Wood Green Station – Mobile Boarding Ramps

Design and Access and Heritage Statement

October 2026



EVERY JOURNEY MATTERS

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Appendix 1: Official List Entry

1. Introduction

Wood Green Underground Station is listed grade II on the National Heritage List. The station lies within the London Borough of Haringey. It was constructed in 1932 as part of the Piccadilly line extension from Finsbury Park to Arnos Grove and was designed by Charles Holden. The station building is of a noticeably different design from other Piccadilly line extension stations, with a wide curved frontage.

This application is for the installation of one Mobile Boarding Ramp (MBR) on Platform 1. The ramp is required as a temporary solution for step-free transit between the new 24 train stock and the platform during the migration phase as part of the Picadilly Line Upgrade. Mobile Boarding Ramps help people with reduced mobility exit the trains. As there is no step free access at Wood Green, the ramp would only be used in the event that a train were terminating at the station and needed to be emptied. Passengers requiring step-free transit would then take the next train or a train from the adjacent platform. The mobile boarding ramp will be insitu until humps are installed on the platforms. These humps do not form part of this listed building consent application.

2. Heritage Planning Policy Context

The Planning (Listed Buildings and Conservation Areas) Act 1990

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

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

The National Planning Policy Framework 2026

- Chapter 20 of the National Planning Policy Framework (NPPF) deals with the consideration of cultural heritage assets and sets out the importance of being able to assess the impact of a development on the significance of the heritage assets. Significance is defined in Annex B (Glossary) as the "value of a heritage asset to this and future generations because of its heritage interest. The interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset's physical presence, but also from its setting". The setting of a heritage asset is also defined in Annex 2 as the "surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve". A designated heritage asset is recognised by the NPPF to be a World Heritage Site, Scheduled Monument, Listed Building, Protected Wreck Site, Registered Park and Garden, Registered Battlefield or Conservation Area designated under the relevant legislation.

- Under policy HE6: proposals affecting designated heritage assets, the NPPF recognises that a balance needs to be struck between the preservation of the significance of a heritage asset and delivering public benefit. With regard to designated assets, it states that the more important the asset, the greater the weight should be on its conservation. Distinction is drawn between those assets of highest significance and those of a lesser significance.

- In cases where harm is anticipated to the significance of a designated asset paragraph 4 of HE6 requires that this harm should be weighed against the public benefits of the proposal.

- The NPPF identifies harm as being either substantial or less than substantial. Paragraph 5 of HE6 states that where the proposal would lead to substantial harm to the significance of a designated asset, consent should be refused unless the harm or loss is necessary to achieve substantial public benefit that outweighs that harm.

- In accordance with the NPPF, this Heritage Statement sets out the significance of the heritage asset. The information provided in this statement conforms to policy HE5 of the NPPF: assessing effect on heritage assets, thus the level of detail provided is proportionate to the asset's

importance and no more than is sufficient to understand the potential impact of the proposal on that significance.

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

Planning Practice Guidance

- The relevant section within the guidance on conserving and enhancing the historic environment (last updated 23 July 2019) further supports the planning principles set out in the NPPF.

The London Plan 2021

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

Haringey Local Plan: Strategic Policies (2017) Policy SP12

- 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 Sites of Industrial Heritage Interest. Where archaeological excavation is required, findings should be published, disseminated, and used as the basis for archaeological interpretation on site.

3. Station History and Design

The station was opened on 19 September 1932 on the Piccadilly Line extension from Finsbury Park to Arnos Grove, later extended on to Cockfosters in July 1933. Some maps published prior to the opening of the station showing the intended route of the new railway referred to this station as 'Lordship Lane'.

Wood Green station has a distinctive design, the wide curved frontage recalls some of Holden's earlier work at South Wimbledon but employs the materials and detailing used on the Piccadilly line extension stations. The station building was built on a corner site between two existing buildings and houses a spacious and well-lit ticket hall and two retail units either side of the ticket hall entrance.

