HS1 Limited

Kings Place

5th Floor

90 York Way

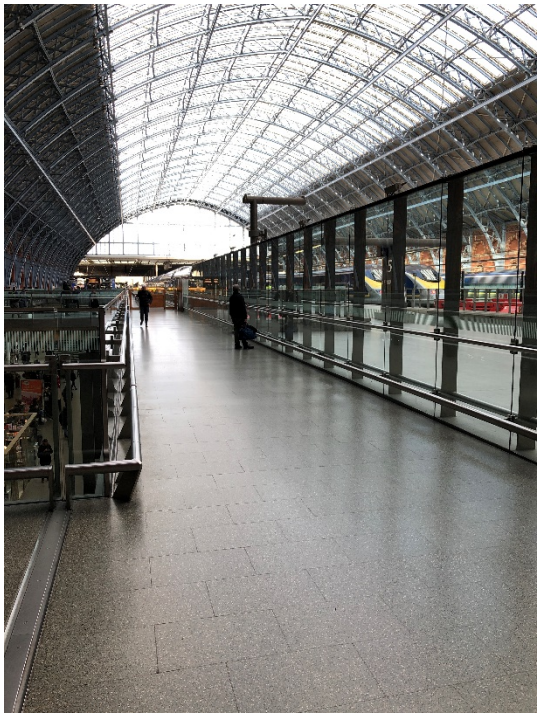
LISTED BUILDING APPLICATION

DESIGN & ACCESS STATEMENT

Installation of Twinning Plaque

St Pancras International, Grand Terrace

(ED – EE / E14-E16)



Reference: HS1-CAM-H83

February 2020

Contents

1 Introduction

1.1 Purpose and structure of this report

1.1.1 This statement has been prepared to support the Listed Building Consent application for the installation of a plaque to commemorate the twinning of St Pancras International Station with Grand Central Terminal in New York (2014) and Bordeaux St-Jean (2019). The plaque will be located towards the south-west corner of the historic station, inserted into the terrazzo flooring adjacent to the eastern side of the southern-most lightwell.

1.1.2 This document includes a brief history of St Pancras International Station before assessing both its overall significance as well as the relative significance of its constituent parts, particularly those that will be affected by the proposal. This, in turn, will be used to assess the impact of the proposed plaque on the historic station's overall significance in line with national, regional and local policy and guidance (Appendix B).

1.2 St Pancras International Station

1.2.1 St Pancras International Station is located on the north side of Euston Road. It is bounded by Midland Road to the west, Regent's Canal to the north and Pancras Road to the east.

1.2.2 St Pancras International has been operational since November 2007 and offers customers a first class international and domestic rail service, interchange with London Underground Services and an extensive retail experience. The five-star hotel in the former Midland Railway Hotel enhances the range of services offered at St Pancras.

1.2.3 St Pancras International Station was statutorily listed at Grade I in 1967. It is also located within the King's Cross/St Pancras Conservation Area, designated by the London Borough of Camden in 1986 (enlarged 1991 and 1994).

2 St Pancras and the Midland Grand Hotel

2.1 Historical development

2.1.1 The growth of the rail network across Britain brought a proliferation of station building at urban centres in the mid to late nineteenth century. The Midland Railway was incorporated in 1844 and for many years had no London terminus. By agreement with the Great Northern Railway it used their lines into a station and goods yard north of the Regent's Canal as well as a goods sidings at King's Cross Station but this arrangement ended in 1862. The Select Committee on Metropolitan Railway Communications of 1863 had reported against construction of a large, central terminus in London. Any new rail lines in London should be underground, hence the ring of Victorian stations on the outskirts of what was then central London.

2.1.2 In 1863 Parliamentary approval was given for the Midland Railway to build a station and a site was acquired north of Euston Road and west of King's Cross Station. The Victorian architect Sir George Gilbert Scott (1811-1878) won a design competition for the Midland Railway's London terminus and hotel in 1865. Stations at urban centres typically incorporated a hotel and St Pancras was to follow this pattern. Midland Railway's chief engineer William Barlow, with the assistance of Rowland Ordish, designed the overall layout of the site, the train shed and the lines into London.

2.1.3 St Luke's Church and several blocks of houses and narrow streets of Somers Town and Agar Town were demolished to make way for the station and hotel. Construction began in 1867 and the station was open and functioning in 1868. The hotel was mainly finished by 1873, although the west wing of the hotel opened later in 1876. Messrs Waring were contractors for the station brickwork including the substructure and Messrs Jackson and Shaw were contractors for the construction of the hotel.

2.1.4 St Pancras was built in the midst of a battle between the gothic and classical styles. Sir George Gilbert Scott is well-known as architect of the Albert Memorial, Glasgow University, St Mary's Cathedral in Edinburgh, and for alterations and additions to numerous ecclesiastical buildings. Whilst Scott's gothic design won favour with his client the Midland Railway, there have been numerous detractors, both contemporary and subsequent. Debate over the building's design reached a climax in the 1960s when plans were aired by British Rail to combine the services of St Pancras and King's Cross into one site resulting in the demolition of the station and construction of a modern structure on the site. These proposals, following fairly rapidly on the controversial demolition of Euston station, aroused a public outcry and fairly extensive press coverage. The building complex was listed grade I in 1967 and plans for demolition were abandoned.

2.1.5 The station and adjacent Goods Yards were a testament to the Midland Railway and to Midland industry. Building materials for the station's construction were brought by rail from the Midlands: Grippers patent red facing bricks from Nottingham, Ketton and Ancaster limestone, Red Mansfield sandstone, ironwork from the Butterley Iron Company in Ripley, Derbyshire and Leicestershire slates. Unfortunately, the station's fortunes declined with those of the Midland Railway.

