

Case Name: Southwark Underground Station

Case Number: 1445956

Background

Historic England has been asked to assess Southwark Station for listing to inform the proposed redevelopment of part of the station.

Asset(s) under Assessment

Facts about the asset(s) can be found in the Annex(es) to this report.

Annex	List Entry Number	Name	Heritage Category	HE Recommendation
1	1447116	Southwark Underground Station	Listing	Do not add to List

Visits

Date	Visit Type
27 April 2017	Full inspection

Context

Historic England received an application from the Twentieth Century Society to assess Southwark Underground Station for listing in January 2017. This was superseded by the current listing application from TfL, asking for clarity in the light of proposed development that includes works to improve access to the station at the main, Blackfriars Road, entrance.

The Jubilee Line Extension (JLE) Station at Southwark was built in 1994-9 and is subject to the Thirty Year Rule. The DCMS has advised that for buildings of less than 30 years of age, Historic England should assess the threat posed by the current/proposed development scheme to the special architectural and historic interest of the building; then proceed to the full assessment stage only if it is satisfied that there is a demonstrable threat of substantial loss of/harm to that special interest. Buildings of less than thirty years in age will normally only be eligible for listing at the higher grades, II* and I, reflecting their high level of architectural and historic interest.

PLANNING HISTORY

Southwark Station was designed to carry a superstructure over the entrance hub on Blackfriars Road that was never built. Permissions for a nine-storey overstation building consented in 1997, and an eleven-storey building, consented in 2002, have expired.

The area is identified as an opportunity site, encouraging redevelopment, in the New Southwark Plan Preferred Option - Area Visions and Site Allocations (Feb 2017).

On 5 March 2017 TfL announced that TfL and Development Securities had signed a joint venture agreement to redevelop the one-acre site above and around Southwark Tube station on Blackfriars Road. See:

<https://tfl.gov.uk/info-for/media/press-releases/2015/march/new-partnership-to-transform-area-around-southwark-tube>

<https://www.southwarknews.co.uk/news/300-homes-planned-for-southwark-tube-station/>

Detailed proposals are expected to be submitted in September 2017. They will provide improved access to the station entrance, probably at grade (street) level, to meet the greatly increased footfall and current health

and safety standards, while the superstructure is expected to exceed the structural loading intended for the existing building. As currently outlined by TfL, the works may necessitate the demolition of the circular ticket hall and lobby to the rear of it, and renewal of the bank of escalators leading to the intermediate concourse, and these areas are therefore considered to be under threat.

Areas of the station beyond this, that is, the curved intermediate concourse, lower concourse and platforms and connecting escalators and steps, and the interchange with Waterloo East Station will not be affected and are not under threat. However as the station was designed as a functional and visual entity, to provide clarity for future management, we have taken the whole site into consideration.

Assessment

CONSULTATION

We consulted Transport for London (TfL) as applicant and owner, and with London Underground, operator of the station; Alan Baxter as TfL's consultant; the London Borough of Southwark as local planning authority; Network Rail as interested party (the western end of the station is built against the viaduct leading to Waterloo East, with which it connects); the Twentieth Century Society as original applicant and interested party; and the Greater London Historic Environment Record (GLHER).

ALAN BAXTER, replying for TfL, submitted a document entitled 'Southwark Underground Station Listing Consultation Response', prepared for Transport for London (June 2017), which in summary made the following observations:

Provided additional information concerning Paoletti's brief and MJP's main objective, to maximise passenger comfort by minimising complexity; MacCormac's inspiration for the glass wall, and its function; and the footprint of the station.

Assessing critical response to the station (p10), acknowledged that the award-winning station, and JLE as a whole, were well-received by the architectural community.

Quoted the architectural critic Jonathan Glancey, who, recognising the artistry of the station, and focusing on the central concourse, noted 'Why can't all Britain's new public buildings be as bold and beautiful as Southwark tube' (Glancey, *The Guardian*, 25 November 2002). For contrast it also cited the civil engineer, David Bennett, in *The Architecture of the Jubilee Line* (2004), who admired the structure and simplicity of much of the station, and acknowledged the tribute to Holden, which he considered to work well in the rotunda, although he found the architectural treatment retrogressive and kitsch compared to the sleek modernity of Canada Water.