The large ticket hall is naturally lit by glazing at high level. The former ticket office was built out from the main building structure, brown quarry tiles matching the originals have been installed in order to integrate with the overall design. To the rear of the ticket hall was an exhibition hall later converted into staff accommodation. The low-level areas of the station are very similar to those of the other tube stations on the eastern extension and distinguished by the green striped borders around the cream wall tiling. Decorative metal ventilation grilles, designed by Stabler, are to be found within the platform walls.

The building has a number of important survivals such as the Holden designed main entrance railings, bronze-framed silhouette roundels on concrete backing panels, an original blue analogue clock above escalator shaft, exceptional tiles in vibrant festive colours at platform level, decorative ventilation grill covers by Harold Stabler and timber benches within tiled alcoves.



Figure 1: Wood Green Station, 1933. Photo: London Transport Museum



Figure 2: Turnpike Lane Station Platforms, 1932. Photo: London Transport Museum



Figure 3: Wood Green Station Exterior.



Figure 4: Wood Green Ticket Hall.



Figure 5: Wood Green Station Passageway.

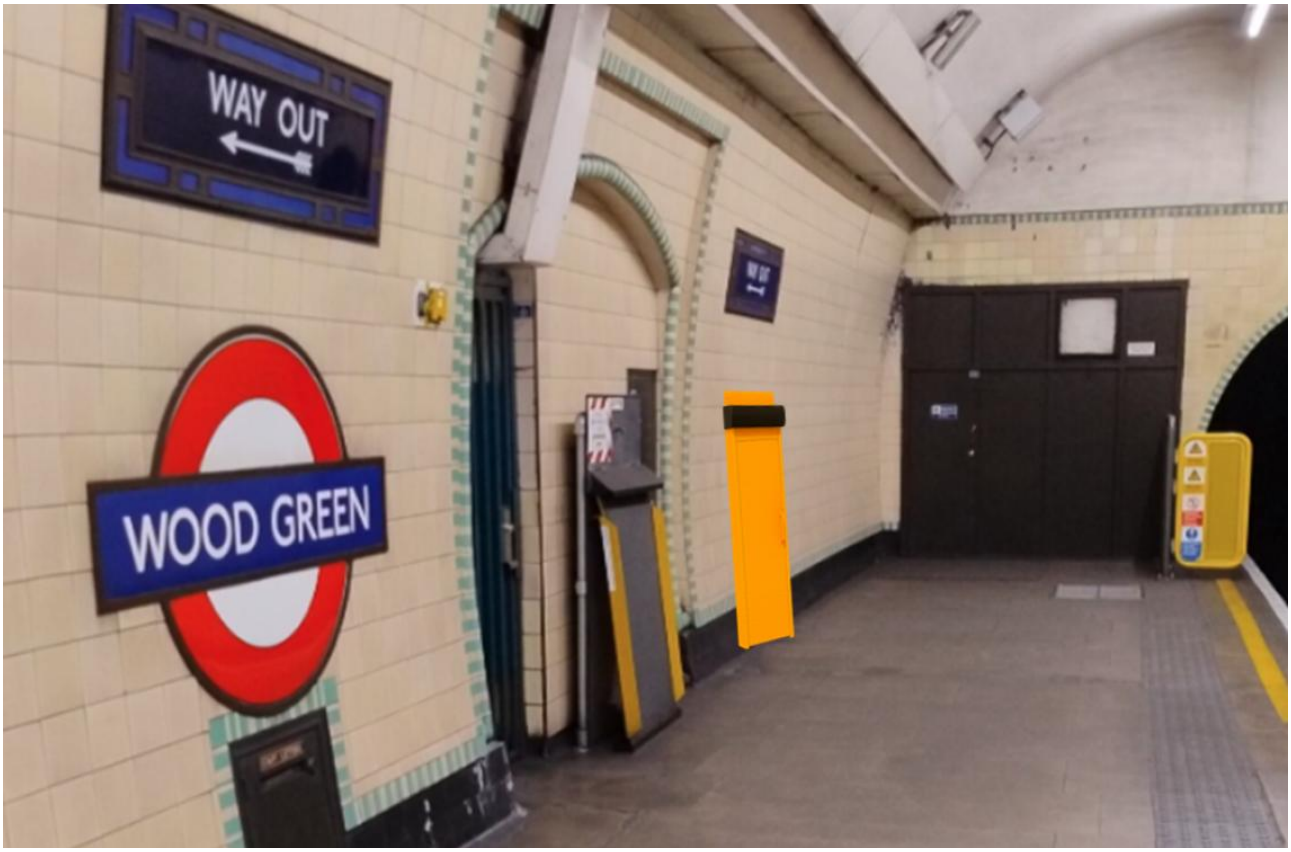


Figure 6: Wood Green Platform.

4. Proposed Works

We are proposing to install one Mobile Boarding Ramp (MBR) on Platform 1 to serve trains on both station platforms.

MBRs are designed to help people with reduced mobility to exit the train. As Wood Green is not a fully step-free station, this proposed ramp is for operation resilience only and used in the event that a train terminated at this station, helping people with reduced mobility to exit the train and board another.



Existing MBR (centre) and proposed location of new MBR (right).

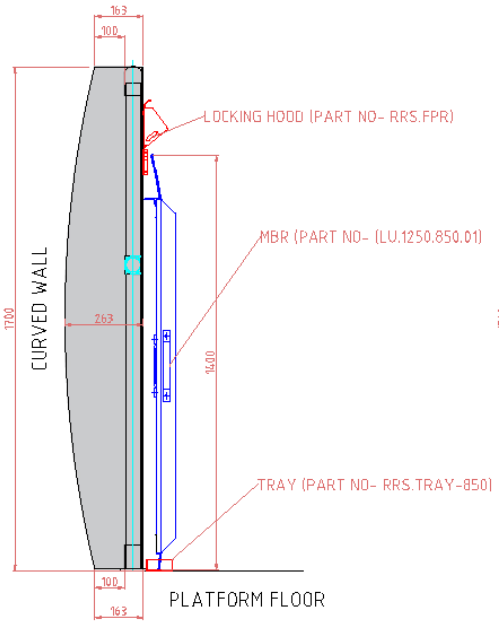