Figure 1: View of St Pancras Station c.1910
©English Heritage, National Monuments Record, negative no. BB82/13391

2.1.6 The close proximity of the Regent's Canal, just to the north of the proposed station site, presented a significant problem for William Barlow, Chief Consulting Engineer for the Midland Railway. At King's Cross Station, the architect, Lewis Cubitt, and engineers Sir William and Joseph Cubitt decided to bring trains into the station by creating tunnels under the canal. Initially the relatively steep tunnel gradients required to go below the canal caused trains to lose traction and the locomotives struggled to climb the tunnel gradient and arrive into the station. This was initially overcome by limiting the number of carriages and was subsequently overcome later by more powerful trains.

2.1.7 In contrast Barlow decided to come over the canal using a bridge for the new rail tracks; however, this solution also created a steep gradient if trains arrived at ground level within the station. Barlow overcame this problem by bringing the trains into the station at 'first floor' level on a wrought iron train deck supported on cast iron columns below. The space below was set out and designed for storage of beer barrels transported from the Midlands by rail into London to meet the high demands for beer which was widely consumed in preference to water to avoid cholera.

2.1.8 The wrought iron train deck, composed of a grid of primary east west beams and secondary north south beams with a convex rivetted plate fixed between each grid, acted as the tie for the roof trusses. The east west beams being of greater dimension with alternate beams tied into the base of the roof truss. Each iron roof truss, of which there are 25 pairs was made of rivetted plate section. These rose to a point in the centre with an articulated joint. The bases of the roof trusses were founded onto a series of massive brick arches running the length of the station.

2.1.9 The overall result of this was the creation of the largest single span roof in the world at the time – 689ft long x 245ft wide x 100ft high.

Figure 2: St Pancras Station c1860s around completion

2.1.10 The enclosing station walls are structurally independent of the roof structure and were designed by Scott. These are composed of Grippers patented brick from Nottingham with extremely fine joints and dressed and carved stone plinth, door openings and string courses composed of Mansfield red sandstone, Ancaster limestone and granite. The top of the wall is decorated with a frieze of decorated ceramic tiles made by Minton of Stoke-on-Trent.

2.1.11 The ground level undercroft is constructed of London stock bricks, with cast iron columns and originally had a floor surface of granite setts.

2.1.12 The hotel remained in use until after World War I, by which time it had become outdated. The lack of modern facilities, such as bathrooms in individual rooms, was problematic. Contemporary records and photographs indicate a period of neglect and lack of maintenance from World War II onward. The hotel and stations' future remained uncertain until the development scheme to convert the building for the International terminus of the High Speed rail line from the Channel Tunnel and to create mixed residential and hotel use, and Western Ticket Hall of Kings Cross Station.

3 Assessment of significance

3.1 Methodology

3.1.1 St Pancras International Station is statutorily listed at Grade I: it is a designated heritage asset. Designation is the formal mechanism by which the heritage significance of historic sites and places (collectively termed 'heritage assets') is formally recognised.

3.1.2 The National Planning Policy Framework (NPPF, 2019) defines significance in this context as

> *The value of a heritage asset to this and future generations because of its heritage interest. That interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset's physical presence, but also from its setting.*

3.1.3 Both the NPPF and the Historic Environment section of Planning Practice Guidance (PPG, 2019) offer definitions of these different types of interest:

Archaeological interest: There will be archaeological interest in a heritage asset it if holds, or potentially holds, evidence of past human activity worthy of expert investigation at some point.

Architectural and artistic interest: These are interests in the design and general aesthetics of a place. They can arise from conscious design or fortuitously from the way the heritage asset has evolved. More specifically, architecture interest is an interest in the art or science of the design, construction, craftsmanship and decoration of buildings and structures of all types. Artistic interest in an interest in other human creative skill, like sculpture.

Historic interest: An interest in past lives and events (including pre-historic). Heritage assets can illustrate or be associated with them. Heritage assets with historic interest not only provide a material record of our nation's history, but can also provide meaning for communities derived from their collective experience of a place and can symbolise wider values such as faith and cultural identity.

3.1.4 In *Conservation Principles, Policies and Guidance* (2008), Historic England put forward significance values – evidential, historical, aesthetic and communal. However, the NPPF/PPG definitions set out above are used in this application as they are directly relevant to the planning process.

3.1.5 This section will assess the significance of the station as a whole (with reference to the interests above) before evaluating the relative significance of different elements. In accordance with the NPPF, the level of detail of this assessment is 'proportionate to the assets' importance and no more than is sufficient to understand the potential impact of the proposal on their significance' (paragraph 189). Archaeological interest has not been assessed as it is not relevant to this application.

3.2 Summary statement

3.2.1 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 space in the train shed and opulent buildings embracing the train shed. It is an iconic building and a landmark in the area.

3.2.2 The train shed design and construction is of exceptional architectural interest; it was a pioneering design which achieved, at the time, the world's largest internal roof span, and an impressive open space. The structural design and the internal layout and circulation improved upon its predecessors within London and the UK and became a prototype for stations around the world.

3.2.3 The arrangement of platforms on cast iron columns elevated above ground level was an ingenious response to site constraints and economic opportunity. The use of this platform deck as the tie for the roof trusses removed the need for intermediate supporting structures and was an innovative use of materials and engineering achievement.

