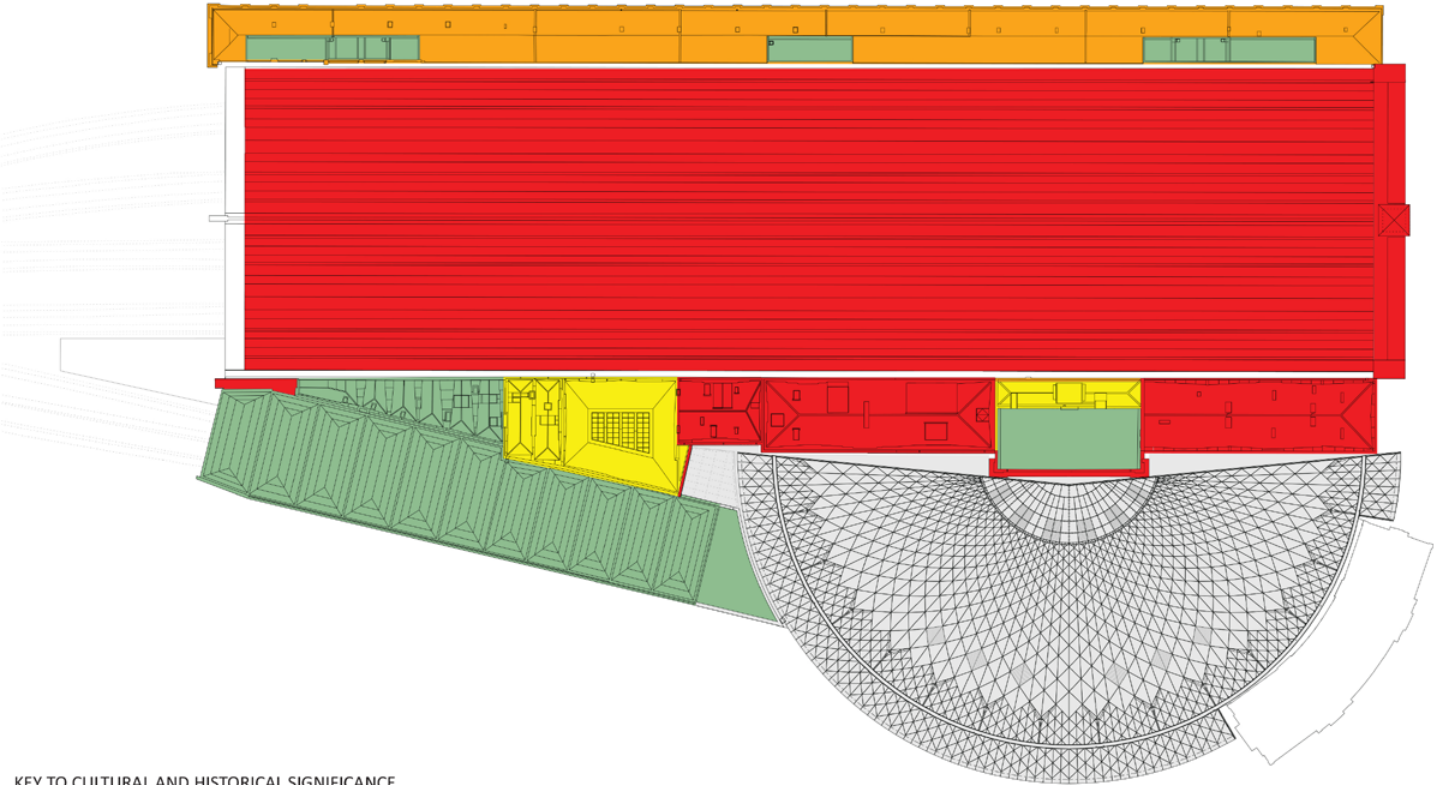JOHN McASLAN + PARTNERS

King's Cross Station: Heritage Partnership Agreement

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HERITAGE SIGNIFICANCE

KING'S CROSS STATION
FIRST LEVEL PLAN

First Floor Level (Above Mezzanine Level)

KEY TO CULTURAL AND HISTORICAL SIGNIFICANCE

■	or ▬ ▬ ▬	**HIGH SIGNIFICANCE:** Primary elevations, important historical or architectural features and/or historical association
■	or ▬ ▬ ▬	**SIGNIFICANT:** Architectural character or quality and/or notable features
■		**SOME SIGNIFICANCE:** Some surviving decorative finishes of historic interest
■		**LOW SIGNIFICANCE:** Little or no historic or architectural significance, including areas of lost significance through major alteration or loss of finishes
■		**NEW FABRIC CONSIDERED TO MAKE A POSITIVE CONTRIBUTION TO THE SIGNIFICANCE OF THE BUILDING**

