

DRAFT

A CONSERVATION PLAN

FOR

HIGHBURY STADIUM, LONDON

THE CLOVE BUILDING

MAGUIRE STREET

BUTLER'S WHARF

LONDON SE1 2NQ

FEBRUARY 2005

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CONTENTS

1.0 NOTES ON USE

2.0 SUMMARY

- 2.1 PURPOSE OF THE PLAN
- 2.2 TERMS OF REFERENCE
- 2.3 RELATIONSHIP WITH OTHER RELEVANT DOCUMENTS
- 2.4 CONSULTATION
- 2.5 ADOPTION OF THE PLAN
- 2.6 UNDERSTANDING THE SITE
- 2.7 ANALYSIS OF VULNERABILITY
- 2.8 CONSERVATION POLICIES
- 2.9 IMPLEMENTATION AND REVIEW

3.0 UNDERSTANDING THE SITE

- 3.1 HISTORICAL DEVELOPMENT
- 3.2 DESCRIPTION OF SIGNIFICANT FEATURES

4.0 ASSESSMENT OF SIGNIFICANCE

- 4.1 STATUTORY STATUS
- 4.2 ASSESSMENT OF SIGNIFICANCE

5.0 ANALYSIS OF VULNERABILITY

- 5.1 PAST
- 5.2 PRESENT
- 5.3 FUTURE

6.0 CONSERVATION POLICIES

- 6.1 RETENTION OF SIGNIFICANCE
- 6.2 APPROPRIATE USES
- 6.3 REPAIR AND CONSERVATION
- 6.4 MAINTENANCE
- 6.5 MANAGEMENT AND FINANCIAL PLANNING
- 6.6 FUTURE INTERVENTION

7.0 IMPLEMENTATION AND REVIEW

8.0 APPENDICES

- 8.1 ACKNOWLEDGMENTS
- 8.2 GLOSSARY OF RELEVANT TERMS
- 8.3 BIBLIOGRAPHY
- 8.4 CONSERVATION AUDIT
- 8.5 FIGURES
- 8.6 EXTRACT FROM STATUTORY LIST

1.0 NOTES ON USE

- 1.1 This Conservation Plan ("the Plan") relates to Highbury Stadium, London ("the Site").
- 1.2 Like any Conservation Plan, this document is intended for use by all those involved in the care and development of this site, not only owners, but also outside agencies, both public and private. It contains much detailed factual information, ranging from archaeological evidence to sources of materials for repairs. It also provides recommendations, in the form of Conservation Policies, designed to inform decisions affecting the Site's significance. It should be consulted as a matter of routine on all matters affecting the Site. It should be regarded as a dynamic document, which is capable of change and thereby able to remain relevant in the longer term. To do this, it will need to be revised periodically and updated as appropriate.
- 1.3 Drawings and photographs are included in Appendix 8.5 and presented in A3 landscape format, folded to A4. Generally, the images are printed on the right hand half of the sheet so that they may be read alongside the text. The exceptions to this are those images that benefit from being reproduced at a larger scale which occupy the whole sheet. Figure numbers replicate the paragraphs to which they relate.

2.0 SUMMARY

2.1 Purpose of the Plan

- 2.1.1 The purpose of the Plan is to inform all decisions, both large and small, affecting the maintenance, repair, development and general management of the Site. The Plan should be consulted routinely by those with direct or indirect responsibility for the building, but also by outside agencies, including consultants, contractors and advisory bodies.
- 2.1.2 The intention of any Conservation Plan is that it becomes a part of the site and over time will be as familiar to those closest to the site as the site itself. The measure of the Plan is the rate at which it wears out: a Plan which lies unopened on the shelf is a failure, either because it fails in its objectives, or because its role is not understood.

2.2 Terms of Reference

- 2.2.1 This Plan was commissioned by Hephher Dixon on behalf of Arsenal Football Club ("the Club") in response to current proposals to redevelop the Site for residential use. The present use as a football stadium would cease and transfer to a new site at Ashburton Grove. The policies included in this plan will continue to be relevant after the Site has been developed.
- 2.2.2 The Plan has been prepared generally according to the guidelines published by the Heritage Lottery Fund entitled Conservation Plans for Historic Places dated March 1998. It includes an assessment of the current proposals to convert the stadium to residential use; this can be found in section 5.2.
- 2.2.3 The Plan was reviewed and updated in January 2005 following instructions from Vision Four - developers for the proposed alterations and recent changes to the design prepared by the Architects Allies & Morrison. The Appendix 8.5 attached to the original published version of this Plan dated May 2001 is unaltered and accordingly it should be read in conjunction with this new version.

2.3 Relationship With Other Relevant Documents

- 2.3.1 As noted in para. 2.2.1 above the present use of the Site as a football stadium is to cease following the transfer to another location. The Site is to be altered and developed to provide private apartments. An application for planning permission for the development was granted in May 2001 This updated Plan has been prepared following the preparation of revised drawings.
- 2.3.2 This Plan should be read in conjunction with the planning application documents. A schedule of those examined during the preparation of this current version of the Plan are listed below:

Allies & Morrison Architects

| | |
|----------------------|--|
| <i>260-00-07-051</i> | <i>Proposed Site Plan: Basement</i> |
| <i>260-00-07-052</i> | <i>Proposed Site Plan: Ground Floor</i> |
| <i>260-02-07-058</i> | <i>East Stand Ground and First Floor Plans</i> |
| <i>260-02-07-059</i> | <i>Proposed East Stand Second, Third and Fourth Floor Plans.</i> |
| <i>260-02-07-060</i> | <i>Proposed East Stand Fifth, Sixth and Roof Plans</i> |
| <i>260-02-07-061</i> | <i>East Stand Proposed Elevations</i> |
| <i>260-02-07-062</i> | <i>East Stand Proposed Sections AA and BB</i> |
| <i>260-03-07-068</i> | <i>West Stand Ground & First Floor Plans</i> |
| <i>260-03-07-069</i> | <i>West Stand Proposed Second, Third and Fourth Floor Plans</i> |
| <i>260-03-07-070</i> | <i>West Stand Proposed Fifth, Sixth and Roof Plans</i> |
| <i>260-03-07-071</i> | <i>West Stand Proposed Elevations</i> |
| <i>260-03-07-072</i> | <i>West Stand Proposed Sections</i> |
| <i>260-04-07-078</i> | <i>South Block Proposed Ground Floor Plan</i> |
| <i>260-04-07-079</i> | <i>South Block Proposed First Floor Plan</i> |
| <i>260-04-07-080</i> | <i>South Block Proposed Second Floor Plan</i> |
| <i>260-04-07-081</i> | <i>South Block Proposed Third Floor Plan</i> |
| <i>260-04-07-082</i> | <i>South Block Proposed Fourth Floor Plan</i> |
| <i>260-04-07-083</i> | <i>South Block Proposed Fifth Floor Plan</i> |
| <i>260-04-07-084</i> | <i>South Block Proposed Sixth Floor Plan</i> |
| <i>260-04-07-085</i> | <i>South Block Proposed Seventh Floor Plan</i> |
| <i>260-04-07-086</i> | <i>Block S1 Proposed Elevations</i> |
| <i>260-04-07-087</i> | <i>Block S3 Proposed Elevations</i> |
| <i>260-04-07-088</i> | <i>Block S2 Proposed Elevations</i> |
| <i>260-04-07-089</i> | <i>Block SE, Block S2 Proposed Elevations</i> |
| <i>260-04-07-090</i> | <i>Block S2C East & Block SE West Proposed Elevations</i> |
| <i>260-05-07-094</i> | <i>North Block Proposed Lower Ground Floor Plan</i> |
| <i>260-05-07-095</i> | <i>North Block Proposed Ground Floor Plan</i> |
| <i>260-05-07-096</i> | <i>North Block Proposed First Floor Plan</i> |
| <i>260-05-07-097</i> | <i>North Block Proposed Second Floor Plan</i> |
| <i>260-05-07-098</i> | <i>North Block Proposed Third Floor Plan</i> |
| <i>260-05-07-099</i> | <i>North Block Proposed Fourth Floor Plan</i> |
| <i>260-05-07-100</i> | <i>North Block Proposed Fifth Floor Plan</i> |
| <i>260-05-07-101</i> | <i>North Block Proposed Sixth Floor Plan</i> |
| <i>260-05-07-102</i> | <i>North Block Proposed Seventh Floor Plan</i> |
| <i>260-05-07-114</i> | <i>Nursery Block Proposed Floor Lower Ground Floor Plan</i> |
| <i>260-05-07-115</i> | <i>Nursery Block Proposed Floor Plans</i> |

2.4 Consultation

- 2.4.1 The first draft of Section 2.0 of this Plan was provided to the Club, Hephher Dixon and Allies & Morrison in early May 2000 and checked by Gouldens for the Club. Minor amendments and a conservation audit were incorporated and the final draft published in May 2001.
- 2.4.2 In December 2004, the Architect's revised drawings were reviewed and a series of meetings were held with Allies & Morrison, Hephher Dixon, Vision Four, Islington Borough Council and English Heritage to discuss the changes to the approved design.

2.5 Not used

2.6 Understanding the Site

- 2.6.1 For the purposes of preparing any Conservation Plan, it is imperative to first understand the Site and this is derived from an inspection of its historical development and an assessment of significance.
- 2.6.2 Assessment of significance is not a term in common usage and is worth defining. It is a statement that describes what is important, or significant, about a building within the context of our built heritage. It comprises a factual statement of the buildings' date(s), its association with important historical events, its designer or association with architectural and/or technological history, purpose, and contribution to the community and to the surrounding townscape. Based on this account, a value judgement is then formulated which is intended to draw all these factors, where relevant, together into a coherent whole.

Arsenal and the growth of Association Football

- 2.6.3 The present site is the product of sustained improvement and development over an extended period and parallels the growing significance of Association Football in the United Kingdom during the twentieth century.
- 2.6.4 Arsenal Football Club transferred to the Site in Highbury in 1913 (then known as "The Arsenal") on the strength of a 21 year lease from the College of Divinity, having previously occupied a number of venues on or around Plumstead Common, in South East London.
- 2.6.5 The first stadium was designed by an engineer, Archibald Leitch; it comprised a rectangular enclosure with banks of terracing on three sides, paved with concrete. The fourth side was occupied by a steel-framed Stand that provided seating for 9,000 spectators.

The West Stand

- 2.6.6 The Club acquired the freehold of the site in 1925 and in 1931 appointed an architect, Claude Waterlow Ferrier, to design a new, West Stand, providing cover and/or seating for 21,000. This building remains extant and is unaltered structurally. This development did not take place in a vacuum: during the 1930's Arsenal dominated English football, winning the League Championship five times and the Football Association Cup twice.