3.2.4 The full volume of space afforded by Barlow's ingenious roof design is experienced from platform level, particularly in views along the length of the train shed from either end. The generous proportions of the concourses, with limited furniture, contribute to the station's monumentality and its splendour as a railway terminus. For visitors entering from the eastern archway in the southern elevation, the entrance archway gives way to a dramatic composition in which the trains appear to be presented beyond the glazed screen to the 'restricted zone' under the majestic roof structure.

3.2.5 The station was built with the highest quality materials from the Midlands: Ancaster stone, Gripper's patent bricks from Nottingham, and iron work from the Butterley Company in Derby. The detailing of capitals was drawn up at George Gilbert-Scott's office. Together with the extravagant frontage to the Midland Grand Hotel, the station is a masterpiece of high Victorian gothic revival, in which the spatial proportions of a nave are successfully applied to a railway station to create an unrivalled sense of grandeur.

3.2.6 The Station has exceptional historic interest as a unique collaboration between England's leading architects and engineers of the time, Sir George Gilbert Scott, William Henry Barlow and Rowland Mason Ordish.

3.3 Significance by element

3.3.1 In the following assessment, the following broad grading of significance is used:

Exceptionally significant: Nationally and/or internationally significant aesthetic, cultural, evidential or communal significance; exceptional unique and intact features of highest quality; nationally and/or internationally important associations with people or events; unquestionable group value

Highly Significant: Important historic or architectural features; high quality of workmanship; potential for internationally important archaeology; largely intact and/or rare examples of a building type or technique; important group value.

Significant: Important historic or architectural features, high quality of workmanship; elements of local significance.

Neutral: Does not contribute positively or negatively to the buildings historic interest

Not significant: Of no heritage interest

Detrimental: Features or areas that detract from a building's special significance

3.3.2 The former Midland Grand Hotel's internal elevation to the train platforms dates from the construction of the station in 1868. Its neo-Gothic, red-brick façade is composed of Gripper's patent Nottingham bricks, Ancaster limestone and Red Mansfield sandstone, which is intricately carved on the capitals and string courses. It is a very fine example of high Victorian architecture with materials sourced from the Midlands along the rail route of the Midland Railway Company. It is **exceptionally significant.**

3.3.3 The roof of the historic trainshed also dates from the construction of the station in 1868. It is formed of riveted iron roof trusses with decorative spandrels which bear the manufacturers name – Butterley Iron Co., Derby. It is glazed with ridge and furrow glazing and has rivetted gable end screens supported on twin trusses. This arrangement is an exceptional example of innovative engineering and use of materials in response to site constraints and operational requirements by Barlow and Ordish. It is **exceptionally significant.**

3.3.4 The platform finishes date from 2007 and were part of the works undertaken to make St Pancras Station an international terminus. The terrazzo flooring was designed to refer to and include materials of the colour of the original trainshed fabric. The platform finishes are **highly significant.**

3.3.5 The restricted zone glazing and stainless-steel supports date from 2007 and are part of the works undertaken to make St Pancras Station an international terminus. The design of the supports and their positioning respects and aligns with the original station grid and results in a transparency that allows the volume of the trainshed to be appreciated and understood. They are **highly significant.**

3.3.6 The statue and poetry of Sir John Betjeman by Martin Jenkins and Meeting Place statue by Paul Day date from 2007 and were installed when St Pancras became an international terminus. They were designed to relate to the station's history and function. Sir John Betjeman is recognised for his role in preventing the station from demolition and its future protection through listing. The Meeting Place is a focal point for the station with a plinth of bas relief sculpture recording episodes of the station's history. Both installations are **significant**.

4 Proposed works

4.1 Context

4.1.1 St Pancras International has been twinned with Grand Central Terminal in New York since 2014 and with Bordeaux St-Jean since the summer of 2019. These twinnings celebrate both the architectural quality of St Pancras, which inspired many other stations (including Grand Central and Bordeaux St-Jean), as well as the transformation that St Pancras and other stations have gone through, with their evolving civic role within their city.

4.1.2 The station already has several permanent art installations: the bronze ‘Meeting Place’ or ‘lover’s statue’ by Paul Day; the bronze Betjeman Statue and the poetry carved in blue slate by Martin Jennings; and the war memorial made in vitreous enamel by Fabian Peake. In addition, there is also a commemorative plaque located in the Arcade marking the 2007 official opening. The latter consists of a carved slate embedded into the brick wall.

4.1.3 There is also a temporary art installation suspended from the roof, with that of Tracy Emin currently in place and this until the summer of 2020. Finally, the station is well known for its pianos that provide the opportunity for impromptu performances by visitors and has a poetry programme.

