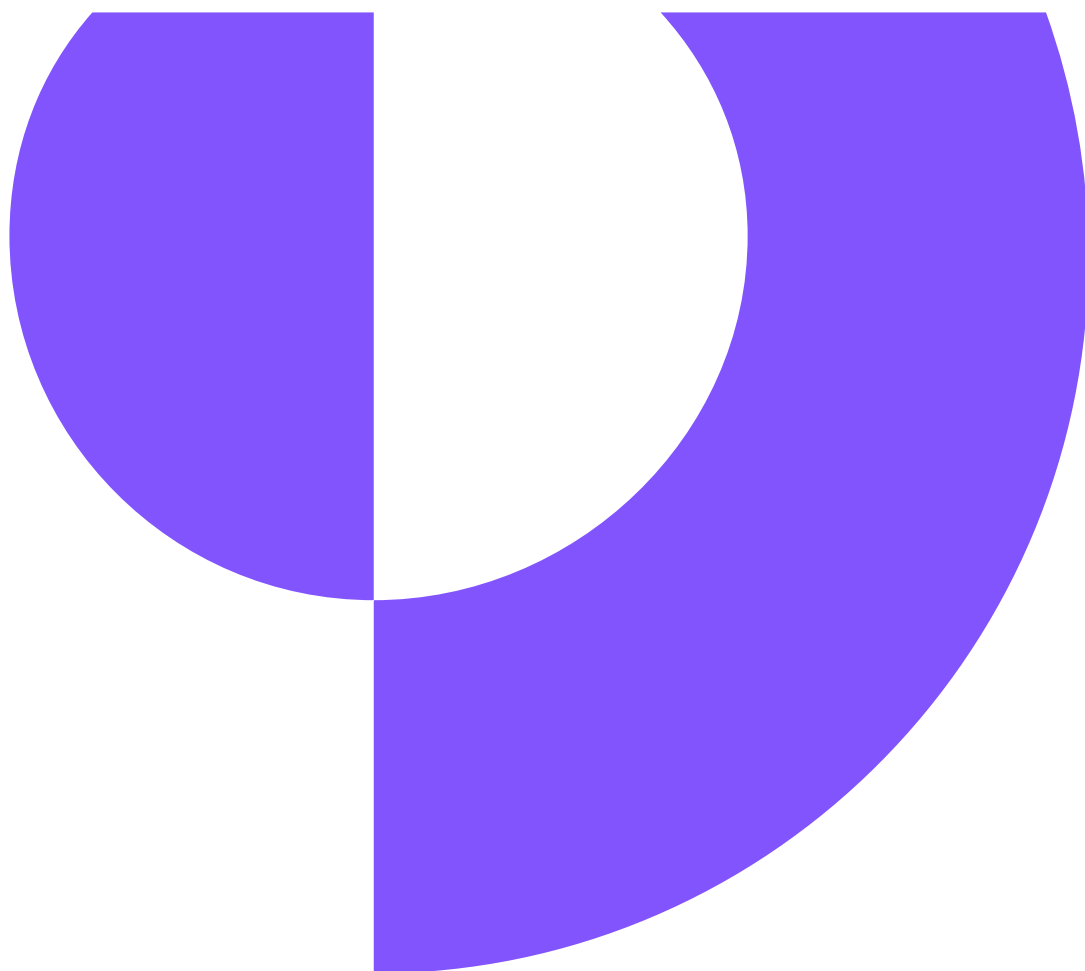




PLU - RVAR - Wood Green Underground Station

Design, Access and Heritage Statement

April 2026

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PLU - RVAR - Wood Green Underground Station

Design, Access and Heritage Statement

April 2026

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Executive summary

Mott MacDonald have been commissioned by Transport for London (TfL) to produce a design, access and heritage statement in support of an application for Listed Building Consent for works to the Grade II listed Wood Green Underground Station (National Heritage List for England (NHLE) 1401120), hereafter 'the proposed scheme'. The purpose of this design, access and heritage statement is to outline the proposed works, to assess the significance of the Grade II listed station, the contribution made by setting to the significance of the station and assess the impact upon the asset resulting from proposed scheme.

Wood Green Underground Station was first opened in 1932, serving as part of the first section of the northward extension of the Piccadilly Line to Cockfosters. The station was designed in a restrained Modernist style by Charles Holden, adapted to a constrained corner site within an existing late-19th-century commercial frontage. At platform level, original historic features include cream-and-green tiling, bronze-edged roundels, bronze 'Way Out' signs, decorative Harold Stabler ventilation grilles and original oak cantilever benches.

As part of the introduction of the new 24 Train Stock (TS) trains to the Piccadilly Line, there is an aspiration to provide new step free access at Wood Green Station when boarding and alighting trains. This is to provide RVAR (Rail Vehicle Accessibility Regulation) compliance. As such, there is a need to amend the platforms at Wood Green Underground Station to ensure step-free access for passengers boarding and alighting trains. In order to achieve compliance, a new continuous platform hump is proposed to align with the designated accessibility doors on the 24 TS. This involves removing the existing platform surfacing and installing a new concrete hump raised by approximately 120 mm, finished with high-quality Marshall's paving and colour-contrasting surfaces. The original 1930s benches will be retained in situ with a sign noting their low height, supplemented by two new Toro-type benches on each platform to maintain adequate seating provision.

As a Grade II listed building, any alterations must be assessed for their impact on the station's significance. Wood Green Underground Station's significance is primarily derived from its design by the architect Charles Henry Holden, who made a key contribution to the construction of numerous stations along the Piccadilly Line. Holden was known for his Modernist style of stations and his design of other key London buildings such as Senate House. Furthermore, Wood Green Underground Station retains much of its historic plan and architectural detailing which also contribute to its significance.

It is anticipated that the proposed works will result in an overall low level of less than substantial harm, arising from minimal and localised loss of historic fabric as a result of platform raising works and a minor change to the historic character of the platforms resulting from the introduction of Toro-beam type benches. In accordance with paragraph 215 of the National Planning Policy Framework, any less than substantial harm should be weighed against the public benefits of the proposal. In this instance, by creating step-free access across the platform and the provision of accessible seating, the proposal aligns with legal obligations under the Equality Act 2010 which requires reasonable adjustments to enable disabled people to access broader transport services. The impact to the significance of the station is assessed as a low level of less than substantial harm, while the public benefit of this proposed scheme is substantial. As such, the works are considered to comply with local and national planning policy.

Wood Green

High Road

Station Rd

Passage

Woodside

Wood Green

Lordship Lane

A105

A109

Wood Green Underground Station

Scale: 1:800

0 10 20 30 40 m

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Wood Green Underground Station occupies the corner where Station Road and Lordship Lane, which both run east to west, intersect with the A105, with the station occupying the north-east corner of the intersection. The station is bounded by buildings on either side, with a three-storey brick building with commercial space on the ground floor and residential space above lying to the immediate east of the station, and a smaller three-storey brick building of the same arrangement to the immediate west. The buildings to either side of the station likely date to the Victorian period. The station itself has space for commercial units, such as a coffee shop to the immediate west of the far-left (western) entrance to the station.

A separate location plan (UIP3237-MMD-ZZZ-P047-DRG-TP-00001) accompanies this design, access and heritage statement (see Appendix A).

1.2.2 Description

Wood Green Underground Station was constructed between 1931 and 1932 as part of the extension of the Piccadilly Line eastwards from Finsbury Park to Amos Grove (later extended to Cockfosters in 1933). The station opened on the 19 September 1932.

Platforms 1 and 2 form the operational platforms for the Piccadilly Line. Platform 1 serves trains Eastbound towards Cockfosters and Platform 2 serves trains Westbound towards Heathrow. Both platforms are approximately 117m long and 3.35m wide. They are constructed using a “filler joist” slab supported by a mass concrete wall and tunnel lining to form the invert under the platform.