Noted practical issues with the function and layout of the station, with particular regard to access to the rotunda which is no longer compliant, and, the report claimed, strays from Paoletti's brief.

Noted the intention to incorporate overstation development, which gives the final external form an unfinished look which does not reflect the level of quality within the station.

Concluded that the station exhibits architecture of good quality and is of some architectural interest, but does not meet the criteria for a building under thirty years old, since no parts of the station are of outstanding quality and under threat.

The supporting letter notes that TfL fully supports all findings and statements within the document.

The LONDON BOROUGH OF SOUTHWARK does not consider the station to be listable. With reference to the HE Selection Guide for Transport Buildings (2011) it noted:

1. The more complete a transport complex is, the stronger the case for listing will be.

While the station may have merit as part of the group of new stations, the case for listing is undermined by the lack of the intended overstation development.

2. Does the transport site form an element in an important network?

Whilst acknowledging the importance of the JLE, Southwark does not stand out above other stations in terms of its architectural and historic interest, partly as it is incomplete.

3. Projected operational life and alterations that may have affected the structure.

Whilst it may have met later C20 standards, it is no longer compliant, particularly with regard to wheelchair access, which conflicts with the Borough's aspirations. Acknowledged that listing does not preclude innovation and good design, but argued that listed status could seek to preserve structures which were envisaged as being of a limited timescale.

4. The extent to which a complex may possess special interest in parts.

Elements of the station should be considered as part of the station as a whole, as a sequence of spaces rather than individually.

5. The area is identified as an opportunity site, encouraging redevelopment, in the New Southwark Plan Preferred Option - Area Visions and Site Allocations (Feb 2017). The Council concludes that listing would have a significant impact on the potential of the site.

The TWENTIETH CENTURY SOCIETY suggested some minor alterations to the text. They acknowledged the references made to Charles Holden, but asked that the report should be expanded to express the wealth of historic reference at Southwark, acknowledged by MacCormac, to Schinkel, Soane and Aalto, which make the experience of the building so complex.

The GLHER had no pertinent information to add; we received no other responses.

HE RESPONSE: our report was of necessity a succinct summary, but we have accordingly expanded it to include factual suggestions that inform the case, and have addressed any corrections and ambiguities. Points of opinion are addressed below.

DISCUSSION

CRITERIA

Southwark Underground Station, constructed from 1994 to 1999 for the Jubilee Line Extension, is assessed against the Principles of Selection for Listing Buildings (DCMS March 2010). Post-war buildings are subject to particular scrutiny, and those which are less than thirty years old will need to meet the threat criteria to be eligible for assessment, and will normally only be eligible for listing at the higher grades, II* and I, reflecting their high level of architectural and historic interest.

Our Selection Guide: Transport Buildings (April 2011) sets out that transport buildings are assessed for their intrinsic value: special architectural, historic, planning, engineering and technological interest. The more complete a transport complex is, the stronger will be the case for listing. Elements of networks such as the Underground system may possess an extra level of interest on account of their associative interest, while a complex may possess special interest in parts, and this should be clearly stated in a listing recommendation. Acknowledging the challenges in designating post-war transport buildings, the Guide notes that buildings were sometimes constructed for short operational lives, which they may have exceeded; considers the impact of alteration, whether this is of interest in itself, or detrimental; and the issue of mass production.

ARCHITECTURAL, ENGINEERING AND HISTORIC INTEREST

The Jubilee Line Extension (JLE) is widely acknowledged as the most significant infrastructure scheme of the later C20 in Britain, leading the way in Europe. Although conceived earlier, it joined the ranks of iconic millennial projects, and served and provided the catalyst for London's dockland regeneration. The designs were praised by the Royal Fine Arts Commission in 1992 as 'an example of patronage at its best and most enlightened', recalling Frank Pick's vision of the 1930s for the London Underground. As an entity the JLE won the Civic Trust Urban Design Award and the RFAC's Millennium Building of the Year.