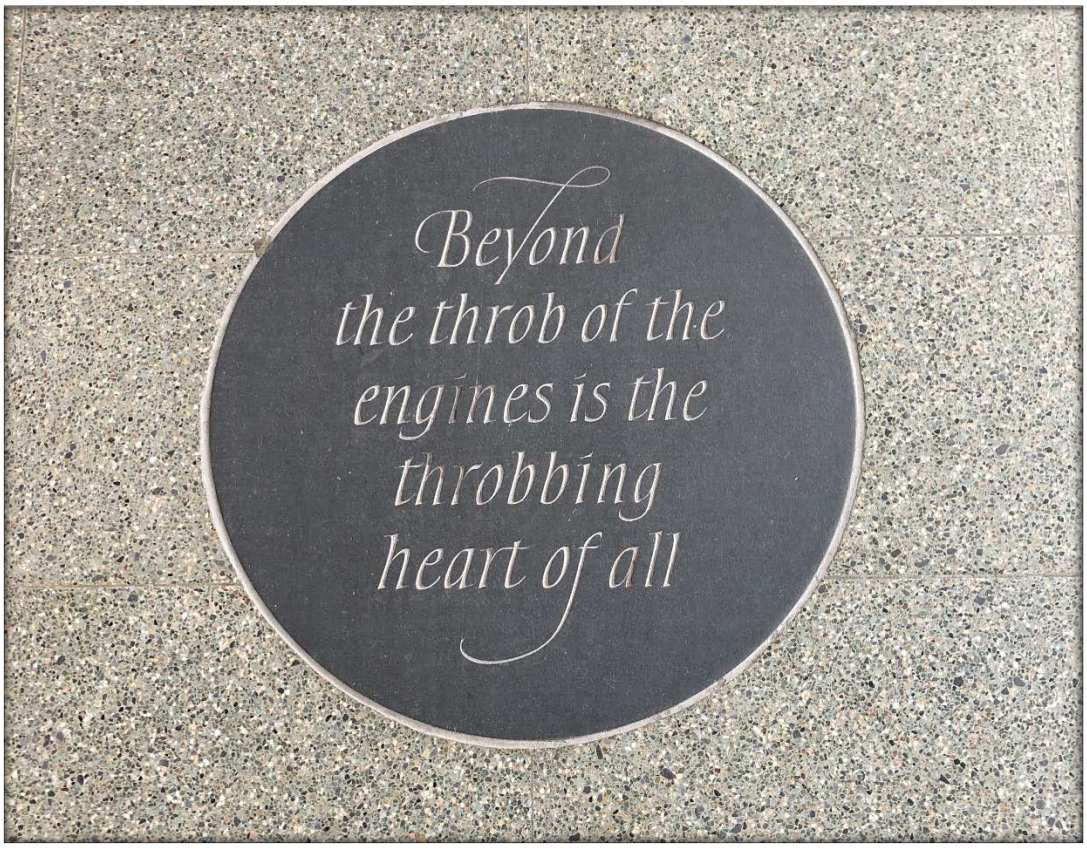


Figure 3: Existing slate inset panel within terrazzo floor quoting Betjeman’s poetry

4.2 Location

4.2.1 It is proposed to embed the plaque into the floor at Grand Terrace level, between the 'lover's state' and the statue of Sir John Betjeman. On the west elevation of the shed there is also the war memorial by Fabian Peake. This location was chosen as there is already a trail of artworks in this area and it is the best place from which to appreciate and reflect on the architecture of the historic train shed, which is one of the main reasons for the station twinning. By embedding the plaque in the floor in this location, there is also minimal impact on the historic fabric.

Figure 4: Proposed location of the plaque (shown with indicative red line) in an area with other modern works of art as well as engraved slate panels (of Betjeman's poetry) set within the floor

4.3 Dimensions

4.3.1 The plaque will be approximately four metres in length (split into three or four sections), 127mm in width and a depth appropriate to make it flush with the existing terrazzo floor (approximately 30mm).

4.4 Materials and design

4.4.1 The plaque will consist of Honister Green slate from Cumbria. A special font for the lettering is being developed by letter-cutter Tom Sargeant. This has been designed to be simple, modern and legible when looking down at the plaque from a standing position. The letter characters will be 50mm in size, hand cut in a traditional 'V'-section and painted. The lettering will be bordered by two horizontal 'V'-cut channels which will be painted in a slightly darker tone than the letters.

Figure 5: Sample of Honister Green slate with proposed font

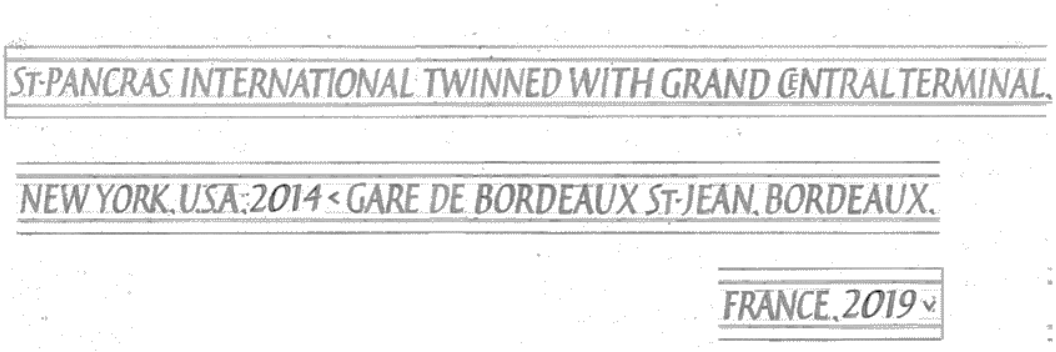


Figure 6: Mock-up of proposed plaque, albeit the plaque will be one continuous horizontal band.

4.5 Installation

4.5.1 The plaque will be embedded within and flush with the existing terrazzo floor. The area of the floor (and screed bedding below) to be removed will be delineated with masking tape before being cut using a diamond blade and mini grinder and carefully broken out with a bolster and chisel. Water and a vacuum will be used to reduce dust emission.

4.5.2 The plaque will then be bedded into the floor, so that it is flush with the existing terrazzo, and grouted around the perimeter of the plaque as well as in joints between the panels. The grout at the joints between sections will be as thin as possible and all grouting will be stained to match the colour of the slate when completed.

4.5.3 The unveiling of the plaque will be accompanied by a display of interpretation boards celebrating the twinnings.

Figure 7: Sample against the existing terrazzo flooring

5 Impact assessment

5.1 Methodology

5.1.1 The NPPF (2019) contains guidance on how to assess the impact of a proposal on a heritage asset's significance (paragraphs 193 to 202). In this process, 'great weight should be given to the asset's conservation' (paragraph 193).