1:1000 @ A3

King's Cross Station: Heritage Partnership Agreement

JOHN McASLAN + PARTNERS

DEPOSIT DRAFT

Alan Baxter

HERITAGE SIGNIFICANCE

KING'S CROSS STATION
SECOND LEVEL PLAN

Second Floor Mezzanine

1st Floor Mezzanine (below)

KEY TO CULTURAL AND HISTORICAL SIGNIFICANCE

■ or ▬ ▬	**HIGH SIGNIFICANCE:** Primary elevations, important historical or architectural features and/or historical association	
■ or ▬ ▬	**SIGNIFICANT:** Architectural character or quality and/or notable features	
■	**SOME SIGNIFICANCE:** Some surviving decorative finishes of historic interest	
■	**LOW SIGNIFICANCE:** Little or no historic or architectural significance, including areas of lost significance through major alteration or loss of finishes	
■	**NEW FABRIC CONSIDERED TO MAKE A POSITIVE CONTRIBUTION TO THE SIGNIFICANCE OF THE BUILDING**	

1:1000 @ A3

JOHN M^cASLAN + PARTNERS

King's Cross Station: Heritage Partnership Agreement

AlanBaxter

HERITAGE SIGNIFICANCE

KING'S CROSS STATION
THIRD LEVEL PLAN
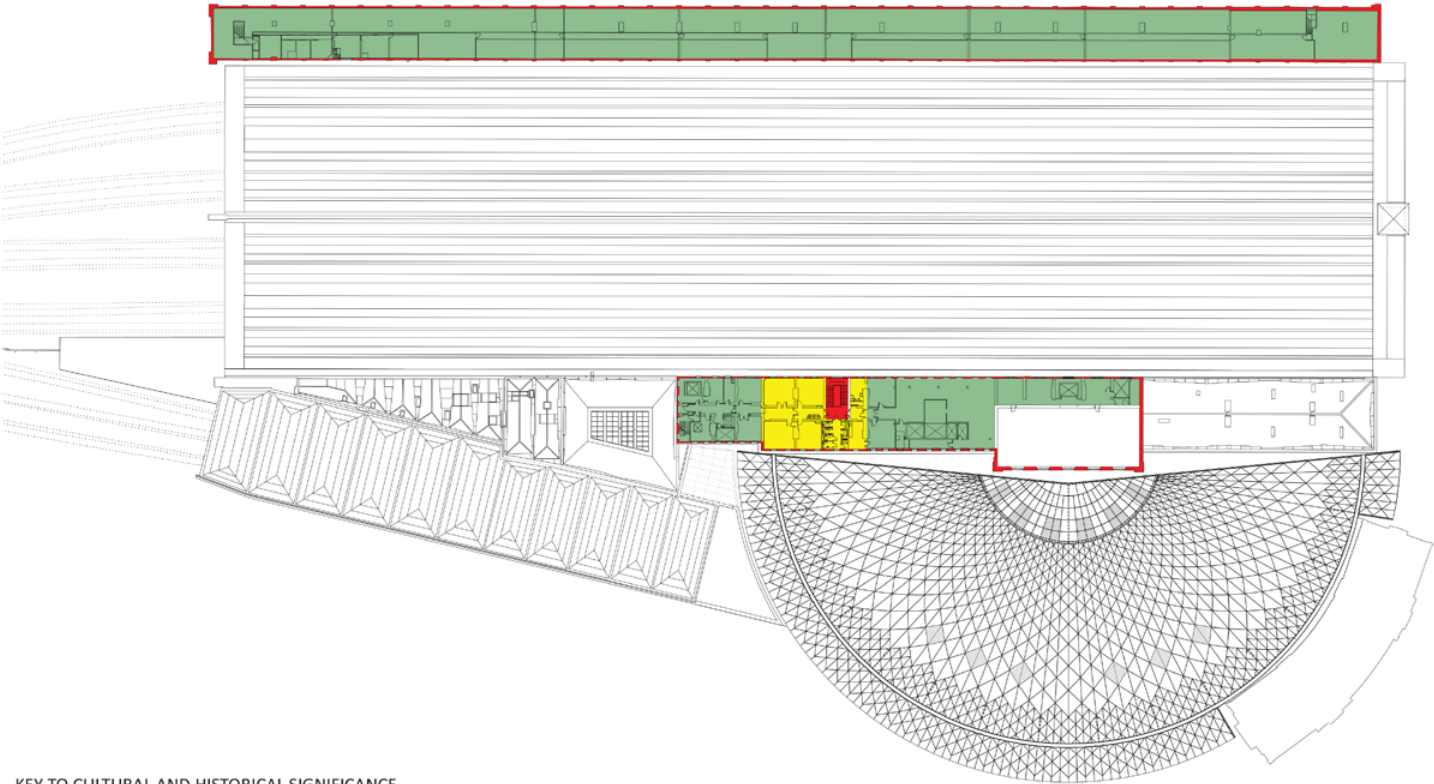
KEY TO CULTURAL AND HISTORICAL SIGNIFICANCE