Each JLE station is unique, designed by an individual architectural practice, carefully selected for each site by Paoletti. They are monumental, redolent of the work of Pier Luigi Nervi, for whom Paoletti had worked. The project involved close collaboration between leading architects and engineers, notable at Southwark in the particular achievement of the intermediate concourse. Southwark Underground Station stands out as an

exceptional, visually rewarding response to Paoletti's brief, for the technical and engineering skills required to fit it into a highly restrictive site, and above all for its imaginative and dramatic architectural treatment, which is embedded in the function of the building, and helps mitigate the necessary complexity of the station. Rather than the sum of parts, it should be regarded as an entity in terms of its design, structure and plan, of linked spaces, determined by the physical constraints of the site and likened by the architect to an episodic journey through a landscape. 'We set out to create a kind of topographical architecture, consisting of alternating experiences of confinement and spatial expansion' explained Richard MacCormac, quoted in *New Connections, New Architecture, New Urban Environments and the London Jubilee Line Extension* (2001) p 28.

Relatively small, Southwark may not have the lofty grandeur of Canary Wharf station, or Westminster, essentially the undercroft to Portcullis House, but it is equally impressive, notably for the exceptional intermediate concourse. The design of the station as a whole pays homage to neoclassicism, particularly to Soane, in the unfolding journey through the building, in the dramatic simplicity of forms and relationship of spaces and materials, and, as mediated through Holden, in the treatment of the ticket hall rotunda and the lower concourse, while the curved screen wall references Aalto's screen at the New York World's Fair of 1939. The revealing views, and clever use of natural light and supplementary lighting lead the passenger through the building with minimal intrusive signage, contributing to its acknowledged success as a building space.

It is unique as it has a richness of ideas and relatively small-scale details not repeated on the Jubilee Extension Line. It stands out for the quality of its finishes and, with Westminster and Canary Wharf, was seen through to completion by its architects rather than by the Jubilee Line's team, resulting in a finer finish.

Once the position of the stairs and lift shafts had been agreed, it was built to the approved plan and is essentially unaltered. In MacCormac's scheme for the overbuilding the glazed rotunda above the ticket hall was to remain, providing unimpeded light from above.

ART IN THE PUBLIC REALM

The intermediate concourse is unprecedented in the way in which art is integrated within transport infrastructure, and exceptional in the public realm. Jonathan Glancey discussing policy at the time, asked 'Why can't all Britain's new public buildings be as bold and beautiful as Southwark tube' (Glancey, J, *The Guardian*, 25 November, 2002). Beleschenko's glass wall is both visually stunning and functional, and an outstanding example of MacCormac and Beleschenko's collaborative schemes.

There is a conscious theatricality in the building, which rather than being kitsch contributes to its enjoyment. The intermediate concourse, according to MacCormac, inspired by Schinkel's set for the Queen of the Night's castle in *The Magic Flute*, has been used as a performance space. The rotunda and lower concourse are intentionally less striking preludes to this space, but are physically and visually connected, particularly in the dramatic, and precisely aligned approach by escalator to the intermediate concourse from below.

CRITICAL RESPONSE

All JLE stations may be worthy of listing once they pass the thirty year threshold, some at high grade. Richard MacCormac is highly regarded as an architect and theoretician, and Southwark, as the practice's first public commission, marked a transition from their previous university work, leading to the Wellcome Wing at the Science Museum and extension to Broadcasting House. Southwark's excellence is reflected in critical responses in the architectural and transport press, and in the range of technical and design awards it received, which included an RIBA bronze medal in 2000, the RFAC/British Sky Broadcasting building of the year for 2000, the Concrete Society Certificate of Excellence - Building Category, 2000 and British Construction Industry Awards - Special Award for Pursuit of Architectural and Engineering Excellence in Public Transport, 2000.