The East Stand

- 2.6.7 This consistent high achievement on the field was matched by further development of the Site. In 1936, a new East Stand was built, again designed by Ferrier but in partnership with Major William Binnie. Like the West Stand, it was designed in an Art Deco style but it was bigger and more sophisticated; apart from providing seating for a little over 10,000, it accommodated a range of administrative, entertainment and ancillary facilities. From an architectural point of view, it had the particular advantage of a street frontage (the other three sides being hemmed-in by the rear gardens of adjoining houses) which Ferrier and Binnie used to great effect.
- 2.6.8 This building has undergone much internal alteration and general refurbishment at various times, however, the principal internal spaces: the Entrance Hall and Staircase, and Board Room remain more or less as built. Preliminary analysis suggests that there has been little structural alteration. The building is included in the Statutory List of Buildings of Architectural or Historical Interest, Grade II.
- 2.6.9 Consistently high levels of achievement and very substantial support by fans is acknowledged in the West and East Stands, described by Stephen Brindle as "... the grandest pieces of football architecture ever built in Britain with the single possible exception of the East Stand at Ibrox Park".¹ These were indeed heroic times for the Club.
- 2.6.10 There was, inevitably, a cost for all this expansion. On the eve of World War II the Club was heavily in debt as a result of the cost of loan repayments. The combination of reduced gate receipts arising from wartime restrictions and the destruction of the North Bank in the Blitz left the Club in considerable difficulty. In spite of this, the North Bank was rebuilt in 1954, with financial assistance from the War Damages Commission, and the boom in attendance following the end of the War put the Club's financial problems behind them. They went on to win the League Championship six times and the FA Cup five times between 1948 and 1998. They also won the League Cup twice and the European Cup Winners' Cup and Inter-Cities Fairs' Cup each once during this period.

¹ Brindle, Stephen English Heritage London Division 14 June 1991

Modern Development

- 2.6.11 This continued success has been reflected in improvements of the Stadium. In 1989 the South Terrace was redeveloped to provide an enclosed Stand, known as the Clock End Stand, with a two-storey range of executive boxes, offices, reception, and a fitness centre, tucked in behind the terraces. The architects were A.D. Consultants, Cambridge.
- 2.6.12 In 1992 the North Bank was redeveloped and a new North Stand built. This is easily the tallest structure on the Site and marks a significant development in Stand design: the roof is cantilevered from the back so there are no columns to obscure the view. Secondly, the roof profile is inverted so that it slopes upward from back to front. This enables spectators even at the very back to see the full extent of the pitch and the space above it, so that the high ball is not lost from sight above the roof eaves.
- 2.6.13 The North Stand is also of interest for the sympathy it has with the 1930's Stands. However, it is aggressive toward the adjoining houses and self-evidently casts a large shadow across the properties in Gillespie Road.
- 2.6.14 Today, the Stadium is fully developed, with large, covered stands on all four sides, providing seating for some 38,500 spectators together with a range of ancillary and associated facilities. Each building necessarily addresses the pitch. The pitch, and more particularly the events that take place on it, is the primary reason and purpose for the buildings' existence.

Art Deco

- 2.6.15 As noted in para. 2.6.7 the West and East Stands were designed in an Art Deco style. It flourished throughout Western Europe and North America during the period from the turn of the nineteenth/twentieth centuries to the mid-1930's. It also enjoyed a revival (in America at least) in the 1960's.
- 2.6.16 Seminal buildings in this genre include: Glasgow School of Art, Library Wing, C.M. Mackintosh 1907-9; Larkin Building, New York F.L. Wright 1904; Hochzeitsturm, Darmstadt, Austria J.M. Olbrich 1907-8; Turbine Factory, Huttenstrasse, Berlin Peter Behrens 1909; the Michelin Building, F. Espinasse 1905-11. During the following two decades, this new style was initially frustrated but ultimately invigorated by the social changes following the First World War. It quickly developed through the awareness of new building types (or at least buildings newly thought of as "architecture") including cinemas, transport buildings, (bus garages, tube stations), buildings for art appreciation and recreation, factories, offices and shops.
- 2.6.17 Opinions will vary on the start and finish dates of any architectural style but it is suggested that buildings such as: The Chrysler Building, New York, Van Alen 1928-31; The Empire State Building, New York, Schreve, Lamb & Harmon 1930-31; The Hoover Factory, Perivale and Firestone Tyre Factory, Middlesex, both by Wallis Gilbert & Partners 1932 and 1929 respectively; Broadcasting House, London, Val Myer 1930-32; Eastern Columbia Building, Los Angeles, Claud Beckman 1930, represent the style at its zenith.

2.6.18 Those buildings which mark its end, in the UK, include: the Gillette Factory, London, Sir Banister Fletcher 1936; Barkers Department Store, Kensington High Street, London, Bernard George 1937-38; and, of course, the ubiquitous Odeon cinema by George Coles and others, the notable examples being: Weston Super Mare 1935, Clacton 1936, Sutton Coldfield 1936, Muswell Hill 1936, Leicester Square 1937, Woolwich 1937, Balham 1938, Merton 1938 and Middlesborough 1939. The outbreak of World War II effectively brought to an end any new building and by the time hostilities had ceased and the economy had recovered, architectural thought had progressed in the direction of Modernism and Art Deco was history.

The Pitch

2.6.19 Match days apart, the visitor emerging from the players' tunnel is greeted at the edge of the pitch by an emphatic sign in red and white which reads: KEEP OFF THE GRASS. Upon first encounter this appears somewhat paradoxical but in fact it is entirely appropriate. The pitch is like a stage on which a series of major sporting events take place. Much prestige, honour and commercial success turn on the outcome of each game played here. The ashes of past generations of fans are buried behind the goalposts. This is hallowed turf; only players and groundsmen may venture onto it.

2.6.20 The pitch is maintained to a very high standard and at the time of writing, with the 2004/2005 season drawing to a close, the condition is exemplary. A network of heating pipes is buried in the soil to mitigate the effects of frost and snow.

2.6.21 Its significance lies in its association with the playing of Premier Division Association Football and in particular with Arsenal Football Club. With the departure of the Club to another site very close by, that significance is lost. However, significance remains in the memory of the pitch. Any new use needs to acknowledge this in as many ways as can be achieved. The Policies outlined in 2.8 and described in greater detail in Section 6.0 provide some guidance.

2.6.22 The significance of the Site lies in:

its use for the conduct of Association Football for the last eighty years or so and in particular by one Club;

the early establishment of purpose-designed buildings for watching the game as marked by Leitch's original development and later by Ferrier and Binnie's West and East Stands and the improvements in Stadium design which these buildings represented;

the consistent success of the Club throughout its time at Highbury and of the impact on the locality;

the use of Art Deco as an architectural style for the West and East stands identifies them with their period in history.

2.7 Analysis of Vulnerability

2.7.1 The analysis of vulnerability is intended to assess the risks to the importance, or significance, of the building or site. These may be associated with condition, with use, the form and/or materials of construction, or the "threat" of changes, either to the buildings or the context in which they are set.

Condition

2.7.2 The general condition of the buildings and the Site in general is good. There is little or no water penetration, timber decay or structural movement. All areas are serviceable and able to fulfil their intended function.

2.7.3 The East and West Stands are generally soundly built using good quality materials. As noted in Section 2.6 the original building fabric is intact. Whilst there are examples of internal alteration within the East Stand and of extension of the terracing adjacent to the pitch, there is no evidence of wholesale replacement of material, apart from the roof coverings. Provided that appropriate regimes of maintenance and repair continue, the significance of the building fabric is not at risk due to their structure, form and materials.

Change

2.7.4 The Site as a whole is used for its original purpose and as a general rule this is preferred. Current proposals comprise the conversion of the Site to residential use. The change of use and the associated structural alterations poses a major threat to the significance of the buildings and the Site in general. However, the need for expansion (on another site) is now well established and incorporated in a Draft Planning Brief for the Site. Furthermore, correspondence produced by English Heritage clearly acknowledges the need for expansion, transfer to another site and ending sports' use at Highbury. In these circumstances, the Conservation Policies will need to concentrate on moderating the risks posed by the changes.

2.7.5 The West and East Stands are, in essence, steel-framed sheds dressed in an Art Deco suit. Therefore, their significance is capable of retention provided that the architectural details and the shed-like form are preserved. Any new intervention will need to avoid any interference of the rhythm of fenestration. Similarly, the new structure facing the pitch will need to acknowledge the primary structural elements, for example, the glazed end walls, supporting columns and upper level balustrades.

2.7.6 To take this thinking a step further, the altered buildings should be presented in such a way that the "biography" of the buildings can be "read" by the interested observer. This would suggest the use of framed, panel construction for the external envelope rather than load-bearing masonry. Technical considerations may demand this approach in any case.

Intactness

- 2.7.7 Outwardly, the buildings appear little changed since their construction. Section 3.0 of this Plan will examine this in detail. However, cursory observation suggests that the two storey building at the South end of the East Stand is of later date. Comparison with contemporary photographs confirms this to be the case. The architectural style is sympathetic to the Stand, however, the form and juxtaposition is a little awkward and in my view there would be no risk to the significance of the East Stand if this building was removed; indeed, it could be enhanced.
- 2.7.8 The West Stand has undergone some alteration; notably the replacement of an external escape stair on the West side and its replacement with a modern walkway and stair, and an upper level extension which cantilevers from the building. Internally, the building is simple and robust.
- 2.7.9 The original (1932) entrance to the Site remains extant and appears largely unaltered except for replacement of window casements. The waste and soil pipework, sited externally at the rear of the building, is very similar to the arrangement as installed, which suggests that the interiors have not undergone any major refurbishment.
- 2.7.10 The interior of the East Stand has been altered and refurbished on a number of occasions though this has not affected the exterior. The Board Room has been extended and the changing rooms extensively refurbished; all these rooms remain in their original positions within the building.