1.3 Project description

The project's aim is to achieve step-free access between the train and the platform in compliance with the Rail Vehicle Accessibility (Non-Interoperable Rail System) Regulations 2010 (RVAR) across the Piccadilly Line. At Wood Green Underground Station, where the new Piccadilly Line 2024 Train Stock ('24TS') is to be introduced, this is proposed to be achieved through the local raising of Wood Green Underground Station Platforms 1 and 2 through the adjustment of nosing stones and raising of the platform surface level to suit the designated accessible doors on the 24TS. This is required to ensure the door height of the new 24TS is at the same level as the platform.

A full description of the proposed scheme is given in Section 5 of this report.

2 Methodology

This section outlines the resources and methodology used to determine the acceptability of the proposed scheme. It is informed by and complies with relevant national and local planning policies and best practice guidance.

2.1 Desk-based research

A desk-based study has been undertaken to identify and understand the heritage significance of the Grade II listed Wood Green Underground Station. The following actions were undertaken to inform this assessment:

- A search of the National Heritage List for England;
- A search of the local planning authority's planning portal;
- An examination of local, regional, and national planning policies in relation to the historic environment;
- An inspection of the cartographic evidence for the history of the site; and
- A search of published and non-published resources relating to the listed building.

2.2 Surveys

A walkover was undertaken by members of the Mott MacDonald project team on the 29 and 30 October 2024. This walkover included the platforms, proposed new hump location and access into the station.

2.3 Assessment of significance

Assessment of significance in this design, access and heritage statement is primarily based on Historic England's 2019 guidance Technical Advice Note 12: Statements of Heritage Significance: Analysing Significance in Heritage Assets.¹ In accordance with this guidance, significance has been assessed in relation to the following interests:

- **Archaeological interest** - There will be archaeological interest in a heritage asset if it 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, architectural 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 is an interest in other human creative skills, 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.

¹ Historic England (2019) Technical Advice Note 12. Statements of Heritage Significance: Analysing Significance in Heritage Assets. Available online via: <https://historicengland.org.uk/images-books/publications/statements-heritage-significance-advice-note-12/heag279-statements-heritage-significance/> [accessed March 2026].

NPPF and Historic England guidance states that the contribution that setting makes to an asset's significance should be considered in decision-making.² Due to the subterranean nature of the proposed scheme, it is considered that there is no potential for the asset's setting to be impacted, and as such, setting is not considered in this report.

2.4 Assessment of impact

The assessment of impact within Section 6 of this report is based on the guidance contained in the Managing Significance in Decision-Taking in the Historic Environment – Historic Environment Good Practice Advice in Planning 2 (GPA2).³

Paragraph six of the guidance outlines the steps which should be taken to establish the potential impact of the proposed works on the significance of heritage assets and where appropriate justify any harmful impacts and identify mitigation and enhancements. These steps are:

- Understand the significance of the affected assets;
- Understand the impact of the proposal on that significance;
- Avoid, minimise, and mitigate impacts in a way that meets the objectives of the National Planning Policy Framework (NPPF);
- Look for opportunities to better reveal or enhance significance;
- Justify any harmful impacts in terms of the sustainable development objective of conserving significance and the need for change; and
- Offset negative impacts on aspects of significance by enhancing others through recording, disseminating, and archiving archaeological and historical interest of the important elements of the heritage assets affected.

In accordance with paragraph 207 of the NPPF and Historic England guidance, the level of detail supplied is proportionate to the level of significance of the asset and the overall effect the proposed works will have on this significance.

2.5 Assumptions and limitations

The impact assessment produced in this report is dependent on the level of detail provided by the Mott MacDonald Civil Engineering team. Full method statements and detailed designs have not been produced at this stage. However, the level of detail is considered enough to understand the overall effect of the proposed works on the significance of Wood Green Underground Station.

² Historic England (2017). The Setting of Heritage Assets. Available online via: <https://historicengland.org.uk/images-books/publications/gpa3-setting-of-heritage-assets/heaq180-gpa3-setting-heritage-assets/> [accessed March 2026].

³ Historic England (2015). Managing Significance in Decision-Taking in the Historic Environment – Historic Environment Good Practice Advice in Planning 2 (GPA2). Available online via: <https://historicengland.org.uk/images-books/publications/gpa2-managing-significance-in-decision-taking/gpa2/> [accessed March 2026].

3 Legislation, policy and guidance

This section sets out the policy, legislation and guidance which is relevant to the decision-making process for this application.

3.1 Legislation

3.1.1 Planning (Listed Building and Conservation Areas) Act 1990

This design, access and heritage statement has been written in accordance with the Planning (Listed Building and Conservation Areas) Act 1990. This Act sets out the protection given to buildings of special architectural or historic interest through listing. It also sets out the framework for authorising works for the alteration of listed buildings through the grant of Listed Building Consent.

3.2 National planning policy

The National Planning Policy Framework considers the importance of the historic environment in planning and development and sets out the government's policies regarding development that affects the historic environment. It requires that proposals are fully evidenced and assessed to help informed decision making. Chapter 16 of the NPPF outlines these policies.⁴ The following paragraphs are relevant to this Listed Building Consent application:

207. 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. Where a site on which development is proposed includes, or has the potential to include, heritage assets with archaeological interest, local planning authorities should require developers to submit an appropriate desk-based assessment and, where necessary, a field evaluation.

208. 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.

210. 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*

⁴ National Planning Policy Framework (NPPF) (2012, updated 2024) 16. *Conserving and enhancing the historic environment – Guidance*. Available online via: <https://www.gov.uk/guidance/national-planning-policy-framework/16-conserving-and-enhancing-the-historic-environment> [accessed March 2026].

(c) the desirability of new development making a positive contribution to local character and distinctiveness.

212. *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.*

213. *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 ⁷⁵.*

215. *Where a development proposal will lead to less than substantial harm to the significance of a designated heritage asset, this harm should be weighed against the public benefits of the proposal including, where appropriate, securing its optimum viable use.*

3.3 Local planning policy

Local planning policy is provided by *Haringey's Local Plan: Strategic Policies 2013 - 2026*, which was adopted by Haringey Council in 2013 to replace the Unitary Development Plan (UDP), with subsequent alterations adopted on 24 July 2017.

The document sets out the long-term vision of how Haringey should develop by 2026. It sets out the council's strategy for achieving that vision, including high-level strategic policies used in determining planning applications. The following policy applies specifically to the proposed scheme:

SP12: Conservation

- The Council shall ensure the conservation of the historic significance of Haringey's heritage assets, their setting, and the wider historic environment. The borough's heritage assets include Statutory Listed Buildings, Conservation Areas, Registered Parks and Gardens, Archaeological Priority Areas, and other locally important heritage assets such as Locally Listed Buildings, Local Historic Green Spaces and Site of Industrial Heritage Interest. Where archaeological excavation is required, findings should be published, disseminated, and used as the basis for archaeological interpretation on site.*
- The Historic Environment should be used as the basis for heritage-led regeneration and as the basis for good design and positive change. Where possible, development should help increase accessibility to the historic environment. All development shall protect the Strategic view from Alexandra Palace to St Paul's Cathedral as protected in the London Mayoral "London View Management Framework" Revised SPG, July 2010, and key local views.*

The Haringey Council is currently preparing a New Local Plan, which will cover the period from 2027 to 2042. The draft local plan for Haringey's Council has also been published and is currently under consultation. The following policies are of relevance to the proposed scheme:

Policy HE1: Built Heritage Conservation Charter

- A. *All proposals affecting heritage assets must conserve the significance of those heritage assets, including any contribution made by their setting. The Council will support proposals which achieve this and;*
- 1) are informed by, and respond appropriately to, a robust assessment of the significance of the heritage assets affected*
 - 2) invest in conservation-led area placemaking, using the historic environment as the basis for good design and positive change*
 - 3) bring heritage assets at risk back into beneficial use consistent with their conservation*
 - 4) increase inclusive access to the historic environment to promote its beneficial use and enjoyment for all*
 - 5) support climate change mitigation and adaptation*
 - 6) promote high-quality architecture, streets and open spaces which positively complement the historic environment*
- B. *All proposals impacting a designated or non-designated heritage asset must submit a Heritage Impact Statement. The Heritage Impact Statement must:*
- 1) describe the historic significance of those assets concerned, including any contribution made by their setting*
 - 2) provide an assessment of the impact of the proposed development on those assets and their setting*
 - 3) have regard to the cumulative impact of incremental changes to those assets, including any contribution made by their setting*
 - 4) where a proposal will lead to any harm to, or loss of the significance of a heritage asset, provide a clear and convincing planning justification for this*

Policy HE2: Listed Buildings

- A. *Development proposals affecting listed buildings and their contributing setting will be supported where they:*
- 1) preserve the special interest of those listed buildings and their contributing setting from harm and conserve their significance;*
 - 2) preserve or reinstate original or historic form, fabric, function or character of those listed buildings and their setting;*
 - 3) do not harm the structural integrity or stability of those listed buildings or that of adjoining buildings or structures; and*
 - 4) restrict proposed alternations and extensions to less significant parts of those listed buildings, so that they relate sensitively to the original buildings and do not adversely affect the internal or external appearance or character of those listed buildings, curtilages or their setting;*
- B. *When considering the impact of proposals on listed buildings and their contributing setting, the Council will have regard to:*
- 1) the great weight given to the conservation of listed buildings and their contributing setting;*
 - 2) the desirability of securing a viable use for those listed buildings consistent with their conservation; and*
 - 3) opportunities to secure the future of listed buildings, particularly those on the Historic England 'Heritage at Risk' register.*

3.4 Guidance

The following guidance has been used to inform the assessment:

- Conservation Principles, Policies and Guidance;⁵
- Historic England Advice Note 12: Statements of Heritage Significance: Analysing Significance in Heritage Assets.⁶
- Historic Environment Good Practice Advice in Planning Note 2: Managing Significance in Decision Taking;⁷
- Historic Environment Good Practice Advice in Planning Note 3: The Setting of Heritage Assets;⁸
- Principles of Cultural Heritage Impact Assessment in the UK (PCHIA);⁹ and
- Standard and Guidance for Historic Environmental Desk-based Assessment.¹⁰

⁵ Historic England (2008) Conservation Principles: Policies and Guidance [online]. Available online via: www.historicengland.org.uk/images/books/publications/conservation-principles-sustainable-management-historic-environment/ [accessed March 2026].

⁶ Historic England (2019) 'Statements of Heritage Significance: Analysing Significance in Heritage Assets', *Historic England Advice Note 12* <https://historicengland.org.uk/images-books/publications/statements-heritage-significance-advice-note-12/heag279-statements-heritage-significance/> [accessed March 2026].

⁷ Historic England (2015) Historic Environment good practice advice in planning: 2 [online]. Available at: www.historicengland.org.uk/images-books/publications/gpa2-managing-significance-in-decision-taking [accessed March 2026].

⁸ Historic England (2017) Historic Environment good practice advice in planning: 3 [online]. Available at: www.historicengland.org.uk/images-books/publications/gpa3-setting-of-heritage-assets [accessed March 2026].

⁹ IEMA, IHBC, ClfA, (2021) Principles of Cultural Heritage Impact Assessment in the UK. <https://www.ihbc.org.uk/brighton2021/resources/Principles-of-CHIA-V2%5B4%5D.pdf>. [accessed March 2026].

¹⁰ Chartered Institute for Archaeologists (2014) Standard and Guidance for Historic Environmental Desk-based Assessment [online]. Available at: www.archaeologists.net/sites/default/files/ClfAS&GDBA_2.pdf [accessed March 2026].

4 Baseline

This section sets out the baseline conditions in reference to the proposed scheme. To ensure that this section is proportionate to the work being undertaken, the focus is on Wood Green Underground Station itself. It sets out the historic development of the asset and its setting and provides a description of the current appearance of the asset. It concludes with a summary of significance of the features to be altered and the contribution they make to the overall significance of the asset.

The following baseline has been based on information contained within the list entry for Wood Green Underground Station,¹¹ where other sources have been used to augment this baseline they have been referenced separately.

4.1 Historic development

During the 1890s, consent was granted for the construction of five new subterranean railway lines in London. Three of these proposed railway lines were bought out by American investor, Charles Yerkes, including the Brompton and Piccadilly Circus Railway (B&PCR), and the Great Northern and Strand Railway (GN&SR). Yerkes merged these two lines to create the Great Northern, Piccadilly & Brompton Railway (GNP&BR), which connected Finsbury Park to Hammersmith via subterranean railway. The GNP&BR was formally opened on 15 December 1906. It quickly became known as the 'Piccadilly Railway'.

Yerkes also controlled two other underground lines, which he operated through a holding company, the Underground Electric Railways Company of London (UERL). All three lines were merged formally in 1910 to become the London Electric Railway Company (LER). During the 1930s, the UERL and other transport operators in London were merged into the London Passenger Transport Board (LPTB), which evolved over the subsequent decades into TfL.

Wood Green Underground Station was built as part of the first section of the northward extension of the Piccadilly Line to Cockfosters. This seven-mile extension beyond the original terminus of Finsbury Park was constructed to serve the enlarging suburban areas in north Middlesex, and was authorised by a parliamentary Act of 4 June 1930. The construction was overseen by Frank Pick (1878-1941), the administrator of the Underground Group and Chief Executive of the London Transport Passenger Board from 1933.

The first section of the extension ran from Finsbury Park to Arnos Grove and included the stations at Manor House, Turnpike Lane, Wood Green, and Bounds Green. This extension was opened on 19 September 1932. Southgate and Enfield West (now Oakwood) followed in March 1933, and the terminus at Cockfosters opened on 31 July 1933. The name 'Lordship Lane' was considered for the station at this time; however, 'Wood Green' was ultimately decided upon. Like most stations on both the east and west extensions of the Piccadilly Line, Wood Green was designed by Charles Henry Holden (1875-1960).

The style of Wood Green differed from other more Modernist stations designed by Holden on the Piccadilly Line, however, in part due to the constrained corner site within an existing shopping parade. With its curved street frontage, Wood Green is reminiscent of Holden's earlier design for South Wimbledon, which was completed in 1926, though in brick rather than stone. Wood Green station originally included an exhibition space at the rear, which was soon

¹¹ Historic England (2011). Wood Green Underground Station list entry. Available online: <https://historicengland.org.uk/listing/the-list/list-entry/1401120?section=official-list-entry> [accessed March 2026].

converted to a staff club room, and a canteen for the station employees, as well as shops. In 1987-8, the booking hall was altered to accommodate the Underground Ticketing System (UTS) with a new booking office built against the back and side wall in front of the former exhibition space.