The JLE anticipated increasing passenger numbers, but in Southwark the increase has exceeded projected figures as investment in the area has soared. Southwark Station also serves the river frontage, where its revival as a route and tourist interest and the Globe and Tate Britain have had exceptional success. While the response of the design to the original brief may be a consideration for listing, its current compliance and pressure on the entrance is a matter for the planning process to manage.

Summing up, 'Southwark is a paean to the achievements of the engineer and a reflection of the way architects can mould and transform functional space. It will be seen not as an oddity but as one of the most imaginative and enjoyable buildings commissioned by the JLE'. (Powell, K, *The Jubilee Line Extension* (2000) p45). It is little altered, and continues to reflect its original aspiration.

EXTENT OF SPECIAL INTEREST

Notwithstanding its acknowledged significance, we have carefully considered the degree of special interest within the building, relative to the threat. For buildings of such recent date, the bar for listing is exceptionally high.

The station does not have a prominent external presence; it was designed as an underground station with the flexibility to support overstation development, and although MacCormac provided a scheme in 1997, none has been built. Historically, urban - as opposed to suburban - underground stations have been listed for their historic, architectural and engineering interest, present in the entrances, ticket halls and escalators, and the lack of the superstructure and temporary external appearance of the rotunda would not impede listing in this case if the internal spaces were deemed to meet the consistently high level of special interest combined with a level of threat demanded of the listing criteria for a building of such recent date.

We note that each section of the station from entrances to platform level is connected and contributes to the episodic journey through it. We are mindful that it was always intended to build above the rotunda, and that the un-executed schemes have suggested different interpretations of the entrance to the station whereas conversely, the natural light provided by the eyelid above the intermediate concourse contributes to the exceptional success of this space. As part of the dramatic journey, some areas will have greater prominence. The intermediate concourse and relationship with the lower concourse may have a high level of special interest, but along with the Waterloo East interchange are not under threat and cannot be recommended for listing at this time. Whilst they are part of the episodic journey through the station, the entrance hub and rotunda on Blackfriars Road are not of the same very high calibre architecturally, aesthetically or functionally as the intermediate concourse and its approach from below, and do not merit listing at Grade II*.

CONCLUSION

After examining all the records and other relevant information and having carefully considered the architectural and historic interest of this case, the criteria for listing buildings of less than thirty years old are not met and Southwark Underground Station, 1994-1999, is not recommended for listing at this time.

REASONS FOR DESIGNATION DECISION

Southwark Underground Station, 1994-1999 by civil engineers Babbie DHV, architects MacCormac Jamieson Pritchard architects, with YRM/Anthony Hunt Associates and Alexander Beleschenko, under Roland Paoletti as architect-in-charge of the Jubilee Line Extension (JLE), is not recommended for listing at this time for the following principal reasons:

Architectural and engineering interest:

* the very high level of engineering and architectural interest expected of a building of such recent date, and the acknowledged exceptional integration of art within transport infrastructure, do not extend to the ticket hall.

Countersigning comments:

Agreed. V Fiorato, 28 June 2017

Annex 1

Factual Details

Name: Southwark Underground Station

Location: 68-70 Blackfriars Road, London, SE1 8JZ

County	District	District Type	Parish
Greater London Authority	Lambeth	London Borough	Non Civil Parish
Greater London Authority	Southwark	London Borough	Non Civil Parish

History

The Jubilee Line Extension (JLE) has its origins in wartime proposals for an underground link between Waterloo, London Bridge and the Surrey Docks. The plan for an underground line for south-east London was revived in 1965 as the Fleet Line, incorporating the Stanmore branch of the Bakerloo Line. However, only the central section was constructed, from Baker Street to Charing Cross, from 1971 to 1979, renamed the Jubilee Line in 1977.

The London Docklands Development Corporation was set up in 1981, creating the Docklands Light Railway as a quick and relatively cheap way of bringing a rail service to the area. Redevelopment of Canary Wharf as an office centre for 50,000 people, which was taken over in 1987 by the Canadian developers Olympia & York (O&Y), presented an urgent need for more public transport. When it sought to invest in a second line, from Waterloo to Canary Wharf, London Transport stepped in to promote the Jubilee Line Extension by means of a parliamentary bill in 1989 as more efficient for London than another stand-alone line. After O&Y went into liquidation in 1991, London Transport made a deal with its creditors and the European Investment Bank, securing funding in 1993, a year after the Act was passed.