The Site Generally

- 2.7.11 It is understood that the North and South Stands would be demolished and replaced with purpose-designed apartment buildings. In order to maintain the significance of the Site these buildings will need to replicate the sense of enclosure the present ones create. To do this, the footprint area and position, the form and size of the existing buildings should be acknowledged. By inspection, it would be possible, and indeed may be appropriate, to extend these buildings East and West beyond the extremities of those existing, to enhance the sense of enclosure. The architectural style need not replicate that of the East and West Stands, however, it would be logical to adopt a style similar to that applied to the alterations to the existing buildings.
- 2.7.12 The Stadium entrance facing Highbury Hill is contemporary with the West stand and it is therefore a significant element of the Site. It is therefore important in my view to repair and refurbish it so that its significance is retained. Recent alterations have included replacement of the original windows with inappropriate fittings. Facsimiles of the originals should be installed though new, sympathetic designs need not be ruled out. The adjacent, more recent building, at no. 133-135 Highbury Hill appears rather incongruous and there is perhaps a case for refacing it using the opportunity to reinterpret the Art Deco style or to explore the Modernist aesthetic. The recently completed development at no.180 Highbury Hill is a good example of a new interpretation of the (Victorian) houses that are prevalent locally.²

² *The White House* RIBA Journal, August 2000

The Pitch

- 2.7.13 Para. 2.6.14 refers to the sense of enclosure the four stands create. This also conveys considerable focus, and therefore significance, upon the pitch. Its retention as an open space is in my view paramount.
- 2.7.14 Given the limited amount of open space locally and the significance of the pitch noted earlier, the risks to its significance are many and varied.
- 2.7.15 Whilst it is accepted that, being an organic material, the turf is constantly changing due to cultivation, decay and regrowth (it is in any case renewed annually by the ground staff), it is highly vulnerable to theft by souvenir hunters. In the event that the turf was retained and theft actually occurred, there is self-evidently a nuisance arising but more particularly it would represent the theft of its significance. In order to avoid this outcome, the Conservation Policies will recommend that the turf is either, lifted and installed at the new stadium, or, that it is sold off in souvenir-sized pieces amid maximum publicity. By this means, any new turf would, hopefully, be secure.
- 2.7.16 Other risks relate to usage. Continued use for sporting activity would appear to confuse the status of any new turfed surface. Other uses which necessarily include any form of superstructure, for example, climbing apparatus, child swings and so on, would obstruct the perception of the ground as surface and as a consequence diminish its significance.
- 2.7.17 As noted in para. 2.6.19, the pitch is hallowed and, notwithstanding the removal of the grass, the size, shape and surface of the playing area should be retained. It need not remain as turf, though a rectangle of finely mown grass could be an appropriate medium. The presentation of the surface, however, is crucial. Its edges should be clearly defined, for example, by using stone or cast concrete margins, and raised slightly relative to the surrounding ground surface, so that the playing area reads like a giant table top. Some undercutting of the edges to form a soffit would enhance this image. If the playing area was thought of in this way the idea might be enhanced by perforating it to reveal hollows below.
- 2.7.18 Random access to the area is likely to prejudice the condition and presentation and for these reasons should be avoided. Managed access, on the other hand, would enable the degree of wear and tear to be controlled within defined limits. It would also provide an effective means of controlling the range of activities that might take place without compromising the significance. Activities (other than ad hoc use by residents) considered appropriate to meet these criteria might include arts-based festivals.

2.8 Conservation Policies

- 2.8.1 Conservation Policies arise from an understanding of the importance, or significance, of the buildings or site and of the risks to which they are exposed. The Policies provide the guidelines for the long term care and development of the buildings and Site.

2.8.2 Policies considered appropriate for the Site are listed below. They must be read together.

1.0 Retention of Significance

- 1.1 Maintain the architectural style and structural form of the East and West Stands.
- 1.2 Avoid any interference with the rhythm of fenestration that upsets the architectural style.
- 1.3 Consider selective demolition of ancillary buildings in whole or in part where their removal can retain or enhance the significance of the East and West Stands.
- 1.4 Design the alterations to the East and West Stands so that the biography of their construction and development can be read and understood.
- 1.5 Maintain the playing area as open space.
- 1.6 Present the playing area in a way that acknowledges its significance in its size, shape and surface.
- 1.7 Manage access to the open space in order to assure a high level of appearance in perpetuity.
- 1.8 Refurbish the early Stadium entrance from Highbury Hill including reinstatement of the original windows or a sympathetic modern alternative.
- 1.9 Reface the adjacent building in Highbury Hill to achieve a better relationship with the Stadium entrance.

2.0 Appropriate Uses

- 2.1 Avoid a combination of uses that would demand an irregular layout or configuration.
- 2.2 Adopt uses that do not significantly increase superimposed loads on primary elements of structure.
- 2.3 Adopt uses that do not require a highly serviced environment.

3.0 *Repair and Conservation*

- 3.1 Repair the retained buildings in order to slow down or prevent the loss of original building fabric.
- 3.2 Carry out repairs using techniques that have been proven by experience to be effective and long lasting.
- 3.3 Where original building fabric is not capable of repair, replace it on a like-for-like basis.
- 3.4 Whenever the opportunity arises, replace inappropriate materials with those that existed originally.

4.0 *Maintenance*

- 4.1 Carry out maintenance tasks having regard to the status of the buildings and Site and in accordance with a formal maintenance programme.

5.0 *Management and Financial Planning*

- 5.1 Draw up and implement a formal management plan for the Site.

6.0 *Future Intervention*

- 6.1 Review any proposals for future alterations to the Site against this Plan.

3.0 UNDERSTANDING THE SITE

3.1 Historical Development

The Club's Founding

- 3.1.1 Arsenal Football Club originated about 1886 as an amateur club, calling itself the unlikely sounding The Dial Square Football Club after the Royal Arsenal workshops at Woolwich in South London where the team members were employed.
- 3.1.2 In January 1887, by now renamed Royal Arsenal Football Club, they played their first home game on Plumstead Common. The Club was obliged to play on a number of different sites on the Common. Initially, army horse manoeuvres on the Common frustrated attempts to play at a reasonable standard so in September of the same year the Club moved to a former pig farm, next to The Sportsman public house, on the edge of Plumstead Marshes. Not surprisingly, the pitch was often waterlogged and by March of the following year, when the Club was due to play Millwall FC, they were obliged to hire the use of Manor Field adjacent. This arrangement continued for the next two years and it was primitive: military wagons served as stands and the players used local pubs "... a few hundred yards away" for changing.
- 3.1.3 In September 1890, the Club moved again, to a site with an entrance from Plumstead High Street. It was known as the Invicta ground laid out by George Weaver of the Weaver Mineral Water Company. It had one stand on its East side with concrete terracing. Remnants of the terracing are said to be visible in the rear gardens of houses in Hector Street, on the South side of the High Street.
- 3.1.4 In 1891 the Club changed its name once more, this time to Woolwich Arsenal FC and became professional, the first in London.
- 3.1.5 Two years later, the Club was admitted to the Football League. This immediately prompted Weaver to seek a substantial increase in what was already a very high rent. Rather than succumb to this the Club formed a limited company and raised some £4,000 (equivalent to about 15 years' rent) and bought their previous ground at Manor Field. An iron stand was built on the North side with a capacity of 2,000. Average attendance during the first season was 6,000.
- 3.1.6 The outbreak of the Boer War in 1899 caused significant changes in work patterns at the Royal Arsenal and as a consequence those running the Club were obliged to relinquish their commitments. The result was that attendances dropped and debts increased. The Club had hitherto been proud of its status as one that was owned and run by and for its players and supporters. However, it was obliged to swallow its pride and accept help from local businessmen.

- 3.1.7 The earth bank which covered the over ground sewer pipe (the Southern Outfall Sewer, laid in 1861) had, because of its close proximity to the pitch, enabled people to watch the matches without paying. To overcome this, the Club erected a screen in front of the bank. Following promotion to the First Division in 1904 the screen was replaced with a bank of terracing. This bank was nicknamed 'Spion Kop'³ by veterans of the Boer War among Club supporters. This pre-dates the construction of the well-known Kop at Anfield, Liverpool and was the first of many around the country.
- 3.1.8 The first season following completion of the Spion Kop was a great success; attendances of 20,000 were common⁴. This compares with the current capacity of 38,500 at Highbury
- 3.1.9 Yet the Club's future was still not secure: during the first decade of the twentieth century Woolwich Arsenal were joined in the Football League by Chelsea, Clapton Orient, Fulham and Tottenham Hotspurs. The inferior facilities provided at Manor Field, coupled with inadequate public transport links, encouraged fans to enjoy their football elsewhere.
- 3.1.10 During 1910, Arsenal fans averaged around 11,000, a little over half what they were in 1904, and compared with 28,000 at Chelsea's Stamford Bridge. By March of that year, with debts of £12,500, the Club was obliged to enter into voluntary liquidation.

Henry Norris

- 3.1.11 Henry Norris, a property developer and the Mayor of Fulham, bought the struggling club. It has been suggested that Norris, also the Chairman of Fulham Football Club, had intended to merge Arsenal with Fulham, to create a First Division side for his newly-built Craven Cottage ground. The League refused to allow the merger; it also refused Norris' subsequent request for Arsenal to share Craven Cottage with Fulham.
- 3.1.12 Norris resolved that the Club needed to relocate. Not only was the land at Plumstead unsuitable but transport to the ground was unreliable. He began searching for an alternative location. During the three years that followed, the Club's fortunes continued to decline. In the 1912-13 season, the last in Plumstead, the Club had only one home win and it was relegated to the Second Division. In their final game at Manor Field, held on 26 April 1913, just 3,000 turned out to watch the game.
- 3.1.13 Norris' response to the quest for a new home was audacious: he proposed to move the Club ten miles to the other side of London. Not surprisingly, the fans were furious and mounted a fighting fund. Norris had effectively denied the fans the opportunity to buy shares in the Club: thus they were powerless and too few in number to resist. This was a far cry from the days when the Club was run by, and for, the players and fans.
- 3.1.13 Existing clubs in North London, Clapton Orient and Tottenham, were alarmed at Norris' proposal. Orient's chairman declared "Any millionaire can buy up a poverty-stricken club, form a company, and then where does sport come in?"

³ Spion Kop is Afrikaans for "look-out" and refers to a hill in Natal, South Africa, which was the site of an infamous battle in January 1900.

⁴ Inglis, Simon *Football Grounds of Britain* p.17 (Collins Willow 1996)

3.1.14 Thus Henry Norris gambled everything on finding proper support for the Club at the new ground, surely knowing that few would travel from its previous home in South East London, and on securing the consent of the Football League and the local authority.

Highbury

3.1.15 The new site was the playing field of the St. John's College of Divinity, bounded by Avenell Road to the East and Highbury Hill to the West. Its greatest asset was that Gillespie Road tube station lay just to the North of the Site. Norris obtained a 21 year lease for six acres of the College site, of a total of 10 acres, at a cost of £20,000. The signatories to the contract were Norris and the Archbishop of Canterbury.

3.1.16 Norris engaged Archibald Leitch M.I.Mech.E, an engineer who had worked for Norris in the building of a football ground in 1905 for Fulham, at Craven Cottage.⁵ He was appointed to redevelop the site. The ground for the pitch was levelled (there was a three metre slope North-South) and terraces formed using spoil from the excavated Gillespie Road tube station that had been dumped on the site in 1906. A new stand was designed, seating 9,000. Drawings held at The London Metropolitan Archive, stamped 22 and 24 May 1913,⁶ show that the stand contained an extensive range of facilities, including separate changing rooms for Home and Away teams and Referee, a Gymnasium, a Directors' room, a Tea Room and even a Billiard Room. Detailed cross-sections show that the roof was intended to be duo-pitched, framed up in steel and supported on a reinforced concrete frame and terracing.⁷

3.1.17 The project was not begun until April 1913, to be ready for the start of the season just five months later. Unsurprisingly, it was far from complete at the opening match on September 6th and the season continued in chaos while the builders tried to finish the work. Nevertheless, the season was a great success: the Club finished in third place in Division Two and average attendances were 23,000. Norris' gamble looked likely to pay off. It cost £125,000, which was not recouped for some time owing to the outbreak of the First World War.

3.1.18 By 1919, the Club was £60,000 in debt. To overcome what was patently a desperate situation, Norris continued to try to get the Club promoted to the First Division, which he did in the same year. Accounts of the behind-the-scenes activities which went on during this time are documented elsewhere.⁸ The effect of First Division status was to increase attendances, rivalling those at Stamford Bridge and White Hart Lane.