Charles Holden was born in Bolton, the son of a textile engineer. Holden trained with CR Ashbee before joining the practice of H Percy Adams, a specialist in hospital design, with whom he entered into partnership in 1907. Prior to and during the First World War, Holden was not committed to any style. He designed, for example, the Arts and Crafts-inspired Belgrave Hospital for Children in 1899-1901 and the mannerist British Medical Association (now Zimbabwe House) in 1906-8. After the war, he designed 67 cemeteries for the Imperial (now Commonwealth) War Graves Commission. These projects demonstrate a growing simplification of his work. By this time Holden's practice was known as Adams, Holden, and Pearson, and in 1924 they began to be appointed as consultant architects on the London Underground.¹²

In the mid-1920s, Holden designed facades for stations on the Northern Line extension from Clapham South to Morden and in the 1930s designed most of the new stations at either end of the Piccadilly Line, ending their association in the late 1940s on the completion of stations on the eastern extension of the Central Line. Pick and Holden had both been influenced by a short tour of examples of new architecture on the Continent which they had undertaken in the summer of 1930, and Holden's later designs emphasised functionality, with the booking hall as the dominant element of the new buildings. This functionality combined with balanced geometry and the use of modern materials, particularly glass and reinforced concrete. Following the end of the Second World War, Holden devised schemes for the reconstruction of Canterbury and London. None of these schemes were carried through faithfully, however Holden had already left an enduring legacy in London, more so than any other architect of his generation, through the design of 55 Broadway, Senate House, and the tube stations.

Wood Green Underground Station was listed at Grade II on 20 July 2011.

4.2 Description

Wood Green Underground Station (Photo 4.1 and Photo 4.2) was designed by Charles Holden in a restrained Modernist style, though its appearance differs from the more formally expressed "Sudbury Box" typology seen elsewhere on the Piccadilly Line.¹³ This departure in design is a direct consequence of the constrained corner site at the junction of Wood Green High Road and Lordship Lane, where the building is inserted into an existing late 19th century commercial frontage.

Wood Green Underground Station is constructed using a reinforced concrete frame with flat concrete slab roofs and is clad in multi-coloured red Buckinghamshire bricks. The interior of the booking hall is lined with brown-grey bricks with orange-red brick details. Wood Green occupies a corner site at the junction of Wood Green High Road and Lordship Lane, sandwiched between late-19th-century commercial and residential properties, a section of which was demolished to create the station. The station only has one elevation visible (to the south-west), in the form of a curved central entrance block. An escalator shaft descends from the booking hall northwards down to a central concourse between the two underground platforms.

¹² Barson, S, (2004) 'The Impact of Charles Holden on the Architecture of the London Underground, 1923-40' in Holder, J and Parrissien, S. *The Architecture of British Transport in the Twentieth Century in A Little Grit and Ginger*.

¹³ British Modern: Architecture and Design in the 1930s. (2007). United Kingdom: Twentieth Century Society.

**Photo 4.1: Wood Green Underground station.
Taken 11 Mar 1933.**



Source: London Transport Museum.

Photo 4.2: Principal elevation of Wood Green Underground station, Piccadilly line by Guy Howard-Evans, 01 Dec 2005.



Source: London Transport Museum.

The street elevation of Wood Green Underground Station (Photo 4.3 and Photo 4.4) is faced with multi-coloured red Buckinghamshire bricks laid in English bond with a pattern, with a projecting concrete canopy which features a bronze-framed, replacement blue vitreous enamel name frieze. This is flanked by a rectangular, flat-roofed, retail and office block to the north and a thick full-height brick retaining wall to the adjoining property to the south-east. A louvered brick ventilation tower rises above either end of the convex frontage, the western one having been much heightened at some date. These 'relief shafts', designed to reduce the draft from oncoming trains, were a feature of the stations at the end of the Piccadilly Line. The canopy, with its gently stepped soffit with inset bronze-framed light fittings, extends to form the roofs of two slightly projecting shop units, one at each side. These have polished grey Cornish granite finished walls and stallrisers and, although considerably altered, retain some of the original bronze fittings including the doors.

Photo 4.3: Principal elevation of Wood Green Underground station



Source: TfL nd.

Photo 4.4: Close up of principal elevation of Wood Green Underground station



Source: TfL nd.

Above the canopy the only fenestration on the curved frontage is the three horizontal multi-pane Crittall windows, with the central window longer than the two outer ones. These are placed over the three wide entrances to the station. The lighting for the booking hall is augmented by clerestory windows concealed behind the front parapet with its artificial stone coping. Above the

windows is a replacement roundel set in the original artificial stone surround. Two additional identical roundels are located on the returns of the retaining wall and the shop/office block. The shop front of this block has been completely replaced, as have the three original Crittall windows to what was originally the staff canteen above.

The elliptical booking hall of the station (Photo 4.5) is entered through three adjacent entrances separated by two rectangular piers clad in Cornish granite. At the base of each pier is a low iron balustrade on a granite base projecting onto the pavement below the canopy. The newel posts carry a disc and diamond motif used by Holden on other projects, including Senate House. There are original bronze poster panels either side of the entrance bays. The booking hall has a flat lantern roof with Crittall clerestory windows braced by four deep reinforced concrete beams (Photo 4.6). Below the roof is a white painted concrete ring beam with a further ring beam at entrance level decorated by a shallow stepped pattern matching that on the canopy.

Photo 4.5: Booking hall Wood Green Underground station. Taken 21 Sep 1934



Source: London Transport Museum.

Photo 4.6: Booking hall as it stands today

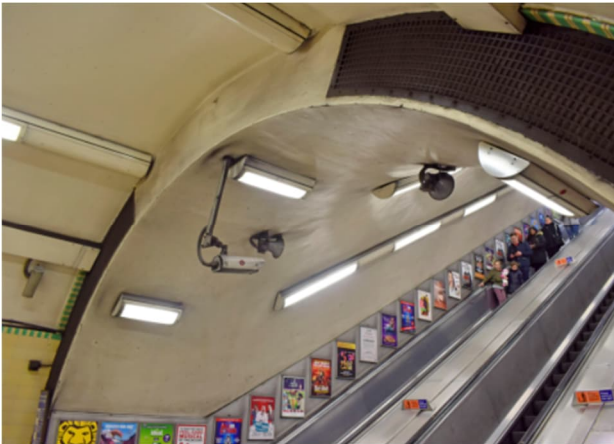


Source: TfL nd.

The walls of the station are of brown-grey brick relieved by orange-red brick to the window surrounds and pilasters on the rear wall. The original space has been altered by the introduction in 1988 of low flat-roofed ticket offices along then end (south-east) and rear walls. These offices are faced with brown quarry tiles to match the original finish of the lower level of the booking hall and have bronze balustrades with decorative panels to the roofs. Other than the blue station clock over the escalator shaft, virtually no original fittings remain, and the floor has been re-tiled. In the staff corridors and stairs, as well as in the original canteen, now subdivided, the original cream with green trim dado tiling largely survives.

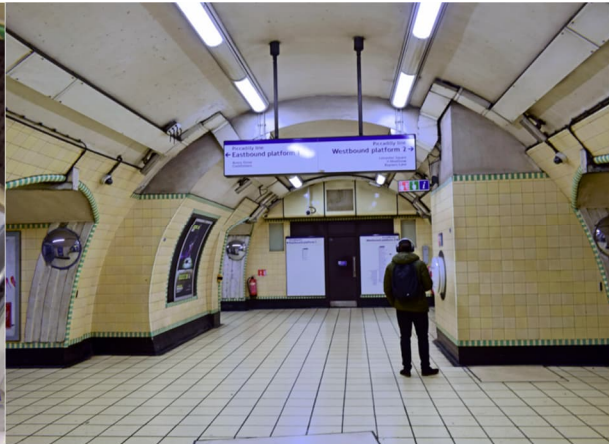
The escalator shaft exits the booking hall to the north-west and retains its plaster finish. The escalators (Photo 4.7) have lost their original bronze casings (replaced in stainless steel and aluminium) and uplighters. At the base of the escalators is a domed lower concourse with two tunnels either side to the platforms with shallow stepped concrete entrance panels (Photo 4.8). The original cream wall tiles with light green striped trim, and floor tiles, were replicated in 2009, as were the platform tiles although the original tiles remain on the far trackside walls. These have poster panels with the cream and light-green trim.