The Jubilee Line Extension is 16km long, 12.4km of which is underground. The line was the largest construction project in Europe in the late 1990s and the most complex tunnelling operation ever carried out below London. It has a maintenance depot, a control centre and eleven stations, nine of which are interchanges with other lines and four of which have bus stations attached.

Roland Paoletti (1931-2013), architect-in-charge, was appointed by (Sir) Wilfrid Newton, the chairman of London Transport. Born in London of Italian extraction, Paoletti had worked for Sir Basil Spence on the building of the British Embassy in Rome and for the engineer Pier Luigi Nervi, before he moved to Hong Kong in 1975 to mastermind the design of 36 stations and three depots all with commercial developments above them; he also co-ordinated the building of underground lines in Singapore.

Paoletti commissioned 'a loose team of like-minded architects with strong characteristics stemming from a common enthusiasm for, and knowledge of engineering, and individually an aptitude for resolution of the problems particular to each station'. (Paoletti in Bennett, 2004, p8). The team included many of the architects who had worked for Norman Foster and Richard Rogers. For practical reasons, each station was assigned to a different practice, and was designed as an individual entity, and whilst unique, and intended to contribute strongly to its local environment, each was linked to the others by an underlying philosophy and essential elements, the result being 'a highly functional series of bold and intelligent designs' (Paoletti, *ibid*, p9). Summarising the scheme in 2000, Paoletti observed that the 'JLE's extraordinary achievement has been to break with a tradition of design conformity, developed and consolidated over a century, and create something of exceptional quality from something so ordinary as the tail end of an existing tube line' managing 'to create a situation that allowed heavy engineering..... to become resourceful and brilliant and active in response to architectural initiatives'. (Paoletti, *ibid* p9).

The designs were praised by the Royal Fine Arts Commission in 1992 as 'an example of patronage at its best and most enlightened'. They were exhibited at the Architecture Foundation in September 1992 and were much admired; their quality boosted London Transport's campaign for funding after O&Y's collapse. The JLE as an entity won the Civic Trust Urban Design Award and the RFAC's Millennium Building of the Year.

Southwark Station won an RIBA bronze medal in 2000 and was the RFAC/British Sky Broadcasting building of the year for 2000, receiving a Special Commendation. It also received the Concrete Society Certificate of

Excellence - Building Category, 2000 and British Construction Industry Awards - Special Award for Pursuit of Architectural and Engineering Excellence in Public Transport, 2000.

The station occupies a sequence of offset subterranean spaces which are determined by the physical constraints of the site, and likened by the architect to an episodic journey through a landscape. It clearly pays homage to Holden in the treatment of the ticket hall rotunda and in the lower concourse, but as important are the wider references to Soane and Aalto, expressed in the unfolding journey through the building, in the dramatic simplicity of forms and relationship of spaces and materials. The revealing views, and clever use of natural light and supplementary lighting lead the passenger through the building with minimal intrusive signage, contributing to its acknowledged success as a building space.

The intermediate concourse is unprecedented in the way in which art is integrated within transport infrastructure, exceptional in the public realm, and an outstanding example of MacCormac and Beleschenko's collaborative schemes.

There is a conscious theatricality in the building, which contributes to its enjoyment. The intermediate concourse, according to MacCormac, was inspired by Schinkel's set for the Queen of the Night's castle in *The Magic Flute*.

The station does not have a prominent external presence; it was designed as an underground station with the flexibility to support overstation development. Proposals for a nine-storey development, designed in 1997 by MacCormac, and preserving his station in its entirety, and for an eleven-storey scheme in 2001 proposed by Mouchel, have not been built.