⁵ Leitch had also designed the grounds for Chelsea, Clapton Orient and Tottenham Hotspurs.

⁶ See Appendix 8.5, Figures 1 and 2

⁷ Photographs of the completed building show that the roof was built to a different design, comprising nine identical gable-ended roofs facing the pitch. The reason for the change is unclear. See Figures 14 and 15.

⁸ *League Football and the Men Who Made It* Collins Willow 1988

Herbert Chapman

- 3.1.19 In 1925 the Club acquired the entire site of ten acres from the College for £64,000 and in the same year Norris appointed Herbert Chapman as manager of the Club. Just two years later Norris was suspended by the FA, ostensibly for false accounting, and replaced as Chairman by Sir Samuel Hill-Wood. Chapman's energy, vision and dedication led to perhaps Arsenal's most glorious years. They won the FA Cup in 1930 and the League in 1931. The Club's name changed, again, under Chapman's leadership to "Arsenal", the title that remains to this day. The 'Gunners' nickname also came into being at this time.⁹
- 3.1.20 With rapidly growing numbers of spectators, Chapman and Hill-Wood recognised the need for a new stand. Claude Waterlow Ferrier and William Binnie were chosen to design it. They had worked on a number of small projects for the Club during the last years of the 1920s. Drawings dated August 1928 and approved by the London County Council in September 1928, show their designs for a new press box within Leitch's stand, as well as alterations to the tea room, board room, press telephones and lavatories. Another drawing by Ferrier and Binnie of 1929 shows work to the scoreboard.¹⁰
- 3.1.21 Major works to the ground began in 1931, with the extension of the terraces at the North and South ends of the ground, increasing the capacity by nearly a third, and the substructure for the new West Stand was formed. Two houses in Highbury Hill (nos. 137-139) were purchased and replaced by a new entrance to the West stand at ground level with three flats above.¹¹

The West Stand

- 3.1.22 Ferrier supervised the building of the new stand in 1932, working with the engineer H.J.Deane, B.E M. Inst. C.E. It was the most accomplished stand of its time and luxurious but also expensive, costing £50,000. The stand consisted of an upper tier that could accommodate 4,100, a lower tier for an additional 17,000 standing and a rear supporting block including a service tower at the South end. In 1969 the lower tier was fitted with seating. See Figures 8-12

⁹ Chapman was a man of ideas. It was he who added white sleeves to Arsenal's red shirts, presumably to make them distinct from other clubs who had all-red shirts. He was the first manager to try rubber studs (they were previously made of leather), to suggest all-weather pitches and the idea of covering stadia with roofs. He also initiated numbering players' shirts and to use white footballs. He was also a promoter of the use of floodlighting.

¹⁰ The drawings are held in the London Metropolitan Archive. The title block reads "William Binnie F.R.I.B.A Architect, Claude W. Ferrier F.R.I.B.A consulting architect, 4 Pickering Place St. James's St SW".

¹¹ See Appendix 8.5, Figures 6 and 7

- 3.1.23 The main contractor for the building of the West Stand was Wilson, Lovatt and Sons, Ltd. It was completed six weeks early, according to *The Builder*. In 1932, to coincide with the opening of the West Stand and provide additional publicity, the Gillespie Road underground ground station was renamed 'Arsenal': a good example of mutual enterprise. For the Club, self-promotion did not stop there. The Prince of Wales [the future King Edward VIII] accepted the invitation to attend the opening ceremony: 'It is very difficult to record the many impressions of the great day at Highbury on Saturday. At once let me say that it was a perfectly organised event. Of course, the visit of the Prince of Wales was the most impressive event and the wonderful reception given to him. For some minutes, to the strains of 'For He's a Jolly Good Fellow', the Prince - all smiles - waved his bowler hat to the happy multitude of over sixty thousand.' *Islington and Holloway Press*, December 17 1932. See Figure 13.
- 3.1.24 Soon after the West Stand was complete, attention turned to Leitch's East Stand, by now showing its age (having been built at modest cost) and offering only basic facilities. Serious proposals for a new East Stand must have begun very shortly after the West Stand was finished: the new East Stand, ostensibly a copy of the West Stand, was begun as late as Spring 1936 but the planning for the new building some eighteen months before.
- 3.1.25 Continued success on the field brought increasingly good attendances (41,000 average during 1933-34) and with that the desire for improvement and the financial means to achieve it. Attendances continued to rise during the following season and on 9 March 1935 the recorded attendance was 73,295: a record which still stands.¹²
- 3.1.26 The new East Stand was on five floors with the latest and most luxurious facilities. From the pitch, the Stand appeared almost a replica of the West Stand but the façade and entrance from Avenell Road surpassed the earlier stand with its simple but elegant facade. See Figures 14-16
- 3.1.27 Sadly, neither Chapman nor Ferrier saw the results of their endeavours: both died during 1935, Chapman of pneumonia, aged 55, and Ferrier in a fatal accident.
- 3.1.28 Ferrier and Binnie's final contribution to the stadium was the erection of a roof over the North terraces, designed by Ferrier but built after his death, later the same year. Its detailed ornamentation replicated that on the other two stands.
- 3.1.29 At the outbreak of war, the heavy expenditure on the Club's building programme had left it substantially in debt. This problem was compounded as a result of reduced gate receipts and bomb damage. In 1940 a bomb fell on the College pitch which damaged the corner of the terracing at the South end; the following year, the North Bank was seriously damaged during the Blitz. In 1945, a fire destroyed the old St. John's College buildings. Multi-storey flats were built by Islington Council in their place in the 1960's.

¹² The Club had by this time installed an electronic turnstile counter, known as an 'enumerator', which would presumably have provided a more accurate count.

- 3.1.30 With money from the War Damage Commission the North Bank was rebuilt by Binnie in 1956 as an exact replica of that destroyed.
- 3.1.31 Also of significance to the history of the ground, new floodlights replacing the 1930s lamps along the fascias of the two main stands, were inaugurated in the first floodlit match, against Rangers on 17th October 1951.
- 3.1.32 Also in the 1960s, an indoor hall was built on the site of the training pitch.
- 3.1.32 Despite minor alterations, the ground remained almost as it had been in the 1930s. Major redevelopment, however, began in the 1980s under the directorship of David Dein. In 1989 an enclosed stand, elevated above the terrace on concrete columns designed by A.D.Consultants was built at the South end. This was partly in response to the increasing demand for hospitality areas: the stand consisted of a two-storey range of executive boxes as well as offices, reception and fitness area. See Figures 17 and 18
- 3.1.33 The Taylor Report that followed the Hillsborough Disaster, required seating to replace standing room. As Arsenal began to implement these requirements, its capacity fell to just 41,000 in 1992. Replacement of standing terraces with seating would have reduced the capacity still further, to a mere 32,000.¹³ In order to maximise the number of seats on the North Bank it was decided that a new stand was required at this end of the pitch. The design team was the Lobb Partnership and Jan Bobrowskie engineers. The new stand opened on 14th August 1993. The design resembles the 1930s stands in some respects. It has an upper and a lower tier and supporting block. The upper tier is entirely cantilevered from the rear and consequently there is no need for columns that would obstruct the view of the pitch. The side screens have radiating glazing bars similar to the two 1930's stands. See Figure 19
- 3.1.34 The nett result of building development since the 1930's and of statutory controls regarding safety, is a capacity for spectators of just 38,500. This is small compared with other Premier Division football clubs and it is the primary reason for the Club's intention to transfer to a new site, at Ashburton Grove, nearby. The new stadium is planned to open in 2006.

¹³ *Football Grounds of Britain* Simon Inglis Collins Willow 1996 p.24

3.2 Description of Significant Features

The Massing of Buildings at Highbury Stadium and the Pitch

- 3.2.1 The massing of the principal buildings within the Site comprises four elements, one on each side of the pitch. Each of them is detached yet the shared focus created by the pitch and, to a lesser extent, the similarity of architectural style, produces a well-defined group that dominates the Site and the immediate locality. Other buildings on the Site are ancillary and disposed around the Site in an ad hoc arrangement to suit the functional requirements of the use. None of them is of architectural or historical significance except the early entrance to the Site, at 137-139 Highbury Hill. See Figure 6. This is contemporary with the construction of the West Stand, it was built in the same style and is largely unaltered; the adjacent building, at 133-135 Highbury Hill, serves a similar purpose and was designed by the same architect. However, the architect's intended design was not realised¹⁴ which has the effect of diminishing its integrity and relationship to its neighbour at 137-139. Proposals to reface this building which either bring it into conformity with the intention of the architect, or, a contemporary interpretation of it, would be appropriate.
- 3.2.2 The North and South Stands are significant only in terms of their massing and the manner in which they address the pitch and create a sense of enclosure. However, they are interesting structures insofar as they illustrate the changing demands and improvements in stadium design during the twentieth century. The aerial photograph, Figure 24, shows that they respect the earlier structures; the corners of the rectangular enclosure are open, providing visual separation of parts.
- 3.2.3 The South Stand comprises two storeys of executive boxes above an open terrace. Its construction acknowledges the emerging need to accommodate small private groups in comfortable surroundings which is in stark contrast to the facilities offered, and football's status, compared with 50 years ago. The stand is undistinguished architecturally. Simon Inglis describes it as "a double tier of 53 executive boxes clad in the sort of grey 'crinkly tin' normally associated with DIY warehouses, and elevated above the existing Clock End terrace on twelve thick, ugly concrete stilts."¹⁵ The North Stand is a substantial modern structure which makes a serious attempt to acknowledge its established architectural antecedents, that is, the East and West stands. As noted in para. 2.6.12, it offers superior viewing for spectators which is achieved by considered engineering analysis. However, it is aggressive toward the properties in Gilliespie Road. See Figure 25.
- 3.2.4 Recently the corners have been infilled: a three-storey control room abuts the south end of the East Stand; a police control room has been built at the south-west corner; and video screens measuring 37 sq.m (400 sq.ft) have been erected at the north-east and south-west corners. See Figures 26 and 27. Generally, these structures are sufficiently low and visually detached to maintain the separation between the stands.

¹⁴ Cf. Current photographs with Binnie's drawings at Appendix 8.5, Figures 20 and 21-23

¹⁵ *Football Grounds of Britain* Simon Inglis Collins Willow 1996 p.23

- 3.2.5 Until 1989, the massing of the buildings had remained virtually unaltered for more than 50 years, with substantial buildings on the long sides of the pitch but more open north and south ends (the North Stand, built in 1935, was a simple single-storey pitched roof supported on steel columns, erected on the terrace).¹⁶ See Figure 28.
- 3.2.6 The new stands of the 1980s and 1990s changed significantly the massing at Highbury Stadium by providing enclosure at both of the goalpost ends. By this means the pitch was surrounded by substantial buildings. It had the effect of concentrating attention upon the pitch and thereby elevating its status.
- 3.2.7 Arsenal's pitch is one of the smallest in London, after West Ham, measuring only 99m x 67m (110 x 74 yards) and there are no perimeter fences as found at most football grounds today.
- 3.2.8 As noted earlier, the pitch is the stage on which matches are played. It is the common focus for each of the principal buildings on the Site and for the Club, the players, and the fans. In view of this, and the nature of the activities which take place on it, it is no surprise that it is maintained to a very high standard. A network of heating pipes is buried in the soil and an irrigation system installed to mitigate the effects of extremes of weather. At the time of writing, at the close of the 1999/2000 season, the condition is exemplary.