🟥 or ---	**HIGH SIGNIFICANCE:** Primary elevations, important historical or architectural features and/or historical association
🟧 or ---	**SIGNIFICANT:** Architectural character or quality and/or notable features
🟨	**SOME SIGNIFICANCE:** Some surviving decorative finishes of historic interest
🟩	**LOW SIGNIFICANCE:** Little or no historic or architectural significance, including areas of lost significance through major alteration or loss of finishes
⬜	**NEW FABRIC CONSIDERED TO MAKE A POSITIVE CONTRIBUTION TO THE SIGNIFICANCE OF THE BUILDING**

1:1000 @ A3

HERITAGE SIGNIFICANCE

KING'S CROSS STATION
ROOF PLAN

KEY TO CULTURAL AND HISTORICAL SIGNIFICANCE

■ or ▬ ▬ ▬ **HIGH SIGNIFICANCE:** Primary elevations, important historical or architectural features and/or historical association

■ or ▬ ▬ ▬ **SIGNIFICANT:** Architectural character or quality and/or notable features

■ **SOME SIGNIFICANCE:** Some surviving decorative finishes of historic interest

■ **LOW SIGNIFICANCE:** Little or no historic or architectural significance, including areas of lost significance through major alteration or loss of finishes

■ **NEW FABRIC CONSIDERED TO MAKE A POSITIVE CONTRIBUTION TO THE SIGNIFICANCE OF THE BUILDING**

1:1000 @ A3

5.0
National policy and guidance

The following section of this report provides a summary of the national policy and guidance that applies to planning and listed building consent applications at listed railway stations.

5.1   National policy

Any proposals affecting the special interest of a listed railway station will be subject to the *Planning (Listed Buildings and Conservation Areas) Act* 1990 and the national guidance contained in the *National Planning Policy Framework* (NPPF).

The most recent version of the NPPF was published on 19 February 2019. It replaces the first NPPF published in March 2012.

The NPPF (2019) contains a set of fourteen core planning principles intended to guide both plan-making and decision-making in favour of sustainable development (para 11). These include the need to secure good quality design, conserving heritage assets in a manner appropriate to their significance, and supporting the transition to a low carbon future.

5.1.1   Section 12: Achieving well-designed places
Section 12 states that the Government attaches great importance to the design of the built environment.

Para 124 states that good design is a key aspect of sustainable development, is indivisible from good planning, and should contribute positively to making places better for people.

Para 60 states that planning policies and decision should ensure that developments are sympathetic to local character and history, whilst not preventing or discouraging appropriate innovation or change.

5.1.2   Section 16: Conserving and enhancing the historic environment
Section 16 contains policies on heritage assets, including buildings and conservation areas:

Para 189 requires applicants to provide a summary of the significance of the heritage asset and its setting that is proportionate to its importance.

Para 190 requires local planning authorities to take account of the significance of a heritage asset when assessing an application.

Para 192 emphasises the desirability of sustaining and enhancing the significance of heritage assets, and of new developments making a positive contribution to local character and distinctiveness.

Para 193 states:

When considering the impact of a proposed development on the significance of a designated heritage asset, great weight should be given to the asset's conservation (and the more important the asset, the greater the weight should be). This is irrespective of whether any potential harm amounts to substantial harm, total loss or less than substantial harm to its significance.

Paras 194 states:

Any harm to, or loss of, the significance of a designated heritage asset (from its alteration or destruction, or from development within its setting), should require clear and convincing justification. Substantial harm to or loss of:

a) grade II listed buildings, or grade II registered parks or gardens, should be exceptional;

b) assets of the highest significance, notably scheduled monuments, protected wreck sites, registered battlefields, grade I and II* listed buildings, grade I and II* registered parks and gardens, and World Heritage Sites, should be wholly exceptional.

Para 195 states:

Where a proposed development will lead to substantial harm to (or total loss of significance of) a designated heritage asset, local planning authorities should refuse consent, unless it can be demonstrated that the substantial harm or total loss is necessary to achieve substantial public benefits that outweigh that harm or loss, or all of the following apply:

a) the nature of the heritage asset prevents all reasonable uses of the site; and

b) no viable use of the heritage asset itself can be found in the medium term through appropriate marketing that will enable its conservation; and

c) conservation by grant-funding or some form of not for profit, charitable or public ownership is demonstrably not possible; and

d) the harm or loss is outweighed by the benefit of bringing the site back into use.