(Sir) Richard MacCormac (1938-2014) came to architecture from a medical background, completing his architectural education at the Bartlett School in London. He worked for Powell & Moya and for Lyons, Israel & Ellis before in 1967-72 designing public housing for LB Merton, which developed the ideas of 'perimeter planning' first advanced as a concept by Leslie Martin and Lionel March in the early 1960s. He set up his own practice, building a large estate on similar lines at Newport, Gwent, and after he formed a partnership with Peter Jamieson in 1972, later joined by David Pritchard, the firm continued to rely on extensive housing schemes, notably in Milton Keynes. The Sainsbury Building at Worcester College marked a breakthrough for the practice, which led to further buildings in Oxford at Wadham (the Bowra Building, 1993), St John's (Garden Quadrangle, 1994) and Baillol, and at Cambridge at Trinity and Fitzwilliam colleges, where MacCormac's refined chapel gained particular attention. Later buildings include work at Warwick and Lancaster universities, including the Ruskin Library of 1996-2000 at the latter, a new centre for Cable and Wireless outside Coventry, and Southwark underground station. The firm's Phoenix regeneration scheme of 2003 for Coventry City Council was nominated for the Stirling Prize. He also designed the Welcome Wing at the Science Museum in London (2000) and the British Embassy in Bangkok (2008), becoming the 'go-to' establishment architect for a safe pair of hands that bridged the gap between Modernism and Post-Modernism.

The *Architectural Review* (vol 1784, no 1039, September 1983, pp26-37) dubbed MacCormac a 'romantic pragmatist' for this balance, a love of the Arts and Crafts Movement coupled with a strong sense of humanity and a rejection of system building. Knighted in 2001, Richard MacCormac served on English Heritage's Historic Buildings and Areas Advisory Committee, and was president of the RIBA in 1991-3. He was admired among his peers as a powerful intellectual and one of the most dominant forces in British architecture in the 1990s. Oliver Wainwright described Southwark Station as 'one of the Jubilee line's most memorable stations ... , welcoming commuters with the sweeping arc of a bright blue atrium, topped with a flying saucer lantern' *The Guardian* (29 July 2014 and online). It was his only transport building.

Alexander Beleschenko (b 1951), an artist specialising in glass in architecture, had worked with Richard MacCormac at the Garden Quad, St John's College, Oxford in 1993. He trained at art colleges at Northampton, Winchester, the Slade in London, Norwich and Swansea. Other works include a window for a music room at Golden Common County Primary School, Eastleigh, for Hampshire County Council (1997), windows for a prayer room at Hackney Community Centre, London (1997), and for the Avoncroft Museum of Historic Buildings, Bromsgrove, Worcestershire (1996) and *Christ the Cornerstone*, Milton Keynes.

Details

Jubilee Line Extension station, 1994-1999. Civil engineers Babbie DHV; architects MacCormac Jamieson Pritchard architects (partner-in-charge Richard MacCormac); structural engineers Aspen Burrow Crocker with

Adams Kara Taylor/YRM, Anthony Hunt Associates for the cone wall structure. Glass wall by Alexander Beleschenko. Contractors - Aoki-Soletanche.

MATERIALS AND STRUCTURE

The JLE stations share a common palette of essential elements and high quality materials, combining a bold use of concrete with modernist forms, but aesthetically Southwark Station also pays close homage to Charles Holden's inter-war underground stations in its use of forms and materials. It is constructed using reinforced concrete, with high quality polished white concrete finishes, and with glass brick, polished steel cladding, a blue fritted glass screen by Alexander Beleschenko, light coloured terrazzo flooring, and clear glass roofing.

Southwark Station comprises a ticket hall in the form of a double reinforced concrete drum, c 20m in diameter, with a gently domed roof. The intermediate concourse is a reinforced concrete structure, in the form of a half cone, built within a cut and cover box 16m in depth and 40m in length. The station is enclosed by a roof that rises up to 4m above ground level, visible from Blackfriars Road. The lower sections of the station were hand mined and built using segmental concrete sections.