Photo 4.7: Escalators to lower concourse



Source: TfL nd.

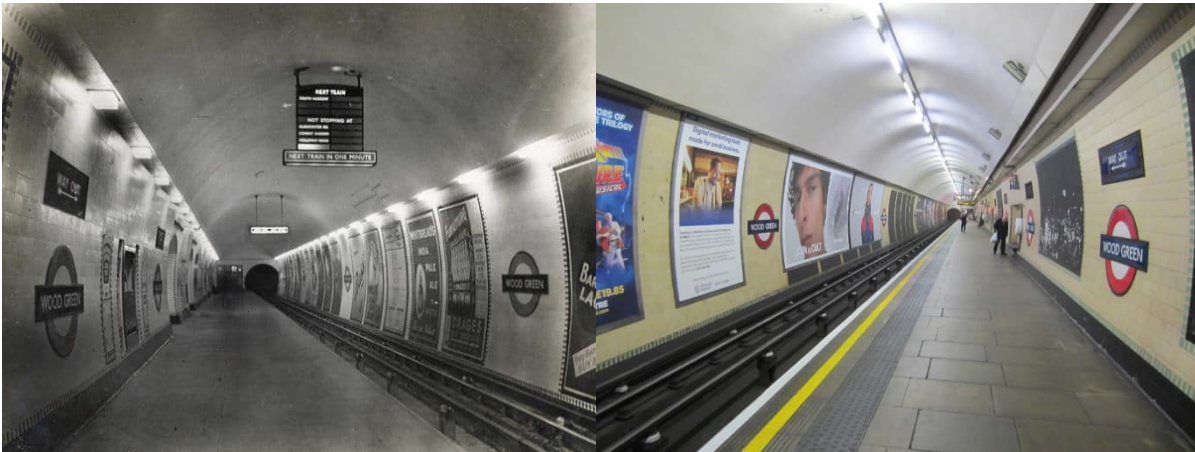
Photo 4.8: Cross passageways



Source: TfL nd.

Platforms 1 and 2 (Photo 4.9 and Photo 4.10) retain several original features from the early 1930s. These include the pre-cast concrete paving, bronze edged roundels, rare bronze framed “Way Out” signs (Photo 4.11), and ten decorative bronze ventilation grilles by the artist Harold Stabler (1872-1945) depicting a deer, two doves, and stylised trees (Photo 4.12).

Photo 4.9: Wood Green Underground station. Photo 4.10: Platform 1 as it stands now
Taken Oct 1932



Source: London Transport Museum.

Source: TfL nd.

Photo 4.11: Way out sign on Platform 2



Source: London Transport Museum.

Photo 4.12: Decorative bronze ventilation grilles



Source: TfL nd.

Original oak benches survive in the seating recesses (Photo 4.13), together with bronze head wall units, staff letters boxes (Photo 4.14) and bronze door panels to the fire hydrant cabinets (Photo 4.15). Additional bronze fittings, including submarine doors and miscellaneous panel work, remain throughout the platform area. The cream and green tiling characteristic of the Piccadilly Line continues along the platform walls, supplemented where necessary by accurate replicas installed in 2009.

Photo 4.13: Original bench on Platform 1



Source: TfL nd.

Photo 4.14: Original staff letter box on Platform 1



Source: TfL nd.

Photo 4.15: Original fire hydrant cabinet on Platform 1



Source: TfL nd.

4.3 Significance

The significance of Wood Green Underground Station is derived from its historic and architectural interests.

Wood Green Underground Station, designed by Charles Holden and opened in 1932, is a notable example of early twentieth-century Modernist architecture adapted to a constrained corner site within an established suburban commercial frontage. The station is architecturally distinguished by its fusion of Holden's earlier work at South Wimbledon on the Northern Line with the emerging Piccadilly Line house style, a combination that results in a distinctive and well-detailed building of considerable refinement. Its curved brick frontage, broad concrete canopy and elegantly modelled booking hall demonstrate Holden's ability to create spacious and well-lit public interiors even on limited footprints, and they reflect the gradual consolidation of Modern Movement principles in Underground architecture during the interwar period.

The architectural interest of Wood Green is further strengthened by its high-quality materials and its integrated decorative scheme. The survival of Holden's cast-iron entrance rails with their characteristic disc and diamond motif, together with bronze framed poster panels, contributes significantly to the building's architectural character. The station also retains important artistic features at platform level, most notably the set of ten bronze ventilation grilles designed by Harold Stabler, each depicting stylised deer, doves and trees. These original fittings, combined with surviving oak benches, bronze edged roundels and rare bronze framed 'Way Out' signs, lend the station strong architectural and artistic interest and demonstrate the careful attention to detail that characterised Holden's Underground designs.

Wood Green is also of considerable historic interest as a good example of Holden's groundbreaking Modernist architecture for the Piccadilly Line extensions of the early 1930s. These extensions represented a pivotal moment in the evolution of London Underground design, introducing rational, functionally driven modern design to the wider public and helping to establish a coherent architectural brand for the Underground at a time when such design unity was still highly unusual. The Piccadilly Line stations were widely praised in the architectural press of the period and remain influential for their contribution to the acceptance and development of Modernism in Britain. Wood Green, with its confident handling of form, material and space, is a significant part of this celebrated group and illustrates the ways in which Holden translated continental architectural ideas into a British context.

The station also embodies important aspects of London's interwar suburban expansion and transport planning. Constructed as part of the strategic extension of the Piccadilly Line into rapidly developing residential districts, Wood Green contributed directly to changing commuting patterns and facilitated the growth and consolidation of new suburban communities. Its integration into an existing shopping parade reflects the role of the Underground in shaping both the built environment and the socio-economic profile of the areas it served.

Wood Green's associations with Charles Holden and with Frank Pick, whose leadership ensured that design excellence became central to Underground development, further enhance its significance. Holden's work on the Piccadilly Line extensions helped establish the cultural identity of the Underground, while Pick's commitment to a unified and uplifting public realm ensured that stations such as Wood Green were designed to a consistently high standard.

The building also has considerable architectural and historic interest due to the survival of much of its original structural and decorative character. The clerestory-lit booking hall, the use of multi-toned Buckinghamshire brick, and the platform-level decorative scheme all remain legible despite later interventions. These surviving features provide valuable insight into the methods, standards and design philosophies that shaped the Underground during the early to mid-20th century, and they underscore the station's importance as an early Modernist public building.

Although minor alterations have been made, particularly the introduction of new ticketing facilities in the 1980s, Wood Green Underground Station remains a remarkably well-preserved example of Holden's Piccadilly Line architecture. Its high degree of integrity ensures that it continues to make a significant contribution to the architectural and historic character of the London Underground network and to London's wider transport heritage.

5 Proposed Scheme

5.1 Access

The aim of the proposed scheme is to achieve step-free access between the train and the platform in compliance with the RVAR across the Piccadilly Line. This legislation sets standards designed to improve accessibility for disabled people on light rail passenger vehicles.

This is proposed to be achieved through the raising of platforms at Wood Green Underground Station and the adjustment of nosing stones to suit the designated accessibility doors on the 24TS.

5.2 Scheme design

At Wood Green Underground Station, the existing platform surfacing will be replaced with a new concrete hump overlain with a high-quality paving system. The existing platform surface comprises large precast concrete pavers laid over a filler-joist supported slab dating from the early 1930s (Photo 5.1). The installation of a new platform hump is necessary to achieve compliance with the RVAR in relation to the future introduction of the 24-TS rolling stock.