Para 198 requires local planning authorities to take all reasonable steps to ensure new development will proceed after the loss of the whole or part of a heritage asset.

5.2 National guidance

5.2.1 Guidance to the Office of Rail and Road
The government's Guidance to the Office of Rail and Road, issued in July 2017, outlines the priorities of the Department of Transport as concerns the UK's rail network.

5.2.2 Investment in Stations Guidance
Network Rail's Investment in Stations Guidance was published in June 2017. Of particular relevance is Section 3, which offers advice relating to investing in existing railway stations.

5.2.3 Station Design Strategy for Network Rail
Published in 2015, this guidance stipulates that 'In stations that are listed, no work can be undertaken without prior consultation with the Railway Heritage Trust'. Also of relevance within the Station Design Strategy is Section 6.10: Standardised Approach.

Section 6.10: Standardised Approach outlines the efficiency advantages of a standardised design, procurement and maintenance strategy. Those listed in Section 6.10 are:

• Reduction of repetitive design efforts and costs

• Consistency of appearance (branding)

• Ease of maintenance by using familiar components

• Economy of costs through management of bulk procurement

• Potential for feedback and product improvement

• Higher control of quality and reliability

• Reduction of hazards and human error through familiarity

• Better control of whole-life costs

6.0
JCDecaux design principles for listed stations

6.1   Introduction

In consultation with Historic England, JCDecaux has drawn up a set of overarching design principles to guide commercial advertising in listed stations. These design principles have been developed with the heritage input of Alan Baxter and respond to the input received from Historic England (HE) and Network Rail (NR) at a joint workshop held on 6 September 2017 (the pre-application advice letter received from Historic England is included at Appendix B).

These comprise:

6.1.1   Development principles

- Understand the significance of the station, and ensure that this understanding underpins design development

- Engage with HE and local planning authority officers at the early stages of developing proposals to agree locations and manner of advertising, light levels, frequency change etc.

- Use expert heritage advisors to appraise impact and guide development within stations

- Core commitment to reducing the extent of advertising by replacing existing displays with fewer, well-designed multifunctioning units

- Create interactive and helpful products that assist the travelling public to navigate stations

- Where possible, seek to rationalise and coordinate advertising and signage to reduce the overall impact on the significance of listed stations

- Avoid disrupting long views of open spaces and significant roofs

- Locate new displays as free-standing units within stations where possible or alternatively make use of existing walls and surfaces where of lower significance, and avoid attaching to or obscuring the most significant fabric of the buildings

- Align screens with the rhythm of station architecture

- Use reversible and non-intrusive fixing methods

- Develop a display unit design that will complement stations, but that is not a pastiche of historic patterns

- Include interpretative material, such as historic photographs and film, within stations to illustrate, interpret and inform the travelling public about the historical and architectural interest and significance of stations

6.1.2   Potential Benefits

- Advertising is a part of the historic character of stations and digital advertising can animate spaces in a way that benefits the public experience of the heritage asset

- Opportunities to reduce and consolidate the total area of advertising within stations, so that all the advertising has a consistent and high-quality design language that better reveals the historic fabric and architectural interest of stations through the rationalisation of advertising

- Integrate advertising with Network Rail Customer Information Screens and wayfinding to reduce the overall clutter at the station

- Potential public benefits such as screening archive films or heritage content, interactive information screens and mobile phone charging ports

7.0
Proposals and impact assessment

7.1   Introduction

Because King's Cross station is listed at Grade I and stands within the King's Cross Conservation Area, any works that might affect its significance are subject to the *Planning (Listed Buildings and Conservation Areas) Act* 1990 and relevant policy, including the *National Planning Policy Framework* (updated 2019).

This chapter describes the proposals, assesses their impact on the significance of the listed building and provides a reasoned justification for them in the light of the NPPF and other heritage policies.

7.2   Summary of proposals

The proposals are to reduce and rationalise the existing advertising provision at King's Cross Station and introduce some new digital screens. As a result of the proposals, the total number of advertising positions will be reduced from 35 to 22. In addition, two charging workstations will be provided for the benefit of the public.

A detailed overview of the proposed changes is included in JCDecaux's Document A–Proposed Displays and Document B–Displays to be Removed.