PLAN

It has a complex plan, laid out on four offset levels, built on a narrow site between The Cut to the south and the existing C19 railway viaduct to the north that carries the line to Network Rail's high level station at Waterloo East, 150m to the west, with which it has an interchange. The plan and form were dictated by existing infrastructure, sewers and service ducts, and the presence of deep piles for existing buildings.

The architect's main objective was to maximise passenger comfort and security by minimising complexity in moving the projected large numbers of passengers between the entrances and the platform level in the most efficient and logical way. It was achieved by creating a distinct series of spaces in the passenger areas, which were easily understood, using lighting to guide passengers through them, and minimal signage. 'We set out to create a kind of topographical architecture, consisting of alternating experiences of confinement and spatial expansion' explained Richard MacCormac, quoted in *New Connections, New Architecture, New Urban Environments and the London Jubilee Line Extension* (2001) p 28.

Entrance from the corner of Blackfriars Road to the east and The Cut leads via descending steps to the main ticket hall, a top-lit drum, echoing Holden's stations. To the rear, a smaller top-lit lobby leads via a bank of escalators to the lower intermediate concourse, a curved passage, a half cone in plan and section, lit by natural light from the roof, and illuminated by Alexander Beleschenko's glass wall, that leads via escalators at its western end to the higher level Waterloo East ticket hall.

From the intermediate concourse three inclined tunnels, each with a single escalator, lead to the lower level concourse, from which steps at either end descend to platform level. There are two platforms, east and westbound, either side of this central island. At either end of the station complex there are service cores housing lifts and emergency stairs. At the western end there is also a pair of vent shafts.

EXTERIOR

The curved façade of the ticket hall, which loosely pays homage to Holden, has a tall concrete portal creating a canopy above a lower steel and opaque glass canopy which curves upwards above the entrance and bears the name of the station. Steps on the arc of the drum descend between a lozenge shaped pier, also clad in opaque glass panels, converging towards the ticket hall. Behind the facade is the exposed drum of the ticket hall, surmounted by a small glass brick cylinder lighting the ticket hall. To the rear is the glazed drum, of glass bricks, lighting the rear lobby. Parallel to the viaduct, the raised eyelid that forms the lip of the glazed roof over the curved concourse, rises above surface level.

The higher western end of the concourse, at the level of Waterloo East station responds to the existing brick viaduct. Reached by a bank of escalators from the intermediate concourse, it is enclosed beneath a wraparound glazed, steel-framed structure built against the viaduct, with robust steel ribs and stays, and a quadrant section roof.

INTERIOR

The top-lit ticket hall has a central shaft and up-lighter, wrapped in an open grid to form a circular ticket booth. Opaque glass panels, buff wall treatment, pale terrazzo flooring and the lighting combine to make it reminiscent of Holden's Arnos Grove station. The former ticket office is now closed. The circular lobby behind it is top-lit by a small, glazed rooflight.

The curved intermediate concourse provides a dramatic thoroughfare, four storeys high, that is exceptional for the integration of art in the public realm. High level tapered beams, finished in polished concrete, strut the

top of the box. The vertical inner wall and arched entrances to the escalators are finished in polished concrete blocks. In contrast, the outer wall, which disguises the escalator plant, is clad in Beleschenko's blue glass screen, held by stainless steel 'spiders' connected to a steel frame, and designed to withstand the wind load generated by trains passing through the station. A computer generated design was used to resolve the problem of how to clad a conical surface on an elliptical plan, the solution being triangular tiles, each 1200mm in height. The glass tiles, tinted blue, are fritted to graduate their opacity, moving from darker blue at the base to a lighter blue near the roof. The escalator shafts are raked to permit a view of the cone wall, which resembles a starry sky when seen from below.

The lower concourse is a tunnel 9m in diameter, with floor levels set out on two levels, linked by steps at each end either side of a lozenge shaped pylon, likened to a funnel. It is clad in polished steel panels, with steel balustrades, with angular portals to the escalators and platforms in polished concrete blocks. The pylons are illuminated, while the concourse is also lit by overhead lighting and up-lighters, some tinted blue.