The existing MBR in the above photo is for the 1973 stock trains; it is not compatible with new Picadilly line trains which are to be rolled as part of the Picadilly Line upgrade. Both ramp types will be required during the migration phase after which the MBR for the 1973 stock trains will be removed.

The new MBR will be a temporary solution which is required in time for the introduction of the new 2024 stock trains. The MBR will be in place until works to raise the level of the platform in line with the train doors have completed. These works were approved as part of a separate application in July 2026 [HGY/2026/1013].

4.1 Design

The design has considered the heritage material on-platform and has sought to minimise impact on the historic elements. The proposed storage system mounts the ramp to a freestanding frame which is fixed to the floor, avoiding damage to the original wall tiles. The floor tray and frame are steel and will not require visual contrast banding. A powder-coated metal shroud mounted to the frame will block access between the frame and the curved wall. Although this will conceal a small area of tiles, it is necessary to meet standards under the Fire Precautions (Sub-surface Railway Stations)(England) Regulations 2009 (FPSSR).

These works can be fully reversed once the MBR system is no longer required.



Free standing frame design (side elevation).

Conclusion

Our well-preserved listed buildings, such as Wood Green, are part of the iconic architectural legacy of the London. These buildings have evolved and changed over time as technology has advanced. The installation of a new MBR would not cause harm to the significance of the listed station and will have resulting public benefits in allowing people with limited mobility to disembark the train in the event of an emergency or a train cancellation.

Appendix 1 – National Heritage List for England Entry

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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