In summary, the proposals are:

- Remove eighteen existing wall-mounted commercial signage units and make good the walls behind to match existing

- Remove three existing wall-mounted recessed units and reinstate stainless steel wall panelling

- Retain four existing transvision screens and three existing free-standing single screens

- Replace five existing totems and two wall-mounted recessed units with new units

- Introduce three additional wall-mounted recessed units

- Introduce five additional free-standing single screens

- Introduce two new workstations with charging functionality at mezzanine level
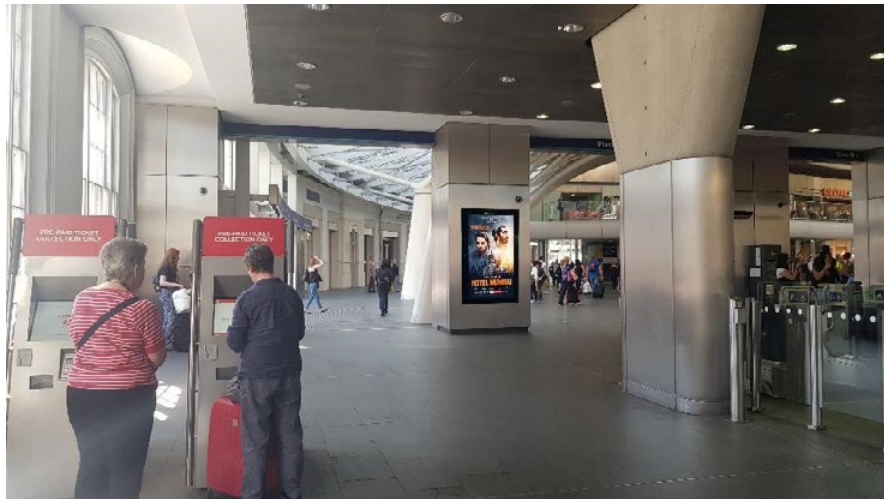
Fig. 15: Visualisation showing proposed new digital screen recessed into stainless steel cladding of columns leading to Western concourse

Fig. 16: Visualisation showing proposed new totem by gateline leading to platform overbridge

Fig. 17: Visualisation showing proposed new workstation with charging points on Western concourse mezzanine level

Fig. 18: Static advertising board to be removed and wall made good

7.3 Impact assessment

Area	JCDecaux reference	Description of proposals	Significance of area	Heritage impact	Commentary
Various	B1–B20	Remove seventeen wall-mounted commercial signage units and three wall-mounted recessed units	Various	Beneficial	These advertising positions will be removed in order to de-clutter the suburban trainshed and enable more of the listed building to be revealed. The walls behind will be made good in materials to match the existing finish. The proposals will have a beneficial impact on the listed building by reducing visual clutter and revealing parts of the listed building which had been covered up.
Western concourse	A1–A5	Replace five existing free-standing totems within the Western concourse with new units	New fabric considered to make a positive contribution to the significance of the building	Neutral	The new totems will occupy the same positions as the existing units. Their overall dimensions will be similar, but the replacement units will be slightly smaller and narrower than the existing units. The advertising screen will take up a slightly larger proportion of the totem than at present. The totems will include an interactive touchscreen and wayfinding display to help passengers orientate themselves around the station. The display can run heritage content when not in use, reverting to touch screen mode when pressed. This will provide historic context and enable people to learn about the history of the station. The totems are located within a modern part of the building, will occupy the same positions as the existing totems and will therefore have a neutral impact on the significance of the listed building.
Gateline from western concourse to main trainshed	A11, A14	Replace two units at the entrance to the main trainshed with similar recessed D6 screens	Low significance	Neutral	The new units will occupy the same position as the existing ones, which are recessed into the stainless steel cladding, but will be slightly larger in size. They will be recessed into the cladding to reduce their bulk. The units will be finished in stainless steel to coordinate with the surrounding cladding. The cladding is modern and therefore the proposals will have no impact on any historic fabric.

Area	JCDecaux reference	Description of proposals	Significance of area	Heritage impact	Commentary
Gateline from western concourse to main trainshed	A12, A13	Introduce two recessed D6 screens on the columns at the entrance gateline	Low significance	Neutral	The new units will be located on the same line of columns leading to the main trainshed as the existing advertising units on the outer columns. They will be recessed into the stainless steel cladding, which is modern, and the units will be finished in stainless steel to coordinate. The proposals will mean a modest increase in the number of advertising positions at the gateline, but this is not disproportionate, and the proposals will have no impact on any historic fabric. Overall their impact on the significance of the station will be neutral.
Column by gateline from western concourse to main trainshed	A15	Introduce one recessed D6 screen on a column at entrance to main gateline	Low significance	Neutral	The new unit will be located on a column leading from the main gateline towards the western concourse. It will be discreetly recessed into the modern stainless steel cladding of the column and finished in stainless steel to coordinate.