The curved tunnel walls at platform level are similarly clad in polished steel panels, enhanced with textured masonry and enamelled glass and an illuminated frieze which carries the name of the station. A continuous seat or resting bench is built-in against the wall.

The escalator equipment, glazed platform screens, terrazzo floors, steel wall cladding and signage provide a common language at all the JLE stations.

MAPPING NOTE: the mapping gives a general indication and is not to scale but includes both above ground and underground elements of the station.

Selected Sources

Books and journals

New Connections: New Architecture, New Urban Environments and the London Jubilee Line Extension, (2001)

Bennett, David, The Architecture of the Jubilee Line Extension, London, (2004)

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Macneil, J, 'Rhapsody in Blue' in Building, Vol 263, no. 8042 (23), (5 June 1998), 64-67

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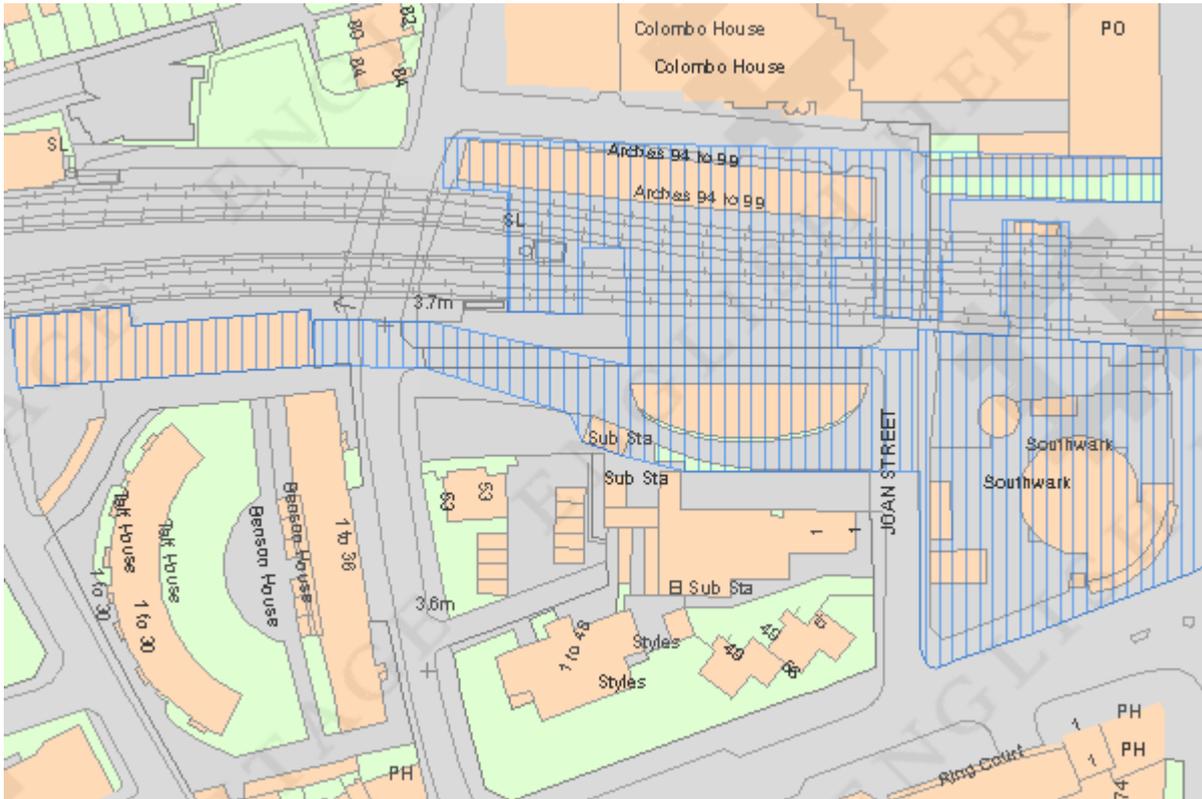
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Southwark Station, accessed 8 May 2017 from <http://mjparchitects.co.uk/projects/southwark-station/>

Map

National Grid Reference: TQ3147180058



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