Photo 5.1: Existing platform surfacing at Wood Green



Source: TfL nd.

The new raised sections will be constructed in concrete and overlain with Marshall's paving (Photo 5.2), consistent with materials already used across several other London Underground stations. Although these pavers will not replicate the exact appearance of the original surfacing, their tone will weather to harmonise with the surrounding platform materials. The platform hump will incorporate colour-contrasting paving to provide a clear and legible transition between the existing platform level and the new raised area, in accordance with BS 8300. The new hump will raise the platform by approximately 120 mm above its current height, providing level access at

designated 24-TS train doors. Surface levels around the hump will be regraded to ensure smooth transitions without abrupt level changes.

Photo 5.2: Example of Marshall's pavers proposed for Wood Green

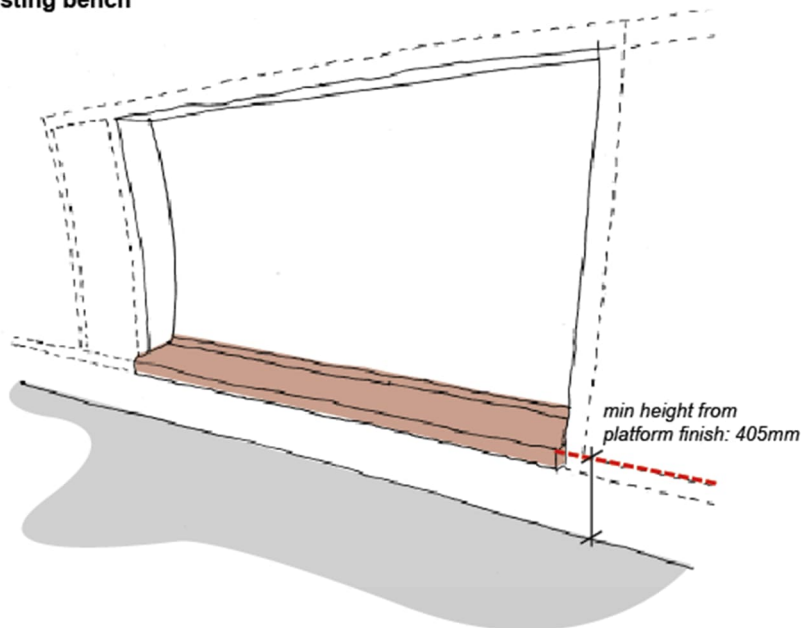


Source: TfL nd.

The works have been designed to minimise disruption to existing platform features. This includes the original oak cantilever benches integrated into recesses on both platforms (Figure 5.1). Following installation of the hump, the clearance between the benches and the new surface would reduce to approximately 280-300 mm (Figure 5.2), making them impractical for passenger use. However, raising the benches to a compliant height would risk damage to original fabric. As a result, the benches will remain fixed in place, and signage will be provided to warn passengers of their low seat height.

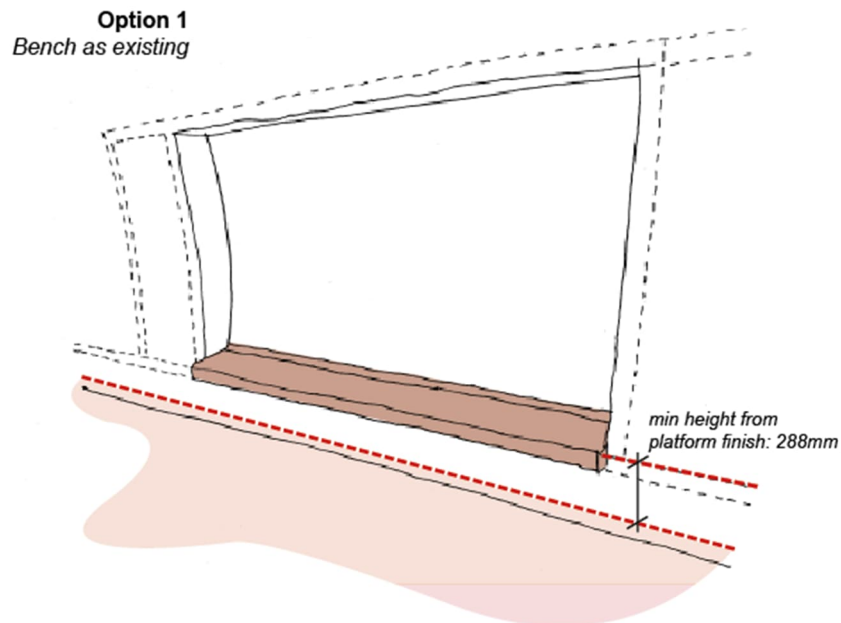
Figure 5.1: Existing plan oak cantilever bench at Wood Green

Existing bench



Source: Mott MacDonald 2026

Figure 5.2: Proposed plan for retaining the oak cantilever bench at Wood Green



Source: Mott MacDonald 2026

To ensure adequate seating provision, new Toro beam-type benches designed by Robin Day for Hille will be installed at two locations on each platform (Photo 5.3). These seats are widely used across the Underground network and are suited to high-intensity public transport environments due to their durable perforated steel construction.

Photo 5.3: Toro seating type proposed for Wood Green



Source: TfL nd.

Other platform assets will be retained and protected during the works. For example, the historic staff letter box located within the platform wall will be unaffected by the hump and will remain in situ. Surrounding surfacing will be locally adjusted to create smooth interfaces with the hump and adjoining vertical surfaces. Transitions between new and existing surfaces will be carefully detailed to ensure compatibility with the listed finishes, including areas of original tiling, bronze roundels, Stabler ventilation grilles and other surviving 1930s fixtures. These details will be finalised during the detailed design stage to ensure the works remain visually coherent with the station's historic fabric.

Overall, the new hump and resurfacing will be carefully integrated with original historic fabric, including the oak benches, bronze platform roundels, Harold Stabler bronze ventilation grilles and sections of original 1930s tiling. Edge treatments, junctions and transitions between existing and proposed materials will be refined during the final design stage to ensure a cohesive and unobtrusive finish that respects the character of Wood Green Underground Station.

6 Impact assessment

This section provides an assessment of the impact of the proposed scheme on the Grade II listed Wood Green Underground Station. It also assesses whether the impacts comply with local and national planning policy.

Wood Green Underground Station has high architectural and historic interest as a 1932 Charles Holden design, retaining a wide range of original and early features that contribute to its significance, including cream-and-green tiling, bronze-edged roundels, rare bronze 'Way Out' signs, decorative Harold Stabler ventilation grilles and original oak cantilever benches set within dedicated recesses. The platforms have previously accommodated modern interventions, including a programme of tiling replacement in 2009, establishing a baseline of contemporary adaptation against which the proposed scheme can be considered.

The hump proposed follows the established industry principle of raising platform levels to facilitate accessible boarding. As this will be the first instance of platform raising at this station, the scheme comprises the introduction of a new raised section extending across the designated boarding zone, constructed in concrete and overlain with Marshall's paving. The hump will be set approximately 120 mm above existing platform levels and will incorporate colour-contrasting paving to ensure clear visual differentiation between existing and raised surfaces.

Installation of the new hump will result in slight impact on the historic surface as such there is the potential for minimal impact on historic fabric. The new surfacing will inevitably meet areas of historic wall tiling at the rear of the platform and this interface will result in a small degree of obscuring. However, it is worth noting that the raised floor will only cover the lower band of black tiles, and will not affect the cream and green trim above. As a result, the visual impact on the platform's historic character will be minimal. For areas of the platform where these are the 2009 replica installations, this would further reduce the level of heritage impact. Although this intervention is not considered reversible, the harm is confined to a very limited area of fabric and any affected tiles could be repaired on a like for like basis should the hump ever be removed.