The new unit will represent a modest increase in the number of advertising positions in this area, but this is not disproportionate, and the proposal will have no impact on any historic fabric. Overall its impact on the significance of the station will be neutral. |
| Main trainshed, end of Platform 1 | A6 | Introduce one free-standing digital screen at the end of Platform 1 | High significance | Neutral | The new free-standing digital screen will be discreetly positioned in front of the modern plate glass window between the columns of the arched colonnade by Platform 1. The free-standing digital screen will align with the glazing bars of the plate glass window of the offices behind. It will have the option to include wayfinding at the top.

The free-standing screen's discreet placing means that it will not affect people's ability to appreciate the architecture of the main trainshed and will have a neutral impact on the significance of the area. |

Area	JCDecaux reference	Description of proposals	Significance of area	Heritage impact	Commentary
South colonnade, columns by gateline leading to Platforms 6–7 and Platforms 7–8	A7, A8	Introduce two free-standing digital screens, one at the gateline leading to Platforms 6–7 and the other at the gateline leading to Platforms 7–8	High significance	Neutral	The new free-standing digital screens will be unobtrusively positioned against brick columns by the gateline leading from the main train shed. They will be centred on the columns, maintaining the symmetry of the architecture in this area. They will have the option to include wayfinding at the top if required. The discreet placing of the free-standing screens means that they will not affect people's ability to view and appreciate the architecture of the main trainshed and they will have a neutral impact on the significance of the area.
Gateline to suburban train shed	A9	Introduce one free-standing digital screen at the end of the tracks between Platforms 9 and 10	Some significance	Neutral	The new free-standing digital screen will be unobtrusively positioned at the end of the tracks opposite the gateline. It will be aligned with the existing platform number and information totems and will replace a set of existing information boards. It will have the option to include wayfinding at the top if required. The suburban trainshed is a late-nineteenth century addition to King's Cross Station and is of lower significance than the main trainshed. The free-standing screen's discreet placing means that it will not be obtrusive and will have a neutral impact on the significance of the area.
Western range – northern wing, gateline leading to platform overbridge	A10	Introduce one free-standing digital screen at the gateline leading to the platform overbridge	Significant	Neutral	The new free-standing digital screen will be unobtrusively positioned against a brick wall by the gateline leading to the platform overbridge. It will have the option to include wayfinding at the top. It will replace two existing wall-mounted advertising positions, meaning a net reduction in advertising units in this location. The free-standing screen's discreet placing means that it will have a neutral impact on the significance of the area.

Area	JCDecaux reference	Description of proposals	Significance of area	Heritage impact	Commentary
Western concourse mezzanine level	W1, W2	Introduce two work stations with charging functionality	New fabric considered to make a positive contribution to the significance of the building	Neutral	The new work stations will be located on the modern mezzanine level in the Western concourse. They will provide areas where people can charge their digital devices and work at laptops or tablets, providing a useful public resource. The workstations will be floor mounted and one will be accessible for wheelchair users. They will be located near the glass barrier but with space for people to work on either side of the table. The proposals will provide a public benefit and will have no impact on any historic fabric. They will have a neutral impact on the significance of the building.

7.4   Conclusion

The proposals will rationalise and reduce the number of advertising positions across King's Cross Station and use digital displays which have greater operational flexibility than static units. The overall reduction in advertising provision and considered approach to the positioning of the remaining units will overall represent a positive improvement to visual amenity and the appearance of the station.

The free-standing screens can be integrated with the station wayfinding and information, providing a service to passengers by helping them navigate the station.

Seven units will occupy the same positions as existing units, meaning that they will have no impact on the heritage significance of the station. The additional units are carefully located to respect the architecture of the building. Wall-mounted units will be integrated by recessing into the modern cladding to reduce their impact and will be finished in stainless steel to coordinate with the building. The needs of disabled passengers have been taken into account in the design of the workstations and one workstation will be accessible for wheelchair users.

The additional free-standing digital screens will replace and rationalise existing signage and advertising positions. They will be discreetly positioned so as not to affect people's ability to appreciate the architecture of the station. Overall, the proposals will have a neutral impact on the significance of the listed building and are in accordance with local and national policy for the historic environment.