5.1.2 In the following assessment, five categories of impact are used:

High: Work that is expected to have a significant detrimental impact on the heritage fabric e.g. important historic or architectural features will be permanently removed and/or work will alter the character of primary architectural or historic elements.

Medium: Work that will have some impact on architectural or historic details e.g. surviving decorative details may be disturbed in areas that through previous alterations have already suffered partial loss, or new work will conceal original features and reduce legibility but is potentially reversible.

Low: Work in areas where, because of earlier alterations, there is little remaining fabric of historic or architectural significance or the work will be managed with minimal disruption to the existing building.

Neutral: Proposals which contain minor alteration and do not reduce or enhance the significance of the heritage asset or its setting.

Enhancement: Work that is expected to result in significant overall enhancement.

5.2 Impact assessment of proposed twinning plaque

5.2.1 The plaque's location has been chosen so that it can be appreciated by visitors on their journey through the station, particularly by those looking to appreciate the architecture of the historic trainshed or the various art modern installations in this area.

5.2.2 HS1 is proud of its art & music offer and dedicated a section of St Pancras' website provides further information on each piece. The online information for the new plaque will raise awareness of the architectural and historic interest of St Pancras Station and the international influence it has had on other's station's architecture throughout the world. This will **enhance** the station's overall significance by raising awareness of its special interest.

5.2.3 By embedding the plaque in the terrazzo floor, the loss of and intervention in historic fabric is avoided. Although a section of the highly significant terrazzo floor itself will be lost, the scale of loss is minimal compared to the station as a whole and the terrazzo floor will still be able to be appreciated as it is as present. Therefore, the removal of the terrazzo floor is considered to have a **neutral** impact on the station's overall significance.

5.2.4 The plaque will consist of Honister Green slate, a high-quality material which matches those used both in the historic station and in the 2007 works. The slate's colour has been chosen to complement the existing terrazzo platform finishes, to help maintain design consistency and quality within the exceptionally significant space of the historic trainshed.

5.2.5 The traditional, ‘V’-cut lettering will help perpetuate a traditional English craft and reflect other plaques elsewhere in the station, again maintaining design consistency and quality. The proposed font is simple and legible and the proposed paint finishes will mean that the plaque does not dominate in long views but will be in harmony with the existing station.

5.2.6 The installation process has been designed to minimise loss of the existing, highly significant terrazzo floor. In addition, both the colour and width of the grouting has been carefully considered to lessen the plaque’s visual impact.

5.2.7 The installation of the proposed plaque will have a neutral impact on the fabric of the existing station and will result in an enhancement in its overall significance. This complies with national, regional and local planning policy relating to the historic environment (see Appendix B).

6 List of drawings provided

- 100-DCA-HISP1-00005-00: Site boundary at 1:2500
- 100-DCA-HISP1-00378-00: Location plan at 1:2500
- 100-DCA-HISP1-00377-00: site plan at 1:100

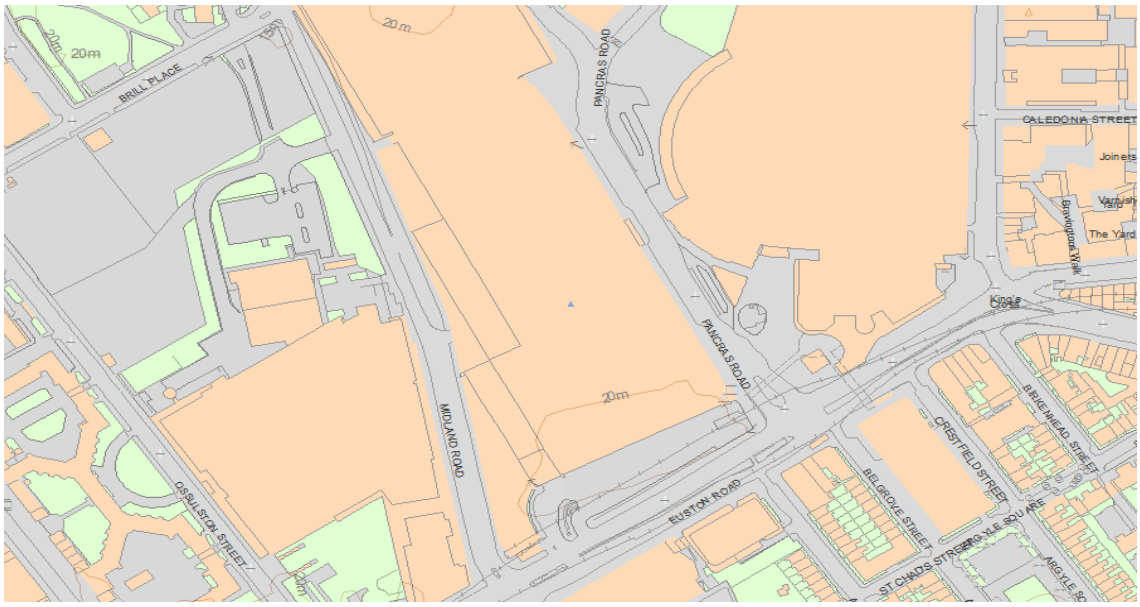
Appendix A List entry

ST PANCRAS STATION AND FORMER MIDLAND GRAND HOTEL

Overview

Heritage Category:	Listed Building
Grade:	I
List Entry Number:	1342037
Date first listed:	07-Nov-1967
Date of most recent amendment:	11-Jan-1999
Statutory Address:	ST PANCRAS STATION AND FORMER MIDLAND GRAND HOTEL, EUSTON ROAD

Map



The above map is for quick reference purposes only and may not be to scale. For a copy of the full scale map, please see the attached PDF - 1342037.pdf (opens in a new window)

The PDF will be generated from our live systems and may take a few minutes to download depending on how busy our servers are. We apologise for this delay.