The West Stand

- 3.2.9 The West Stand comprises a loadbearing steel frame that supports an upper tier of raked seating, and the roof. The outer (West) facade and the ends are clad with rendered brickwork. The roof is pitched and covered with corrugated metal. Upon its completion in 1932 an article in *The Builder*¹⁷ described as follows:

'The structure is entirely of steel of which 700 tons were erected by Messrs. Redpath, Brown and Company, Ltd., within five weeks, this rapid process being largely due to the ingenuity of the plant devised by them for handling upon the site units which extend in some cases to over 100ft in length.' It also noted that the 'view of the pitch is interrupted by only two columns on the upper tier and five on the lower tier, all these being of solid steel but [only] 9 in. in diameter.'

The back and end walls were constructed of 'Fletton' brickwork that provided the mass necessary to anchor the structure against wind loads. The upper tier steps were 'pre-cast in reinforced concrete'.

¹⁶ The roof was designed by Ferrier and built by Wilson ovatt & Sons Ltd. AFC Board Minutes 23.3.35, 15.5.35

¹⁷ *The Builder* 16 December 1932

- 3.2.10 The roof consisted of two components: an asymmetrical pitched roof and a large projecting canopy, or 'marquise', cantilevered out from the main structure both at the front and at the ends. The roof was 'by Vitriflex Ltd, with enamelled corrugated sheeting in a warm shade of grey.' The canopy tips slightly upwards at the front so that rainwater is brought vertically down the columns supporting the main roof. The initial design concept had been that the end canopies would shield spectators in the upper tier from the rain so that, as built, the sides were open. When it became apparent that it did not provide sufficient protection, glazing with radiating glazing bars was added at each end. When the East stand was built four years later, the glazing was incorporated at the outset. *cf* Figures 10,11 and 14
- 3.2.11 The steel truss girder along the front of the canopy was encased, forming an ornamental frieze of precast concrete sections bearing four Club emblems/monograms, each of which holds a flagstaff. Similar friezes can be seen on the Firestone and the Hoover factories referred to in paragraph 2.6.17. This has since been replaced with modern corrugated metal sheeting that matches the replacement roof covering used generally. See Figure 29 The balustrade at the edge of the upper tier is built of precast concrete sections hung on a steel girder, ornamented with geometric patterns in relief. The rhythm is interrupted at each of the columns supporting the roof by a pedestal, also of concrete, that forms a decorative base for each of the steel columns. The visual effect of this is to disconnect the upper and lower sections of the column from each other (and incur some reduction in stiffness). It is not known whether the columns are, in fact, continuous. See Figures 30-33.
- 3.2.12 The brickwork was built to incorporate large rectangular stepped panels recessed into the West facade and gable ends and finished in 'snowcrete' white cement. Some panels remain blank, others contain windows, generally arranged in groups of three divided by mullions. The use of stepped relief is characteristic of Art Deco buildings. Examples include the Bon Marchée Pavillon and City of Paris building, both at the 1925 Exposition, the Folies Bergères in Paris and the Niagara Mohawk Power Corporation (1930-2) to name just a few. See Figures 34-37. Where the walls would have been visible from the tiers, they were faced with white bricks, known as 'Midhurst whites'.
- 3.2.13 On each of the gable ends the field gun emblem is sculpted in relief within the upper panel, 'modelled and cast in snowcrete cement by Messrs. Gilbert Seale and Son Ltd'. Relief sculpture, also known as bas-relief, is a feature of art deco styling. A striking example by Georges Chiquet adorns the façade of J. Hillard's 1934 Paris apartment block. See Figures 38 and 39.
- 3.2.14 The facade exhibits a strong horizontality, created by the strips of windows at different levels and accentuated by the long open gallery at the north end.¹⁸ There were also four projecting bay windows at the upper level with fine recessed detailing. Two of these, nearest that north end, remain but the other two have been replaced by a large projecting brick box that forms an awkward juxtaposition with the facilities block. Compare the drawing produced by Binnie in 1947, Figure 12, with contemporary photographs, Figures 40 and 41.

¹⁸ This is an alteration; reference to early drawings shows that this replaced a continuous straight stair, with three levels or landings, but the effect was similar.

- 3.2.15 The seats on the upper tier steps were described as ‘comfortably-shaped Windsor armchair type, tipping automatically in galvanised steel’ except those in the directors’ box that were upholstered. Although the basic structure of the tiers has not been altered, as would be expected, seats have been replaced. In 1969, the lower tier standing area was converted into seating.
- 3.2.16 Floodlights are sited along the edges of the canopy roofs on both West and East Stands. In 1936 there were just eight lights on each Stand providing illumination sufficient for practice use only, but in the 1950s these were replaced with extensive lighting which enabled the first floodlit matches to be played at Highbury. Thanks to these, the Club has not had to resort to huge floodlight towers that dominate so many modern grounds. See Figure 30.

Interior

- 3.2.17 Ferrier’s layout of the West Stand consisted basically of two long corridors serving the upper and lower tiers with refreshment bars for the general public and a rear facility block at the South end of the stand, (shown most clearly in the aerial photograph, figure). This contained lavatories and a staff restaurant on ground floor that now serves the public. A stair at the South end gave access to the upper tier from the Highbury Hill entrance.
- 3.2.18 Above the public areas was a ‘handsome suite’ of reception rooms accessed from a private staircase and lift (the first to be installed in a football stand), with bars and facilities for the directors and their guests. From the centre a door opens on to a large VIP/Guests box in the upper tier from which to view the matches. Given the weather on the inauguration day, the Prince and dignitaries would have been grateful for the installation in the suite of the most up-to-date heating system: ‘Unity’ tubular convectors and ‘Tricity’ luminous radiators!
- 3.2.19 After 1936 the suite, also known as the ‘100 Club’, continued to provide some of the most luxurious rooms for match entertainment although new directors’ accommodation was provided in the East Stand.
- 3.2.20 Several refurbishments of the suite have been undertaken, the most recent of which consists of a series of small booths along the East edge with bars behind.¹⁹ Prominently displayed in the centre is the bust of Claude Waterlow Ferrier.

The Highbury Hill Entrance

- 3.2.21 The purchase of nos. 137-139 Highbury Hill enabled Ferrier to improve access to the ground and simultaneously to overcome a "pinch-point" where the need for strict regularity of the pitch and adjacent stand, clashed with the tapering shape of the site. The aerial views of the site taken in 1925 and 1949 and the Ordnance Survey dated 1934, Figures 4, 42 and 43, illustrate the extent to which the new Stand imposed upon the adjoining residential properties in Highbury Hill.

¹⁹ This was under construction during the Summer, 2000.

3.2.22 The entrance to the new stand adopted the same Art Deco style used for the stand itself. It comprises space for turnstiles at ground level and three storeys of flats above, rising a full storey higher than the Victorian terraces on each side. See Figure 6.

3.2.23 It is built comprising a steel frame that is clad with brickwork, and rendered. The architects' own drawings dated 1931 bear very close comparison with the building as constructed.²⁰ The ground floor is articulated by alternate red and white stripes:

'the club colours of scarlet and white are introduced in alternate courses of concrete blocks, having a brilliant facing of pulverised glass to mark the large archway forming the new entrance to the stand, this feature having been carried out by Messrs. F. Bradford and Co. Ltd.'²¹

3.2.24 Above, the façade is of white painted render, with the legend 'ARSENAL FOOTBALL CLUB' in bold Art Deco lettering picked out in brilliant red, and the 'gunners' emblem, in red and black. The legend is arranged vertically and centred on the outermost bays of the façade. The effect of this is to draw the eye vertically across the façade, an effect similar to that achieved by the two-storey bay windows of the adjacent houses. The lettering is formed on continuous spandrels articulating each floor which are stepped on their underside. In plan, these bands are gently curved allowing the central window on each floor to project out further from those on each side. A similarly curved façade can be found on the Hotel Martinez in Cannes. See Figure 45. In typical Art Deco style, the depth of the façade is used to produce subtle surface relief. This quality is taken further in a minor variation to the design compared with the finished building: the central windows are modelled in rendered masonry rather than framed up as the bay windows shown in the drawings. See Figure 6. The drawings also illustrate a colour scheme in which these windows and the entirety of each band (not just the lettering) are coloured.

3.2.25 The windows have been replaced with modern asymmetrical side-hung casements in recent times. It is likely that the architects' drawings show the original glazing in which each window is divided by two mullions with centrally placed opening casements and a fixed panel on either side, each divided by three transoms. The effect is of elongated panes of glass with horizontal bars, a common and distinctive feature of 1930s housing.

²⁰ cf Figures 6 and 44

²¹ *The Builder* 16 december 1932

The East Stand

- 3.2.26 The East stand is similar to the West stand in many respects; from the pitch it appears almost identical.²² The steel frame, brickwork and roof are similar to the West stand with replica detailing on the roof-level frieze and upper tier balustrade. However, the outer elevations are quite different: the East Stand is taller, being built on five floors with a stair tower projecting beyond the main body of the building at each end; more particularly, the fenestration is regular and centred on an imposing new entrance. This entrance would, as now, have been used for visitors to the Club's offices and it is indicative of the way Arsenal has developed as a business: as the Club has developed, so the administration necessary to run it has required extensive office space, and other facilities.²³ See Figures 16, 46 and 47
- 3.2.27 Whereas the outer elevation of the West stand is asymmetrical, responding to its restricted position behind housing and the access from Highbury Hill at the South end, the East Stand faces a continuous street along its entire length. The resultant building is altogether more assured, even heroic. Stephen Brindle²⁴ describes the Avenell Road frontage as being 'marshalled simply but effectively'.
- 3.2.28 The strict regularity of the outer façade promoted by the main elements of structure is inevitably at odds with the functional requirements of the building at ground level: here, the variety of spaces necessary for offices, changing rooms, spectator entrances and ancillary spaces imposes an irregular rhythm on the elevation. Ferrier overcame this by creating a horizontal duality between ground and first floor levels using a contrasting material (facing brickwork) for the ground and lower-ground storeys. This has the effect of divorcing this lower part from the remainder of the façade, thus allowing a different fenestration to be used. It also enabled him to account for the substantial change in ground level without upsetting the balance of the elevation.
- 3.2.29 If it is assumed that Binnie's presentation facades show the East Stand as built then it appears that the colour scheme has been altered. The glazing bars and the spandrels between windows were green in Binnie's drawing. See Figure 16. They are now red. The other difference is that the wall surfaces around the entrance were coloured cream whereas they are now painted off-white to match the rest of the exterior.
- 3.2.30 Typical of Art Deco buildings,²⁵ the entrance to the East Stand is a prominent feature. It projects out from the facade and is expressed as a four-storey element. The entrance door, raised up seven steps, is of elaborate metalwork. The metal lamps mounted on walls flanking the steps, have recently been replaced. The frieze over the door contains the AFC monogram. Above is a central window, lighting the first floor landing, and a 'gunners' emblem depicted in relief.