8.0
Supporting information

8.1   Sources consulted

Simon Bradley. 2015. *The railways: nation, network and people* (London: Profile Books)

Hiroki Shin. 2014. 'The art of advertising railways: organisation and coordination in Britain's railway marketing, 1860–1910', *Business History, 56:2, 187–213*

Michael Hunter, Robert Thorne (ed). 1990. *Change at King's Cross* (London: Historical Publications)

John McAslan + Partners, *King's Cross Station: Heritage Partnership Agreement*, February 2018

London Borough of Camden, *Conservation Area Statement 22: King's Cross*, June 2004

Appendix A:
List Description

KINGS CROSS STATION

Overview

Heritage Category: Listed Building

Grade: I

List Entry Number: 1078328

Date first listed: 10-Jun-1954

Statutory Address: KINGS CROSS STATION, EUSTON ROAD

Map
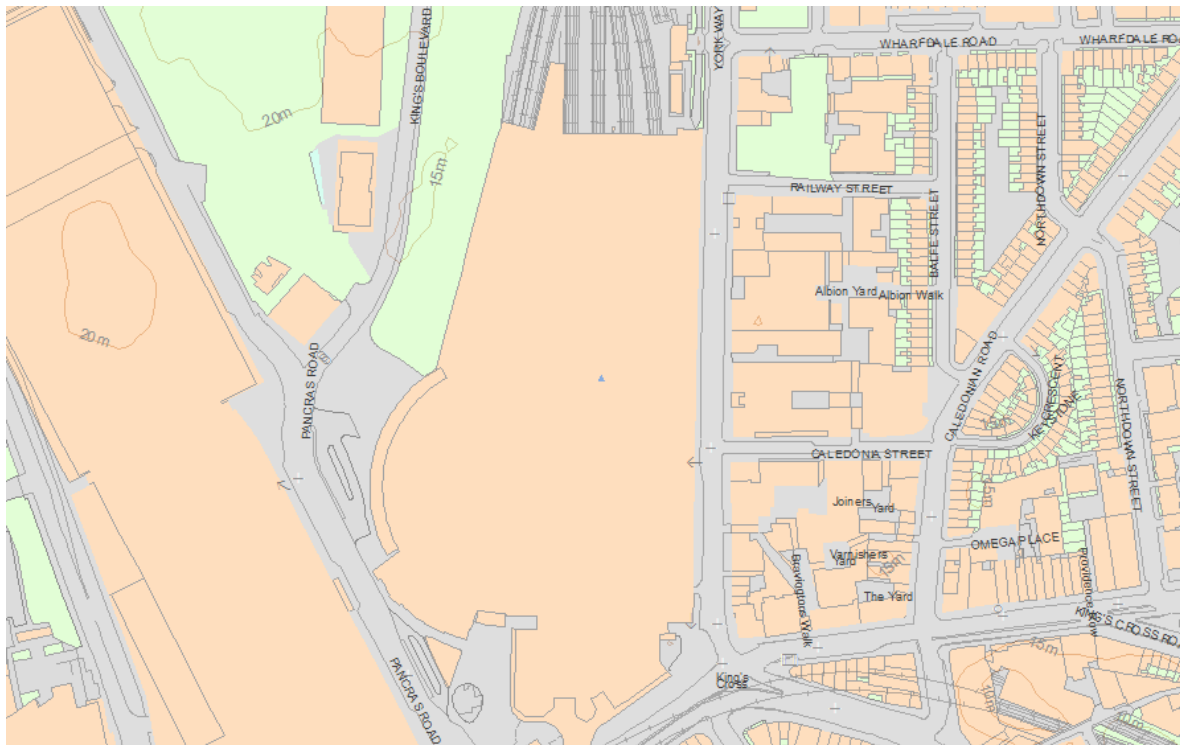
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This copy shows the entry on 11-Oct-2019 at 17:31:10.

Location

Statutory Address: KINGS CROSS STATION, EUSTON ROAD

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

County: Greater London Authority

District: Camden (London Borough)

National Grid Reference: TQ 30269 83130

Details

CAMDEN

TQ3083SW EUSTON ROAD 798-1/85/420 (North side) 10/06/54 King's Cross Station

GV I

Railway terminus. 1850-52. By Lewis Cubitt (architect), and Sir William and Joseph Cubitt (engineers). Yellow stock brick. 2 train sheds (originally 1 for arrivals, the other for departure) closed by monumental plain brick screen of 2 glazed semicircular openings, framed with recessed arches (echoing the train sheds behind) with central and flanking towers; ground storey obscured by late C20 additions. Central tower with rectangular clock turret with pyramidical roof, eaves cornice and weather vane. To the west, 3 storey 3 window office block with booking hall and service rooms at rear; 1st floor with thin, debased Venetian windows, cornice at 2nd floor level, 2nd floor segmental-arched sashes

(flanking bays tripartite), cornice. On east side, an extension with archway to the cab drive (now bricked up); rusticated surround to arch and quoins; cornice above which 3 tripartite sashes and parapet. INTERIOR: train sheds separated by round-arched brick colonnade. Originally, train shed roofs of laminated wood, inspired by the Crystal Palace, but these rapidly deteriorated and were replaced by the present iron-ribbed roofs to the eastern shed 1869-70, to the western 1886-7. (Laminated wood trusses successfully used at 26 Pancras Road (qv). HISTORICAL NOTE: when opened as the terminus of the Great Northern Railway, was the largest station in England and is the earliest great London terminus still intact. The contrast of its functional simplicity with St Pancras Station next door (qv) is powerful. (Hunter M and Thorne R: Change at King's Cross: London: -1990: 59-64).