This copy shows the entry on 24-Feb-2020 at 16:15:57.

Location

Statutory Address:	ST PANCRAS STATION AND FORMER MIDLAND GRAND HOTEL, 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 30107 82977

Details

CAMDEN

TQ3082NW EUSTON ROAD 798-1/90/421 (North side) 07/11/67 St Pancras Station and former Midland Grand Hotel (Formerly Listed as: EUSTON ROAD St Pancras Station (incl. train shed, Chambers & ancillary buildings)

GV I

Railway terminus and hotel, comprising train shed, terminus facilities and offices, ancillary buildings, taxi stand, warehousing: including substructure and storage areas to sides and rear, and structures to the forecourt. Station, 1865-1869; former Midland Grand Hotel, 1868-76, both by George Gilbert Scott. Train shed, 1865-8 by William Henry Barlow (engineer). Deep red Gripper's patent Nottingham bricks with Ancaster stone dressings and shafts of grey and red Peterhead granite; slated roofs renewed in 1994 in carefully diminishing courses. STYLE: monumental, picturesquely composed Gothic Revival building of 23 windows flanked by towers and a curved 10 window wing to the west. EXTERIOR: 4 main storeys with 2 extra storeys in the roof lit by stacks of gabled dormers. Station entered through 2 pointed, vaulted vehicle arches, flanked by pedestrian arches, one in the left hand tower and one to the right. Arches with recessed, elaborately patterned cast-iron pedestrian footbridges with cast-iron plate tracery windows on foliated cast-iron brackets. Hotel facade with round-arched ground floor openings linked by impost bands; 2nd floor, pointed 2-light windows with plate tracery & colonnettes; 3rd floor, cusped with colonnettes; 4th floor, arcaded windows of 3 lights. Articulated vertically and horizontally with strings and with much elaborate carving. Lombard frieze below balustraded parapet. Western curve similar to south elevation of west range, that nearest Euston Road with elaborate stepped gable over right hand entrance bay with similar gable. South-east tower with 2-storey oriel, gabled clocks on each face with pinnacles at each corner and spire. Left hand tower, 3 storeys of elaborately arcaded windows above the entrance with Lombard friezes and bartizans with spires at angles. Mansard roof with gabled windows to the south; other sides with gables and chimneys. Main hotel entrance on end of curve to Euston Road; arcaded porte-cochere above which 3 cusped arches with small gabled roofs. Carved, stepped gable above balustraded parapet flanked by turrets with spires and gables over pointed windows. West return elevation along Midland Road: first 3 bays reproduce elevation found on principal facade. After the first three bays of the return, the long elevation angles back to follow the line of Midland Road with 8-window range followed by a full height stepped gabled range marking the line of the grand staircase. Former entrance from Midland Road simplified: on first floor level above three segmental arches filled with traceried windows; above this rising nearly to the top of the gable is tripartite light with stone tracery. This system of fenestration continues for one bay to the north at which point the elevation begins to step down towards the ancillary railway buildings to the north. 4 storeys over basement terminating in a corbelled parapet, a total of 6 window ranges comprised of 2 and 3-light double-height

windows. 3-storey polygonal wing set between 2 storey blocks, that block to the right having one window range and that to the left with 3-window range. St Pancras Station is unusual in retaining a good deal of its related former warehousing facilities. These are concentrated to the north of the Hotel along Midland Road and Pancras Road, located at and below track level. Although the elevation to Midland Road is quite varied, a consistent feature is the pointed blind arcade to ground floor. Towards the Euston Road end there is a set-back which also has blind pointed arcade; this section runs for roughly 11 bays of the arched ground-floor structure. More elaborate 2-storey structure of 8 window range with a flat arched opening for vehicles consisting of a wrought-iron lintel set in the fifth window range. To either side of this entrance the pointed blinded arcade previously noted is continued. Continuing north along Midland Road, there is another carriageway entrance: a pointed arch with wooden doors and hinges of original design. There follows railway arches Nos 17 through 25. To the first floor of this range is a blind pointed arch arcade. Railway arches 14, 15 and 16 have been rebuilt. Railway arches 4 through 9 have received a first-floor brick addition. Pancras Road elevation to the east. Hotel elevation: the design of the main elevation continues for 5 window ranges along the return, concluding in an octagonal turret. On the east flank of the train shed a 2-storey structure with a lean-to roof, numbering Nos 9-91 Pancras Road. It is roofed in slate and on alternate bays there are stacks. This structure has a 45-window range. At the north it curves slightly. The elevation of every bay is identical: on the ground floor a pointed segmental arch carried on plain piers rebated to accommodate attached columns. Above is a pointed arched window set in a shallow pointed recess; all of the openings and recesses linked by a carved impost. Many of the original shopfronts to the railway arches survive intact. Also surviving are carriageway arches to storage vaults under the station, originally for Burton beer; these have double wooden doors with original ironwork, grilles and hinges. North of No.91, the elevation steps up to a tower with a blind arcade near the top. The substructure of the station continues northwards to the first railway bridge. The ground floor being articulated into bays pierced by pointed arches. This arrangement continues to No.111. There is an additional blind arch, formerly a carriageway, north of this. There are 4 rectangular chimneys on the parapet line of Nos 93 to 111. The original shopfronts have been altered, though the structure itself is intact. Drinking fountain comprising gabled stone block with granite eared and shouldered inscribed aedicule having a semicircular basin. Station approached by dramatic ramp rising from the western end with arcaded retaining wall having inset shops. Ramp gained by steps from the eastern end with pair of original iron gates at the foot and bollards. 25-bay train shed a single 240 foot span in cast-iron arched braces manufactured by the Butterley Iron Company (dated 1867) and tied together by the floor girders of the station floor which is effectively at 1st floor level. Ribs in the form of pointed arches and whole structure supported under the platform floor by a grid of iron columns; the structure of the space was determined by the module of the Burton beer barrel. Screen wall between concourse and hotel with pointed arch, plate traceried windows which continue along the sides of the shed at the southern end. INTERIORS: booking hall: rectangular in plan and having 6 bays and double height. Linenfold panelling to ground floor level dates to the 1880s as does the curving wood screen of the ticket office. Elaborately carved corbels to serving as springers for former vaulting. The elevations of the booking hall on north, south, east and west intact, that of greatest interest to the east since it features 2 double-height, glazed pointed arches with mullions and transoms: the glazing pattern of original design; this forms a screen wall between the booking hall and the platform. To west, decorative cast-iron glazed canopy to taxi rank, narrow exit under arch to Midland Road (qv). At east of concourse, Ladies' lavatories with tiling and early C20 fittings. Former hotel: painted decoration begun late in 1872 by Frederick Sang at the suggestion of Scott; in December of 1873 Sang was replaced by Gillow and Co., who were also supplying the furniture and fittings to the Hotel. Andrew Benjamin Donaldson, a painter, oversaw the completion of the interior decorations for Gillow and himself painted the figures at the top of the grand staircase in 1876-77. By the summer of 1877 the interiors were largely complete. The interiors were redecorated when electric light was installed between 1885 and 1889, the overseeing architects being Trubshaw and Towles. This affected most of the principal public