The proposed surfacing materials are suitable for a heavily used platform environment, and the use of concrete and Marshall's paving, will not accelerate decay. While the new hump represents a modern intervention within the historic fabric, the scale and nature of the works are limited and reversible, and the materials are compatible with the existing platform construction. As such, the intervention is assessed as resulting in no greater than a low level of harm. This limited harm should be balanced against the public benefit of providing step-free access.

The platform raising work is considered to be a functional update to a functional building. While the works may entail small-scale, localised loss of historic fabric at floor level, the extent of intervention is limited, focused, and does not alter the overall character or legibility of the historic platforms. As such, the platform raising works are assessed as resulting in only a low level of harm, proportionate to the minimal physical impact involved.

There will be no physical impact to the original oak cantilever benches as a result of the proposed works. The benches will remain in place within their recesses, and no intervention to their historic fabric is proposed. However, the introduction of the raised platform surface will alter the existing bench to platform floor relationship. While the benches themselves will not be modified, the change in surrounding floor levels will create a slightly different visual and functional relationship between the seat bases and the platform surface. This change is limited to the immediate setting of the benches and does not diminish their legibility or architectural contribution.

New Toro beam seating will be introduced elsewhere on the platforms to provide adequate accessible seating provision without affecting the historic benches. The introduction of these contemporary benches has been considered in terms of their effect on significance. Their form and materials differ from the original oak cantilever benches and are not in keeping with the historic character of the station platform. The introduction of this new seating, while perceptible, results in only a modest change to the aesthetic interest of the platforms. This amounts to a low and clearly identifiable degree of less than substantial harm, further moderated by the reversibility of the intervention and the important public benefit of providing inclusive seating provision that cannot be delivered through modification of the original benches without causing harm to historic fabric.

Other features, including the historic staff letter box and decorative bronze elements, will remain in situ and will not be physically affected, with only local regrading of the surrounding levels necessary to maintain smooth transitions.

In conclusion, it is anticipated that the proposed works will result in an overall low level of less than substantial harm, confined to necessary adjustments to support safe and accessible operation. In accordance with paragraph 215 of the NPPF and relevant local plan heritage policies, any less than substantial harm should be weighed against the public benefits of the proposal. In this instance, by providing level access for future services, the proposal aligns with legal obligations under the Equality Act 2010, which requires reasonable adjustments to enable disabled people to access transport services. The impact on the station's significance is assessed as a low level of less than substantial harm, while the public benefit of the scheme is substantial. As such, the works are considered to comply with local and national planning policy.

7 Conclusion

Wood Green Underground Station opened in 1932 as part of the Piccadilly Line extension and is a distinguished Modernist design by Charles Holden. The station is Grade II listed for its special architectural and historic interest, retaining a wide range of original features. These include the cream-and-green tiling, bronze-edged roundels, rare bronze 'Way Out' signs, decorative Harold Stabler ventilation grilles and original oak cantilever benches, all of which contribute to the special interest of the station. The platforms have previously accommodated modern interventions, including tiling replacement in 2009, establishing a baseline of contemporary adaptation within which the present proposals are assessed.

As part of the introduction of the new 24TS Piccadilly Line trains, Wood Green Underground Station requires updated boarding interfaces to introduce step-free access between the train and platform as part of future operational and step free access plans. To achieve regulatory requirements, a new hump is proposed, comprising a continuous raised section set approximately 120 mm above the existing platform level and overlain with Marshall's paving to provide a clear and compliant boarding zone. In addition, two Toro beam-type benches will be installed on each platform to ensure adequate seating provision.

The proposed scheme is confined to platform surfacing and the introduction of new seating which will not alter the principal elements that hold architectural and historic significance. The works will not affect the station's plan form or any key features, including the original oak benches, Stabler grilles, bronze signage or historic tiling beyond minimal and localised interfaces at floor level. The new hump will not cause harm beyond a limited and localised degree of physical intervention at floor level, and will result only in a low level of impact where new materials meet existing finishes. The introduction of Toro beam-type benches will result in a modest change to the aesthetic interest of the platforms. This amounts to a low and clearly identifiable degree of less than substantial harm, further moderated by the reversibility of the intervention and the important public benefit of providing inclusive seating provision that cannot be delivered through modification of the original benches without causing harm to historic fabric.

Overall, the proposed scheme will deliver improved level access between Piccadilly Line trains and the platform and introduce operational improvements to allow changes to the train timetabling. The works are assessed as resulting in an overall low level of less than substantial harm to the significance of the listed building, which should be considered in the context of the wider public benefits associated with enhanced accessibility. In accordance with local and national planning policy, including paragraph 215 of the National Planning Policy Framework, which requires any less than substantial harm to be weighed against public benefits, the proposals are considered to be policy-compliant.

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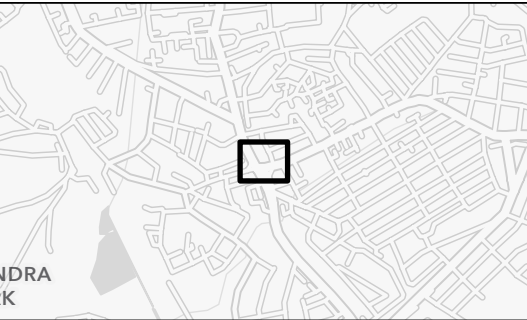
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A. Location Plan



Wood Green Underground Station

Coordinate system
British National Grid; Datum: OSGB 1936

Data sources:
Station boundary: Mott MacDonald 2026.
Contains OS data © Crown Copyright and database right 2026
Contains data from OS Zoomstack, Sources: Esri, TomTom, Garmin, FAO, NOAA, USGS, © OpenStreetMap contributors, and the GIS User Community

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Wood Green Underground Station
RVAR Compliance
Design, Access and Heritage
Statement
Location Plan

Drawn J Moorhouse	GIS Checked L Gray	Checked L Gray	Approved A Chester
Scale at A3 1:600	Status INF	Revision 01	Security STD

B. Listing Text

Wood Green Underground Station

Listed on the National Heritage List for England. **Search over 400,000 listed places**

(<https://historicengland.org.uk/listing/the-list/>)

Official list entry

Heritage Category: **Listed Building**

Grade: **II**

List Entry Number: **1401120**

Date first listed: **20-Jul-2011**

List Entry Name: **Wood Green Underground Station**

Location Description:

Wood Green Underground Station, High Road, Wood Green, Haringey, Greater London

Statutory Address 1: **Wood Green Underground Station, HIGH ROAD, WOOD GREEN, HARINGEY**

This List entry helps identify the building designated at this address for its special architectural or historic interest.

Unless the List entry states otherwise, it includes both the structure itself and any object or structure fixed to it (whether inside or outside) as well as any object or structure within the curtilage of the building.

For these purposes, to be included within the curtilage of the building, the object or structure must have formed part of the land since before 1st July 1948.

[Understanding list entries](https://historicengland.org.uk/listing/the-list/understanding-list-entries/) (<https://historicengland.org.uk/listing/the-list/understanding-list-entries/>)

[Corrections and minor amendments](https://historicengland.org.uk/listing/the-list/minor-amendments/)

(<https://historicengland.org.uk/listing/the-list/minor-amendments/>)

Location

Statutory Address: **Wood Green Underground Station, HIGH ROAD, WOOD GREEN, HARINGEY**

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

County: **Greater London Authority**

District: **Haringey (London Borough)**

Parish: **Non Civil Parish**

National Grid Reference: **TQ3102190430**

Summary

Underground railway station, 1932 by Charles Holden. Minor later alterations.