Listing NGR: TQ3026983130

Legacy

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

Legacy System number: 477247

Legacy System: LBS

Sources

Books and journals
Hunter, M, Thorne, R, Change at Kings Cross, (1990), 59-64

Legal

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

End of official listing

Appendix B:
Pre-application advice

Historic England

LONDON OFFICE

Ms Sue Woods
Alan Baxter Ltd.
75 Cowcross Street
London
EC1M 6EL

Direct Dial: 0207 973 3777

Our ref: PA00575128
Your ref: 1684/730/SW/sw
26 September 2017

Dear Ms Woods

Pre-application Advice

KINGS CROSS, ST PANCRAS AND PADDINGTON STATIONS, LONDON

Thank you for contacting us on 15 August 2017 seeking our pre-application advice on proposals for the above site. We do not wish to comment in detail, but offer the following general observations.

Advice
Thank you for meeting with me on 6th September 2017. It was really useful to hear about your emerging design strategy for rationalising commercial advertising signage across stations within Network Rail ownership, which has been developed on behalf of JC Decaux. I understand that JC Decaux are currently bidding to take forward a new contract for commercial advertising in all Network Rail stations and are seeking our general views on the form of advertising and its compatibility with the historic environment. Please be aware that our remit relates to all alterations to Grade I and II* listed buildings only and is unlikely to cover proposals relating to signage in grade II listed buildings.

The emerging design strategy includes the rationalisation of all signage across within Network Rail stations, through working alongside Network Rail and the various train operators to coordinate signage. The strategy seeks to renew most, or all, of the existing commercial advertising signage and provides a fewer number of new signs positioned in a considered manner. These new signs would include high quality digital screens. which would be combined with the passenger information boards at high level (also working to integrate your signs with rationalised sign boards) and totem boards located in concourse areas, passenger circulation areas and at the ends of platforms. Where they currently exist, existing detached large screens would be reviewed and rationalised or replaced with more up to date versions.

In respect to my own experience of dealing with the recent refurbishment of the Grade I listed King's Cross Station, I can confirm that the strategy of removing all existing

Historic England

LONDON OFFICE

signage and replacing it with new coordinated signage for passenger information and commercial advertising received the full support of Historic England. This comprised passenger information boards placed within the concourse are at high level incorporating moving advertising screens at the far ends and a series of totem signs. These have all been installed on site and appear to have been executed to a high quality in terms of their materials, design and overall appearance. In this case, we avoided the totems at the end of the platforms, in order to allow the main train shed to remain free of advertising and visual competition.

As such, I can say that we are likely to welcome the principle of rationalising signage within railway stations in London and this approach could work well within stations that fall within our remit for involvement, such as Paddington. This would, of course, be subject to further discussion with yourselves and the relevant local authorities in order to agree the location, design and type of all new signs.

In respect to other stations, I would recommend that you engage in more detailed discussions about signage with the relevant local authorities and the local Historic England Development Management Team, if a station is grade II* or I listed. I would also advise that before formulating signage proposals for any listed station, that you engage with a heritage consultant. who can advise on the significance of that station and can guide your proposals to ensure that you find the most appropriate location, positioning and design for your signage. It should also be noted that whilst rationalisation of signage is normally a good thing, each station is unique. As such, there may be special circumstances where existing signage should be retained, if it is of historic value, or where moving or digital images may not be acceptable, if they are not visually compatible with the aesthetic of a particular station.

You do not need to consult us again on these proposals at pre-application stage unless, as the scheme develops, there are material changes to the proposals which would have an impact on the historic environment.

It may be appropriate to seek the advice of the local planning authority and/or the relevant amenity societies on your proposals.

If you have questions regarding any of the above, please do contact me.

Yours sincerely

Claire Brady
Inspector of Historic Buildings and Areas

Historic England

LONDON OFFICE

E-mail: claire.brady@HistoricEngland.org.uk

Tom Brooks, Alan Baxter

KINGS CROSS, ST PANCRAS AND PADDINGTON STATIONS, LONDON
Pre-application Advice

Information Provided
Powerpoint presentation by JD Decaux UK forwarded by Tom Brooks by email on 19th
September 2017

Alan Baxter

Prepared by Vicky Simon
Reviewed by Victoria Bellamy
Draft issued 12 December 2019
Final issued 29 January 2020

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