rooms; the entrance hall from Euston Road and the lounge above did retain the painted decoration from the first half of the 1870s. The 500-bedroomed hotel closed in 1935 and was used as offices but has retained many original features, fixings and fittings including tiles in fine ecclesiastical Gothic and Queen Anne Revival styles. There are several interiors of exceptional architectural interest. The entrance hall of Euston Road in the west wing and the ladies' saloon above are said to have been decorated by F Sang. Saloon with arcaded paired columns, trabeated ceilings and other decorations, with balcony over entrance. The Grand Staircase, also in the west wing, is of stone supported on exposed and decorated cast-iron. It is set in a rib-vaulted well, the spandrels to the vaults filled with paintings of the virtues dressed in medieval and classicising garb with the spandrel to the east depicting the arms of the Midland Railway (being consolidated and restored at time of inspection in September 1994). The Coffee Room on the ground floor of the west wing has a crescent-shaped, square-ended plan. It was altered with an overlay of Classical ornament in the late C19 or possibly early C20, but many of the original elements survive, the cornices and ceilings protected behind later partitioning and false ceilings. Main staircase the most dramatic space, the stone treads supported on exposed and expressed cast-iron beams. HISTORICAL NOTE: St Pancras was the terminus of the Midland Railway and when built was the largest station roof in the world without internal supports. In terms of both architecture and engineering, it has claim to be Britain's most impressive station. Dramatic roof line with gables and spires forms an important landmark. (Hunter M and Thorne R: Change at King's Cross: London: -1990: 65-74).

Listing NGR: TQ2980782564

Legacy

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

Legacy System number:	477257
Legacy System:	LBS

Sources

Books and journals

Hunter, M, Thorne, R, Change at Kings Cross, (1990), 65-74

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 Relevant planning policy

National policy

The Planning (Listed Building and Conservation Areas) Act 1990

This is the main piece of legislation governing the management of listed buildings, defined as buildings of 'special architectural or historic interest'. It states that

> *no person shall execute or cause to be executed any works for the demolition of a listed building or for its alteration or extension in any manner which would affect its character as a building of special architectural or historic interest, unless the works are authorised.* (Chapter 2, Section 7).

Section 10(2) includes more information on what an application for listed building consent should contain including:

> *(a) sufficient particulars to identify the building to which it relates, including a plan;*
>
> *(b) such other plans and drawings as are necessary to describe the works which are the subject of the application; and*
>
> *(c) such other particulars as may be required by the authority.*

This report, and the accompanying drawings, comply with the requirements of the Act.

National guidance

National Planning Policy Framework (2019)

The NPPF sets out how planning policies for England should be applied. Section 16 *Conserving and enhancing the historic environment* concerns heritage assets and includes guidance on how local planning authorities should determine applications relating to heritage assets, including considering potential impacts. The paragraphs relevant to this application are given below.

Paragraph 189 states:

> *In determining applications, local planning authorities should require an applicant to describe the significance of any heritage assets affected, including any contribution made by their setting. The level of detail should be proportionate to the assets' importance and no more than is sufficient to understand the potential impact of the proposal on their significance. As a minimum the relevant historic environment record should have been consulted and the heritage assets assessed using appropriate expertise where necessary.*

Paragraph 190 states:

> *Local planning authorities should identify and assess the particular significance of any heritage asset that may be affected by a proposal (including by development affecting the setting of a heritage asset) taking account of the available evidence and any necessary expertise. They should take this into account when considering the impact of a proposal on a heritage asset, to avoid or minimise any conflict between the heritage asset's conservation and any aspect of the proposal.*

Paragraph 192 states:

> *In determining applications, local planning authorities should take account of:*
>
> *a) the desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses consistent with their conservation;*
>
> *b) the positive contribution that conservation of heritage assets can make to sustainable communities including their economic vitality; and*
>
> *c) the desirability of new development making a positive contribution to local character and distinctiveness.*

Paragraph 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.*

This report has evaluated the significance of St Pancras International Station to an appropriate level in the context of the current proposal. The siting, dimensions, materials and installation of the plaque have been carefully considered in order to sustain and enhance the station's significance in line with paragraph 192.