²² Except that the upper tier balustrades are at different levels relative to the pitch; see contemporary survey drawings.

²³ Inspection of Leitch's drawings for the original East Stand show that it had just one office, marked "Secretary", and an enquiry desk.

²⁴ Brindle, Stephen English Heritage London Division 14 June 1991

²⁵ Cf. The Hoover Factory, Perivale

- 3.2.31 It is interesting to note the discussion which took place during 1935 between the Architects and the planning authority regarding this façade and its projections over the public right of way, presumably after the rest of the design had been approved. This is documented in a series of drawings.²⁶ Those numbered 2707/301,302,303 show a far more grandiose entrance than was actually built and two canopies projecting out on either side. The stamps read 'Received March 1935, Refused 17th April 1935' In May 1935 an overlay to drawing 301 was again refused. In December of the same year drawings numbered 369 and 370 show the outline design for the entrance as actually built. (See Figures 48 and 49). The canopies were omitted.
- 3.2.32 Some alteration to the brickwork at ground level has taken place in recent times. In addition, canopies were added to the entrances to the stands and the window openings have been altered to allow for new ticket sales points. (cf. Figures 16, 46 and 50).
- 3.2.33 More significantly, a three-storey control room block was built against the South end during the 1990's. (See Figure 51). Although built in similar materials, its juxtaposition is awkward and it obscures the upper tier glazing.

The Interior Generally

- 3.2.34 Ferrier and Binnie's planning of the East stand was a rational and clearly articulated solution to a demanding set of requirements. The ground floor housed the administration offices, the officials' and the players' changing rooms. The first floor *piano nobile* was reserved for the management, directors and special guests from which they could reach the directors' box in the stand. Above and below these floors were areas for the general public. Two long corridors at third floor and lower ground level served the upper and lower tiers, reached by stairs at the North and South ends. On the second floor the famous 'Horse Shoe' bar was located (said to be the longest bar of its time) which is retained as a large refreshments area for the East Stand.

The Ground Floor

- 3.2.35 The entrance hall sets the tone for the rest of the building. The floor and stair is paved with terrazzo. It is probably the most famous part of the East Stand and has inspired descriptions of the Club such as 'The Marble Palace'.²⁷ It remains largely unaltered since the 1930s. On entering the East Stand, the visitor is greeted by the imposing bust of Chapman by Epstein set within a half-round niche. On the floor, the 'gunners' emblem is set in black stone within the terrazzo paving. The stair leading up to the first floor is typical Art Deco. The balustrade is stepped, suggestive of a ziggurat, (a popular Art Deco motif), each step surmounted by a polished hardwood rail on a chrome-plated bracket. See Figures 52-54

²⁶ Held at The London Metropolitan Archive. These Drawings relate to an application to the London County Council for approval under the London Building Act, 1930.

²⁷ *Illustrated London News* 10 October 1953

- 3.2.36 On the South side of the entrance hall, Ferrier located the box office and beyond that the administration rooms (the general office, typist rooms, accountant's and cashier's rooms), together with accommodation for the ground staff, the Secretary-Manager's private room and the referee's changing room. Today the whole of this side is given over to administration and the rooms have been significantly altered.
- 3.2.37 The North end of the ground floor contains the dressing rooms for the 'home' and 'away' teams. (See figure 55). They were described thus in 1936:

'The [players] quarters provided leave nothing to be desired. Both the visiting and home teams have a large dressing room, from which access is obtained to the bathroom, having hot and cold plunge, spray and needle baths, and the latest apparatus for treatment of minor injuries.'²⁸

Furthermore these rooms were to be under-floor heated, innovative for its time. The dressing rooms have been extensively refurbished, based on the original design. Some of the light fittings appear to be original but much new strip lighting has been fitted together with air conditioning units. The wall finishes, plumbing and sanitaryware are new.

The First Floor

- 3.2.38 On the first floor the 'directors landing' led directly out into the box at the centre of the upper tier. To the South at this level were originally the Ladies' Tea Room, Refreshment Room and the press quarters (which could also be reached directly from Avenell Road). These facilities were unusually advanced for their time, such was the desire to promote the Club. Telephone booths, a BBC control room and broadcasting box for radio reporting were provided. Furthermore, as the *Islington Gazette*, October 21 1936, described: 'It is perhaps too early to talk of television but provisions have been made in the new stand for the installation of television equipment which are now being made to render this possible. A room has been set aside for television equipment and cabling, conduits etc.' The refreshments and press areas have been substantially altered to create additional office space.
- 3.2.39 To the North of the directors' landing, the directors' board room and lounge still retains its original function for meetings and for the entertainment of guests on match days. The board room has been extended, all lined with walnut panelling, to match the original. Comparison of early drawings and contemporary inspection of this room shows that it was extended by one bay to the South. Other changes include the remodelling of the ceiling and the installation of new lighting. The simple geometric fireplace is from the 1930's and may be original. See Figure 56. Adjacent to the board room and lounge, a recent extension has pushed rooms out beneath the rake of the upper tier in order to increase the facilities available on match days.
- 3.2.40 A gymnasium was originally located above the changing rooms at the far North end of the first floor, together with the Club's laundry. The gymnasium is now located in the South stand, the laundry expanded and the internal arrangement is much altered.

²⁸ *Islington Gazette* 21 October 1936.

3.2.41 Both floors contain purpose-designed joinery, such as doors and doorcases, built of hardwood. Modern alterations (particularly at first floor within the East Stand) have endeavoured to copy the aesthetic of the original, however, they are not consistent with other fittings, mainly on the ground floor, which are very likely original.

4.0 ASSESSMENT OF SIGNIFICANCE

4.1 Statutory Status

- 4.1.1 The East Stand is included in the Statutory List of Buildings of Historical or Architectural Interest, Grade II. A facsimile of the entry in the List is included in Appendix 8.6.
- 4.1.2 The West Stand is not included in the Statutory List. However, it should be noted that, being earlier than the East Stand, by the same architect and of a very similar design, it established a precedent that has proved to be significant. It should also be noted that, taken together, both stands assume a "group value", each having a common focus upon the pitch.
- 4.1.3 No other buildings or structures on the Site are listed or subject to any special statutory controls other than those which commonly apply to buildings generally and stadia in particular.

4.2 Assessment of Significance

The Contribution to the Community and the Surrounding Townscape

- 4.2.1 The significance of the Site as a whole lies in its use for the conduct of First (latterly Premier) Division Association Football for nearly a century, and in the consistent success which Arsenal Football Club has enjoyed throughout its time there.
- 4.2.2 Inevitably, the Arsenal supporters' passion for the success or otherwise of the team is extended to the setting in which the matches take place, including the pitch and the surrounding buildings. For dedicated fans, who for generations have spent Saturday afternoons during the football season at Highbury, the Site is as familiar to them, perhaps, as any building or place known to them. As an indication of the strength of the Club's following, there is currently a three year waiting list for season tickets. The ashes of previous generations of fans are scattered in the earth behind the goal posts: surely an expression of a desire to be forever associated with the Club.
- 4.2.3 The development of the Site has had a significant impact on its locality. It is tightly fitted within a residential area, which has grown and changed in response to the use of the Site. The Site is also a focal point within the community, and a landmark in Highbury. The commonly held title of 'Highbury Stadium' in preference to 'Arsenal Stadium' (emblazoned on the front of the East Stand) is indicative of the very close association between the Club and its locality. Another indication is embodied in the name of the nearby London Underground station, which was changed from "Gillespie Road" to "Arsenal" in 1932: a coup which would be hard to beat, particularly in a large city. See Figures 57 and 58.
- 4.2.4 This significance arises from a combination of major intervention in a pre-existing built-up area to accommodate an activity which has gained steadily in popularity over an extended period of time, assisted in no small way by some judicious marketing.

The Pitch

- 4.2.5 The primary function of the stands is to provide a view of the game for a large number of spectators, whereas the pitch is the focus of the Site.

4.2.6 Match days apart, the visitor emerging from the players' tunnel is greeted at the edge of the pitch by an emphatic sign in red and white which reads: KEEP OFF THE GRASS. Upon first encounter this appears somewhat paradoxical but in fact it is entirely appropriate. The pitch is like a stage on which a series of major sporting events take place. Much prestige, honour and commercial success turn on the outcome of each game played here. This is hallowed turf; only players and groundsmen may venture on to it.

Development in Stadium Design

- 4.2.7 The Site as a whole is significant as a representation of improvements in stadium design: the early establishment of purpose-designed buildings for watching the game as marked by Leitch's original development, Ferrier and Binnie's West and East Stands and most recently the South and North stands of the 1980's and 90's.
- 4.2.8 Archibald Leitch was responsible for a large number of stands at football clubs in the first three decades of this century, including those at Tottenham, Manchester United, Millwall and Huddersfield as well as Fulham.²⁹ Stephen Brindle writes 'He [Leitch] may be credited with having invented the modern British football ground.' Many of his stands consisted merely of rectangular steel enclosures which may have earned their reputation as 'sheds'. The simple formulaic solution which Leitch had developed could be constructed quickly and to a tight budget. Where the budget allowed, however, Leitch's work was more elaborate. His largest project at Ibrox Park, Glasgow built in 1928, is a magnificent example of stadium architecture of this period and perhaps the only other to rival Arsenal's 1930's stands.
- 4.2.9 Simon Inglis describes the Highbury of the 1930's as 'the first post-Leitch football ground in Britain'.³⁰ It should however be noted that the East Stand may have been influenced by Leitch. Leitch had in fact produced a design in 1913 for a new, larger East Stand which shows remarkable similarity in scale and layout to the existing stand, though not in the decorative detail and architectural style. (cf. Figures 2 and 16).
- 4.2.10 Ferrier and Binnie's East and West stands were advanced and innovative in their design in comparison to stands at rival football grounds which *The Builder* described in 1932 as 'the corrugated sheds which too often disfigure football grounds'.³¹ They were logical and functional buildings, but they also exhibited considerable creative flair. They are unique buildings, both elegant and austere with a remarkable attention to detail, a lasting testimony to the skill of their designers.
- 4.2.11 The stands were advanced in almost every way. The provision for the press far surpassed that found at other stands; the dressing rooms and gymnasium had the latest equipment and even the heating systems were innovative. The West Stand lift was the first to be built in a football stadium.

²⁹ Two buildings at Fulham Football Club are listed: the Stevenage Stand and Craven Cottage.