Reasons for Designation

Wood Green Underground station is designated at Grade II for the following principal reasons:

* Architectural interest: a distinctive and well detailed design, merging Charles Holden's earlier design for South Wimbledon on the Northern Line and his later Piccadilly Line 'house' style, accommodating a spacious, well lit booking hall into a corner site between existing buildings

* Historic interest: as one of the best group of Holden's ground-breaking Modernist designs for the

Piccadilly Line extensions of the early 1930s. These were of great importance for introducing rational modern design based on continental models to a wider public and for imposing a brand image to buildings and design when this was still novel. They were widely praised in the architectural press at the time and still remain influential today

* Decorative features: includes important survivals such as the Harold Stabler designed platform ventilation grilles and the Holden designed main entrance railings

History

Wood Green station was built as part of the first section of the northward extension of the Piccadilly Line to Cockfosters. This seven-mile extension beyond the original terminus of Finsbury Park, to serve the enlarging suburban areas in north Middlesex, was authorised by a parliamentary Act of 4 June 1930, and was overseen by Frank Pick (1878-1941), the visionary administrator of the Underground Group and Chief Executive of the London Transport Passenger Board from 1933. The first section of the extension, from Finsbury Park to Arnos Grove, which included the stations at Manor House, Turnpike Lane, Wood Green and Bounds Green, was opened on 19 September 1932. Southgate and Enfield West (now Oakwood) followed in March 1933, and the terminus at Cockfosters opened on 31 July 1933. Consideration had been given to calling the station Lordship Lane before Wood Green was decided upon. Like most of the stations on both the east and west extensions of the Piccadilly Line, Wood Green (constructed between 1931 and 1932) was designed by Charles Henry Holden (1875-1960). However, in part because of the constrained corner site in an existing shopping parade, the style is rather different from his more Modernist designs for other stations on the Piccadilly Line. With its curved street frontage, Wood Green is reminiscent of his earlier design for South Wimbledon completed in 1926, although in brick rather than stone. The station originally included an exhibition space at the rear (soon converted to a staff club room) and canteen for the station employees, as well as shops. In 1987-8 the booking hall was altered to accommodate the Underground Ticketing System (UTS) with a new booking office built against the back and side wall in front of the former exhibition space.

Charles Holden was born in Bolton, son of a textile engineer and trained with CR Ashbee before joining the practice of H Percy Adams, a specialist in hospital design, with whom he entered into partnership in 1907. Before and during the First World War, Holden was not committed to any particular style, designing, for example, the Arts and Crafts-inspired Belgrave Hospital for Children in 1899-1901 and the mannerist British Medical Association (now Zimbabwe House) in 1906-8. After the war, he designed 67

cemeteries for the Imperial (now Commonwealth) War Graves Commission; these show the growing simplification of his work. By this time his practice was known as Adams, Holden, and Pearson, and in 1924 they began to be appointed as consultant architects on the London Underground. In the mid-1920s Holden designed façades for stations on the Northern Line extension from Clapham South to Morden and in the 1930s designed most of the new stations at either end of the Piccadilly Line, finally ending their association in the late 1940s on the completion of stations on the eastern extension of the Central Line. Pick and Holden had both been deeply influenced by a short tour of examples of new architecture on the Continent which they had undertaken in the summer of 1930, and Holden's subsequent designs emphasised functionality (with the booking hall as the dominant element of the new buildings) combined with balanced geometry and the use of modern materials, especially glass and reinforced concrete. After the Second World War, Holden devised schemes for the reconstruction of Canterbury and London. None was carried through faithfully, but Holden had, through 55 Broadway, Senate House, and the tube stations, already left a more enduring mark on London than any architect of his generation.

Details

MATERIALS: reinforced concrete frame with flat concrete slab roofs, clad in multi-coloured red Buckinghamshire bricks; interior of the booking hall lined with brown-grey bricks with orange-red brick details.

PLAN: Wood Green stands on a corner site at the junction of Wood Green High Road and Lordship Lane, sandwiched between late C19 commercial and residential properties (a section of which was demolished to create the station). It therefore has only one elevation (to the south-west) visible, in the form of a curved central entrance block. From the booking hall an escalator shaft descends northwards down to a central concourse between the two underground platforms.

EXTERIOR: the street elevation is faced with multi-coloured red Buckinghamshire bricks laid in English bond with a pattern, with a projecting concrete canopy (with a bronze-framed, replacement blue vitreous enamel name frieze) flanked by a rectangular, flat-roofed, retail/office block to the north and a thick full-height brick retaining wall to the adjoining property to the south-east. A louvered brick ventilation tower rises above either end of the convex frontage, the western one having been considerably heightened at some date. These 'relief shafts', designed to reduce the draft from oncoming

trains, were a feature of the stations at this end of the Piccadilly Line. The canopy, with its gently stepped soffit with inset bronze framed light fittings, extends to form the roofs of two slightly projecting shop units, one at each side. These have polished grey Cornish granite finished walls and stallrisers and, although considerably altered, retain some of the original bronze fittings including the doors. Above the canopy the only fenestration on the curved frontage are the three horizontal multi-pane Crittall windows (the central window longer than the two outer ones) placed over the three wide entrances to the station. The lighting for the booking hall is augmented by clerestory windows concealed behind the front parapet with its artificial stone coping. Above the windows is a replacement roundel set in the original artificial stone surround. Two more identical roundels are located on the returns of the retaining wall and shop/office block. The shop front of this block has been completely replaced, as have the three original Crittall windows to what was originally the staff canteen above. The exterior of the shop below the staff canteen (194 High Road) and interiors of all three shops are not of special interest.

INTERIOR: the spacious elliptical booking hall is entered through three adjacent entrances separated by two rectangular piers clad in Cornish granite. At the base of each pier is a low iron balustrade on a granite base projecting onto the pavement below the canopy. The newel posts carry a disc and diamond motif used by Holden on other projects including Senate House. There are original bronze poster panels either side of the entrance bays. The booking hall has a flat lantern roof with Crittall clerestory windows braced by four deep reinforced concrete beams. Below the roof is a white painted concrete ring beam with a further ring beam at entrance level decorated by a shallow stepped pattern matching that on the canopy. The walls are of brown-grey brick relieved by orange-red brick to the window surrounds and pilasters on the rear wall. The original space has been altered by the introduction in 1988 of low flat-roofed ticket offices along the end (south-east) and rear walls. These are faced with brown quarry tiles to match the original finish of the lower level of the booking hall and have bronze balustrades with decorative panels to the roofs. Other than the blue station clock over the escalator shaft, virtually no original fittings remain and the floor has been re-tiled. In the staff corridors and stairs, as well as in the original canteen, now subdivided, the original cream with green trim dado tiling largely survives.

The escalator shaft exits the booking hall to the north-west and retains its plaster finish. The escalators have lost their original bronze casings (replaced in stainless steel and aluminium) and uplighters. At the foot of the escalators is a domed lower concourse with two tunnels either side to the platforms with shallow stepped concrete entrance panels. The original cream wall tiles with light green striped trim,

and floor tiles, were replicated in 2009, as were the platform tiles although the original tiles remain on the far trackside walls. These have poster panels with the cream-light green trim. The platforms retain their original pre-cast concrete paving, signage with bronze-edged roundels and WAY OUT signs, and ten decorative bronze ventilation grilles with a design of a deer and two doves by the artist Harold Stabler (1872-1945). Other original platform features are the oak benches in the seating recesses, bronze head-wall units and the bronze doors to the fire hydrant cabinets.

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Legal

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



Map

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