Paragraphs 194, 195 and 196, which concern instances of harm (both substantial and less than substantial) to a heritage asset are not relevant to this application.

Planning Practice Guidance (PPG) – Historic environment (2019)

PPG provides more detailed guidance on how to apply and interpret the NPPF. The section on the historic environment covers all aspects of the planning process relating to heritage assets as well as other information on their identification and management. As this report and application comply with the NPPF (see above) they also comply with the PPG.

Historic England advice notes (various)

Historic England have produced a wide variety of advice notes, many of which are indirectly relevant to the current proposal.

Regional policy

The London Plan (2016)

The London Plan codifies strategic planning in London, which is the shared responsibility of the Mayor of London, the 32 London Boroughs and the City of London. The current London Plan was last updated in 2016. However, a new London Plan is currently being prepared and will be adopted in mid-2020.

Chapter Seven *London's living spaces and places* focuses on a broad range of policy areas that impact directly on how people perceive and use the places they live in, work in and visit. It includes policies about accessibility (Policy 7.2 An Inclusive Environment), local character (Policy 7.4), public realm (Policy 7.5) and architecture (Policy 7.6) that are all indirectly relevant to the current application. However, the most relevant policy is Policy 7.8 Heritage Assets and Archaeology which, in terms of planning decisions, states:

> *C Development should identify, value, conserve, restore, re-use and incorporate heritage assets, where appropriate.*
>
> *D Development affecting heritage assets and their settings should conserve their significance, by being sympathetic to their form, scale, materials and architectural detail.*

This report has evaluated the significance of St Pancras International Station, complying with Part C. In addition, the siting, dimensions, materials and installation of the plaque have been carefully considered in order to sustain and enhance the station's significance in line with Part D.

Camden Local Plan (2017)

The LB Camden's Local Plan sets out the Council's planning policies. Chapter Seven *Design and Heritage* is relevant to this application and, in particular, Policies D1 Design and D2 Heritage.

Policy D1 Design states:

> *The Council will seek to secure high quality design in development. The Council will require that development:*
>
> *a. respects local context and character;*
>
> *b. preserves or enhances the historic environment and heritage assets in accordance with Policy D2 Heritage;*
>
> *c. is sustainable in design and construction, incorporating best practice in resource management and climate change mitigation and adaptation;*
>
> *d. is of sustainable and durable construction and adaptable to different activities and land uses;*
>
> *e. comprises details and materials that are of high quality and complement the local character;*
>
> *g. is inclusive and accessible for all;*
>
> *m. preserves strategic and local views;*

The Council will resist development of poor design that fails to take the opportunities available for improving the character and quality of an area and the way it functions.

Public art

The Council will only permit development for artworks, statues or memorials where they protect and enhance the local character and historic environment and contribute to a harmonious and balanced landscape design.

Policy D2 Heritage states:

The Council will preserve and, where appropriate, enhance Camden's rich and diverse heritage assets and their settings including conservation areas, listed buildings, archaeological remains, scheduled ancient monuments and historic parks and gardens and locally listed heritage assets.

Listed Buildings

Listed buildings are designated heritage assets and this section should be read in conjunction with the section above headed 'designated heritage assets'. To preserve or enhance the borough's listed buildings, the Council will:

i. resist the total or substantial demolition of a listed building;

j. resist proposals for a change of use or alterations and extensions to a listed building where this would cause harm to the special architectural and historic interest of the building; and

k. resist development that would cause harm to significance of a listed building through an effect on its setting.

The siting, dimensions, materials and installation of the plaque have been carefully considered in order to avoid harm to the station's special architectural and historic interest, in line with Part j.

The sub-sections of the Policy D2 relating to designated heritage assets is not relevant to this application because it concerns harm to a heritage asset.

Camden Planning Guidance – Artworks, statutes and memorials (2019)

This supplementary planning document sets out the minimum requirements Camden expects for applications for artwork, statues and memorials.

Paragraph 1.7 sets out what LB Camden expects for artworks in the borough. Those relevant to this application are:

- *Site specificity and context: The subject of an artwork, statue or memorial must have a clear historical or conceptual connection to the proposed location*

- *Quality: Statues and memorials must be of the highest quality, from an artist who has been selected through a robust and transparent selection process.*

- *Safety: Any proposals need to consider safety and anti-social behaviour issues.*

- *Maintenance and sustainability: Artworks and memorials should have robust maintenance arrangements to ensure they can be managed and maintained for as long as they are in place.*

Paragraph 1.20 states:

> *In line with the Camden Local Plan as summarised above new artworks and memorials will only be permitted where they preserve and enhance the character of the local area, historic environment and heritage assets. Further planning considerations of particular relevant to artworks, statues and memorials are set out below.*

Paragraph 1.23 concerns specifically those applications in an historic and thematic context. It states:

> *Artworks and memorials will only permitted where they are appropriate in terms of the history, context and purpose of a site.*

The purpose of the plaque, its siting, dimensions, materials, realisation and installation have been carefully considered in order to comply with paragraphs 1.7, 1.20 and 1.23.