³⁰ Simon Inglis *Football Grounds of Britain* Collins Willow 1996

³¹ 'The Arsenal Stadium Highbury', *The Builder*, 16 December 1932, p1018

- 4.2.12 Such was the luxury and grandeur of the new stands that it would be many years before rival clubs could surpass their magnificence. In 1953 it was written in the *London Illustrated News*, 'no club has dressing-rooms, gym, and equipment to compare with those of Arsenal; the players' luncheon-room at Highbury is the best of its kind; the offices are sumptuous; the board room reeks of wealth.'
- 4.2.13 The South Stand was built in 1989 and this too marks a new development in stadium design, in that its primary function is to accommodate executive boxes, some 48 of them³², where invited guests can enjoy living room comfort and excellent views of the match. This is a world away from the hustle and bustle that was characteristic when the East and West Stands were built.³³ That apart, the South Stand is of no interest.
- 4.2.14 The present North Stand, built in 1992, was constructed in response to the requirement to create "all seater" stadia throughout the country and to recover some of the lost capacity that resulted from it. The Stand is unsophisticated so far as the facilities it offers, however, it, marks another technical innovation (by no means unique to Highbury) which provides exceptionally good views from almost all points.³⁴ It achieves this by cantilevering the upper tier and roof from the rear, thus avoiding the need for columns which would cause obstruction. The views are enhanced still further by the inversion of the roof (it slopes upward, from back to front) so that spectators even at the very back of the upper tier do not lose sight of the high ball.

The Architects Ferrier and Binnie

- 4.2.15 Claude Waterlow Ferrier and William B. Binnie formed a partnership in 1927 and continued in practice until Ferrier's untimely death in 1935, at the age of 56, in an accident. Their offices were at 26 Old Queen Street, London SW1 and between them they undertook numerous commissions in the capital. The better known projects include: the Florence Nightingale Hospital for Gentlewomen; the National Institute for the Blind; the Mary Sumner House (headquarters of the Mothers' Union); Trafalgar House, Waterloo Place, SW1; the Western Synagogue; Army and Navy Club, Pall Mall; and several hotels and townhouses in London.³⁵
- 4.2.16 Other projects, designed either post-1935 or attributed to Binnie alone include: West Hill Court Flats, Highgate (1933);³⁶ Addisland Court Flats, Holland Park, W14 (1936);³⁷ The Hotel Phoenicia, Malta (1943).³⁸ See Figures 59-61.

³² Michael Heatley and Daniel Ford *Football Grounds Then & Now* Dial Press 1994

³³ *The Isington and Holloway Press* 17 December 1932 reported: "The grandstand was a bubbling mass of joyous humanity. It was cold - Arctic in fact. Along the massive corridors one rubbed shoulders with peer and worker.

³⁴ Of the 12,400 seats, 104 have restricted views. Simon Inglis *Football Grounds of Britain* Collins Willow 1996 p.28

³⁵ Obituary, *Journal of the Royal Institute of British Architects* 9 November 1935 p.37

³⁶ *Architecture Illustrated* December 1933. Pp.202-204 and *The Architect and Building News* 24 November 1933 pp.224, 225

³⁷ *Architecture Illustrated* January 1936 pp.27-29

³⁸ *The Builder* 30 January 1948 pp.135-137

- 4.2.17 After 1927 their joint collaboration produced (apart from the East and West stands at Highbury), 81 New Bond Street, W1; extensions to The National Temperance Hospital; and several country houses.
- 4.2.18 Ferrier was born in 1879, the only son of Sir David Ferrier MD, LL.D. FRS. He was educated at Marlborough and later articled to Sir Aston Webb. He set up on his own account aged 23. He was elected a Fellow of the RIBA in 1916. He was a keen student of French language and literature, and compiled an English-French and French-English Dictionary of Technical Terms relating to architecture and surveying. His obituary described him as someone who "took great pride in true craftsmanship and all his work reached a high standard. He loved good work for its own sake and untidiness was anathema to him. His work shows him to have been a gifted architect, dexterous to a degree, discriminating in taste and full of invention".
- 4.2.19 That Ferrier and Binnie were kept very busy, both as a partnership and individually, is clear. However, the extent to which their work was published is quite limited. Probably the best coverage of the work at Highbury is in the industry, rather than the professional, press. None of their buildings feature in Pevsner's London volumes in his Buildings of England series.

The East and West Stands as Examples of Art Deco Architecture

- 4.2.20 Section 3 refers to the East and West Stands as examples of the Art Deco style of architecture on both the exterior (evident on the East Stand at least) and interior. Before considering the degree of their significance as Art Deco buildings, it is necessary first to define what is meant by the term 'Art Deco'.
- 4.2.21 'Art Deco' refers to a movement in the decorative arts and architecture that was at its peak in the 1920's and 1930's in Europe and America. It also had a revival during the 1960's in America. Its name, coined in the late 1960's was derived from the Exposition Internationale des Arts Décoratifs et Industriels Modernes, held in Paris in 1925. The exhibition's chief architect was Charles Plumet and it included showpieces from over 130 artists, museums, industries and commercial establishments. 'At every turn the visitor was exposed to a bizarre mix of terraced structures, Cubism, overlapping arcs, and chevrons.'³⁹ The Exhibition's charter read: "Works admitted to the Exposition must show new inspiration and real originality. They must be executed and presented by artisans, artists, manufacturers, who have created the models, and by editors, whose work belongs to modern decorative and industrial art. Reproductions, imitations and counterfeits of ancient styles will be strictly prohibited". Paradoxically, "Banished to the Right Bank among the foreign exhibits was Le Corbusier's starkly perpendicular Pavillon de l'Esprit Nouveau".⁴⁰ Le Corbusier was later to become one of the chief proponents of the "Modern Movement" in architecture.

³⁹ Alistair Duncan *Art Deco* Collins Willow 1996 p.178

⁴⁰ *Ibid.* p.178

- 4.2.22 It is commonly believed that Art Deco was conceived in the 1920's and took root in the 1930's though the first indications of it as a style can be traced back to before the First World War. Seminal buildings include: School of Art, Glasgow Library Wing C. Mackintosh 1907-9; Larkin Building, New York F.L. Wright 1904; Hochzeitsturm, Darmstadt, Austria J.M. Olbrich 1907-8; Turbine Factory, Huttenstrasse, Berlin Peter Behrens 1909; the Michelin Building, London F. Espinasse 1905-11. (See Figures 62-66).
- 4.2.23 It has been said that the Art Deco style replaced Art Nouveau⁴¹, which was in turn replaced by the Modern Movement or International Style. Development in architectural style is rarely so precise. There was in fact considerable overlapping of styles. To contemporaries, many building types appeared to claim modernity, not modernity as we attribute the term today, but modernity as the term was then used to describe something new and different, exciting, *joie de vivre*.⁴² Art Deco and Modern Movement buildings may be considered to share certain attributes: the use of new materials and perhaps, in some respects, form.⁴³ Art Deco buildings exhibited simple 'cleanline shapes often with a streamline look'.
- 4.2.23 It is the proliferation of non-structural decorative elements, however, which most distinguishes Art Deco buildings. These decorations often included terraced silhouettes, zig-zags, ziggurats and chevrons, revealing influences of Egyptology, the Orient and the Ballets Russes. The concern with the machine and industrial development is expressed in the repetitive and overlapping motifs. Varied, often expensive materials, which frequently include man-made substances such as 'Bakelite', are characteristic. 'The intention was to create a sleek and anti-traditional elegance that symbolized wealth and sophistication'.⁴⁴
- 4.2.24 Although the outbreak of war in 1914 halted building development (and therefore the progress of Art Deco), the social changes which followed provided the impetus for its development through the demand for new types of buildings, for example, transport buildings (bus garages and tube stations), factories, offices and shops, buildings for recreation, cinema in particular.
- 4.2.25 The 1930's was indeed the decade which saw the development of broadcasting and the media and new forms of entertainment: 'The decade of the Cinema'⁴⁵ The Highbury stands acknowledged this new cultural life. The live football match on Saturday afternoon was a form of entertainment that, like the cinema or greyhound racing, for example, required an architecture that contributed to its spectacle. The new stands were colourful and extravagant. It was the luxury and glamour, perhaps even 'glitz', of the new East stand which led to its choice as the setting for a Hollywood film, *The Arsenal Stadium Mystery* in 1939.

⁴¹ Ibid. p.7

⁴² Consequently..some writers use the term 'Moderne' to describe the Art Deco Style to distinguish it from the Modern Movement

⁴³ Alistair Duncan claims that "Art Deco's first tenet [is] that form must follow function ..." *Art Deco* Thames and Hudson 1998

⁴⁴ *Encyclopaedia Britannica*

⁴⁵ *Palaces of Entertainment*' Charlotte Benton, *Architectural Design* Vol. 49 No.10-11 1979, p.52.

- 4.2.26 It is suggested that buildings such as the Chrysler Building, New York Van Alen 1928-31; The Empire State Building, New York Schreve, Lamb & Harmon 1930-31; The Hoover Factory, Perivale and Firestone Tyre Factory, Middlesex, both by Wallis Gilbert & Partners 1932 and 1929 respectively; Broadcasting House, London Val Myer 1930-32; Eastern Columbia Building, Los Angeles Claud Beckman 1930, all represent the style at its zenith. The building of the West Stand at Highbury is exactly contemporary with these examples. See Figures 67-72.
- 4.2.27 The 1930's was a period of rapid change: the aftermath of the First World War brought about considerable social upheaval; it was also a period of technological development (mainly, it has to be said, of ideas invented or created during the previous two decades), for example: the wireless, the internal combustion engine, the cinematograph and the aeroplane. It is therefore unsurprising that it was also a period of considerable stylistic variation. Contemporaries were aware of such variation. Howard Robertson and F.R. Yerbery wrote in 1931:
- "Astonishment, perhaps contempt, may be levelled at this seeming chaos, at these twentieth century decades in which crystallised no style, in which all architects seemed agreed only to differ. But ... this apparent confusion of architectural ideals was the direct and natural outcome of the reawakening of individual thought ... it marked the breakdown of conventional design."
- 4.2.28 Out of this morass came a development of architectural thought which gained widespread interest. It was led by "...an intelligentsia whose coherence is almost inconceivable today. A group of young men, almost all born between 1900 and 1910, who knew each other at school or at Oxbridge, came to dominate British cultural life.....This intelligentsia was very interested in architecture and some of them practised it".⁴⁶
- 4.2.29 The *Architectural Review* became a civilised cultural review; *The Listener* and the BBC provided a forum for discussion and debate. "Perhaps the 1930's was the last time when architecture was truly popular in this country".⁴⁷ Such popularity could not have taken place in a vacuum. It was a time of massive development. "By the end of the 1930's one in four houses were new and three quarters of these had been built by private enterprise."⁴⁸
- 4.2.30 All this took place before prescriptive planning controls came into being. The presumption was in favour of development because it was new. There were many adverse consequences to this laissez-faire attitude to building; the best known example of this must be ribbon development - the building of houses, factories (in fact anything) along pre-existing main roads - stimulated the argument in favour of order and regulation. It was an attitude strongly held by architects. In the Catalogue to the RIBA Centenary Exhibition "International Architecture: 1924 - 1934" the President, Giles Gilbert Scott, wrote: 'Planning is the keyword to a form of development peculiar to our time. We cannot continue to tolerate the poverty, ill-health, waste and ugliness of disorder. The whole world is out of joint through lack of planning'.

⁴⁶ Gavin Stamp 'Britain in the Thirties' *Architectural Design* Vol 49 No.10-11 1979 A C Papadakis pp.3,4

⁴⁷ Ibid. p.4

⁴⁸ Anthony Jackson *The Politics of Architecture: A History of Modern Architecture in Britain* 1970 p.71

- 4.2.31 The Government's reaction to uncontrolled development was enshrined in the Town and Country Planning Act, 1932 which enabled a local authority to prohibit any building "...likely seriously to injure the amenity of a locality...". The irony is that it was often used to prevent the building of Modern Movement houses.
- 4.2.32 Georgian architecture was admired for its order and elegant simplicity whereas Victorian work was considered vulgar. Simplicity, efficiency and clarity were the key issues. The new machines, referred earlier, had much to teach the architect. In *The Listener*⁴⁹ Emberton referred to a building as being a machine to live or to work in. "In many cases, the quality of beauty is directly related to efficiency". The ocean-going liner was perhaps the most influential machine, combining notions of the building as machine, of foreign travel and of sun worship (*cf.* The number of lidos built in Britain during this period).
- 4.2.33 Five years earlier, Frederick Etchells had published Le Corbusier's *Vers Une Architecture* under the title *Towards a New Architecture* which was soon promoted in the *Architectural Review*. It became one of the core works of study in architectural theory, and remains so, seventy years later. "It first introduced the writings of Le Corbusier to the English reading public and was the first popular exposition in English of that "modern movement" in architecture which was gradually establishing itself on the Continent of Europe during the first quarter of this century and to which England was to make her own powerful contribution during the 'thirties. Of this movement Le Corbusier was - and still is - one of the principal prophets".⁵⁰ In this book Le Corbusier firmly established the notion that form should follow function and that there should be a direct relationship between these and the structure in which it is manifest; furthermore, form, function and structure should generate the architecture rather than some preconceived style. Architecture was not something applied afterward. It was an approach that ran completely counter to Art Deco. As the 1930's wore on Modern Movement ideas steadily gained ground. Compare the Art Deco examples noted previously, and their dates, with buildings such as 1-3 Willow Road, Hampstead Erno Goldfinger 1938-39; the Penguin Pool and Gorilla House, London Zoo; both by Berthold Lubetkin 1932-3 and 1934 respectively; the De La Warr Pavilion, Bexhill-on-Sea, by Mendelsohn & Chermayeff 1934-1935; and the housing by people such as Walter Gropius and Maxwell Fry. These demonstrate that the demise of Art Deco was already on the horizon. (See Figures 7-73).
- 4.2.34 Those buildings which mark the end of Art Deco (in the UK at least) include the Gillette Factory, London, Sir Banister Fletcher 1936; Barkers Department Store, Kensington High Street, London Bernard George 1937-38; and, of course, the ubiquitous Odeon cinema; notable examples being: Weston Super Mare 1935, Clacton 1936, Sutton Coldfield 1936, Muswell Hill 1936, Leicester Square 1937, Woolwich 1937, Balham 1938, Merton 1938 and Middlesbrough 1939. (See Figures 77-80). The outbreak of World War II effectively brought to an end any new building and by the time hostilities had ceased and the economy had recovered, architectural thought had progressed in the direction of Modernism, and Art Deco was history.

⁴⁹ 26 July 1933 p.130

⁵⁰ Publisher's Preface 1946 Edition

- 4.2.35 The East and West Stands at Highbury Stadium are not included in any of the books written about the 1930's or Art Deco. The East and West stands are representative of the spirit of the 1930's, a *joie de vivre* which was associated with Art Deco.
- 4.2.36 The designs for the East and West Stands (and the West Stand entrance in Highbury Hill) are considered to be redolent of Art Deco. Whilst not as lavish as the most notable examples of this style, each of the Highbury buildings reveal very clearly the principal characteristics. These include the use of an applied style to "dress" the form; individual decorative features to embellish the form, and interiors, and to communicate the buildings' function; and new materials, or of established materials in a new way.
- 4.2.37 In the Stands particularly, the form is overlaid with an architectural style which was "applied" to the structure. The building is, after all, a steel-framed shed, and therefore the use of a style which appears to be loadbearing masonry to enclose the frame is not justified by any notion of 'truth to materials' promoted by the Modern Movement. It is, however, entirely consistent with a style that was concerned with decoration.
- 4.2.38 This interest in decoration is also revealed in the use of stepped profiles around the window openings which enhances the sculptural quality of the walls but it serves no structural or functional purpose. More obvious examples of decoration are in the raised lettering and 'Gunners' motifs that are cast in bas-relief and coloured red and black, in stark contrast to the off-white of adjacent wall surfaces. The area around the entrance to the East Stand is particularly lively: the influence of the Paris exhibition referred to earlier being very clear. More examples show in the detailing of the upper tier balustrades facing the pitch and the raking sections at each end.
- 4.2.39 The raking balustrades, and the large glazed areas immediately above them, provide one of the few real glimpses of the function of the buildings, the upper line of the raking balustrade following the rake of the terracing.
- 4.2.40 The choice of materials, though restrained by comparison some of the more opulent examples of the period, is typically extravagant and pioneering: the use of terrazzo for the floor of the Entrance Hall (the so-called 'Marble Hall'); black marble, heavily contoured, framing the entrance doors; and 'Snocrete' rendering for facing the masonry elements.
- 4.2.41 The growth of the Modern Movement, has been well documented. In championing this movement as the only appropriate and pure architectural style of the 20th century, writers such as Nikolaus Pevsner, Henry Russel Hitchcock and Sigfried Giedon conveniently overlooked other contemporary developments in architectural style, including 'Art Deco' and expressionist work, describing them merely as traditionalist.
- 4.2.42 Only recently has this imbalance begun to be reviewed. An increasing number of Moderne buildings have been listed. Noticeable also is the number of cinemas of the 1930's which have been restored recently. The Highbury Stadium East and West Stands, are important examples of an architectural style which was widespread, which understood the requirements of new and emerging building types, and above all, which captured the heroic spirit of the time.

4.2.43 Herbert Chapman's 'dogged personality'⁵¹ was the driving force behind Arsenal's transformation into the most successful team of the 1930s. He was conscious of the Club's image and he took every opportunity to promote it. The grandeur and ingenuity of Ferrier and Binnie's stands presented the Club as determined and forward looking; a force to reckon with. The Avenell Road facade was the most important aspect of the buildings in projecting the image of the Club to the public. The tall, austere facade presents a strong, powerful image but the decorative detail, the flags and bright colours, are a reminder of the aspect of entertainment and excitement associated with football.

⁵¹ Islington and Holloway Express, December 13 1932

5.0 ANALYSIS OF VULNERABILITY

5.1 Past

- 5.1.1 Past vulnerability of buildings and sites derives from the mode of construction and availability of appropriate material, as well as from use of the building and the commitment of owners and occupiers to maintain it adequately.
- 5.1.2 At the time of writing, the Site and the buildings thereon are used for their original purpose. As a general rule, this is preferable since the significance is likely to be less vulnerable. The Site and buildings are maintained to an exemplary standard and all parts that have been inspected appear to be in good condition and able to fulfil their intended function. No evidence of structural inadequacy or timber decay has been observed.
- 5.1.3 The east and West Stands are principally steel-framed sheds that are enclosed along their outward-facing long sides, and partially at each end, with loadbearing brickwork which has been rendered and painted. The structural steel frame has been painted, presumably with a simple, brush-applied oil paint. It is unlikely that preparation of the steel surfaces comprised anything more sophisticated than removal of mill-scale and the application of a red lead primer. In these circumstances, the steel frame is at moderate risk of corrosion, particularly those parts which are embedded in masonry or otherwise concealed from view. Implementation of the conversion work to the retained buildings, and future maintenance and repair, will need to have regard to the implications of this risk so that the long term condition can be monitored and maintained.
- 5.1.4 The use of render as a surface coating for rough masonry was widespread during the period in which the East and West Stands were built, however, the manner in which render and brick behave when bonded to each other may not have been as well understood as it was during previous centuries or today. The render is therefore at risk of failure due to loss of bonding and due to cracking and exposure to water ingress. That said, little evidence of such failure was noted during our visits though this may be more the result of high quality maintenance rather than particularly good standards of workmanship in the original construction. The integrity of the buildings and to some extent, their significance, is dependent upon continued high levels of maintenance.
- 5.1.5 The pitch has previously been noted as a significant feature of the Site and it is maintained to a high standard. Being an organic material. It is vulnerable due to deterioration caused by disease, decay, undue wear and poor or inadequate maintenance. The proposals that form part of the conversion to residential use comprise the removal of the pitch and its replacement with a formal garden. Nothing of the existing pitch will remain, except, perhaps, the reuse of topsoil as a medium for the new plant material.

5.2 Present

5.2.1 As noted in section 5.1 above, the Site is about to undergo a major alteration, therefore any vulnerability which relates to its present use will be shortlived. In that context, there is a risk that the maintenance regime, which has been of a high standard up to now, may begin to recede as the present use comes to an end. Deterioration due to lack of maintenance could very quickly expose elements of the external envelope to extremes of weather which may in turn require replacement. This scenario would be unwelcome and it is therefore imperative that the present maintenance regime should continue right up to cessation of the current use. Similar considerations apply to the interiors, in particular, the notable fixtures and fittings such as hardwood doors and linings and associated ironmongery, other "designed" joinery, window casements, the timber panelling and fireplace in the Board Room, the bust of Herbert Chapman, non-standard finishes such as the terrazzo pavement in the ground floor entrance and first floor landing.

5.3 Future

5.3.1 As noted elsewhere, future vulnerability is concerned primarily with the threat of changes to the use, form or layout of a building or site. This site is about to undergo a change of use and major alterations. These alterations are generally described in the Architects' drawings listed at para.2.3.2. In summary, the changes comprise: the conversion of the East and West Stands to residential use, the refurbishment of the original entrance to the West Stand facing Highbury Hill, the demolition of all other buildings on the Site, the replacement of the North and South Stands with new apartment buildings, excavation of the existing pitch to create below-ground parking for cars, and the creation of a formal landscape garden within the area currently occupied by the pitch. This section of the Plan will provide an assessment of the proposals as described in the drawings listed above

The East and West Stands

- 5.3.2 The conversion of the East and West Stands to residential use requires the removal of the existing terracing and with the primary means of lateral restraint of the long sides, thus the proposal is, in effect, a façade retention scheme. Informal consultation with the architects has also indicated that the practical requirements demanded by constructional methods will require the removal of the roof coverings and structure.
- 5.3.3 The change of use to residential inevitably diminishes the significance of these buildings insofar as it is associated with the conduct of Association Football and Arsenal Football Club in particular but the change has already been accepted. This assessment therefore concentrates upon the physical effects of the change and the extent to which they alter them as architecture and the success achieved in acknowledging the buildings' past.
- 5.3.4 By inspection of the drawings it can be seen that little outward change to the existing appearance of both buildings is expected. Some changes are intended at low level on the Avenell Road side of the East Stand; this is consistent with Policy 6.1.3.2 and is welcome; similar changes are proposed for the West elevation of the West Stand, comprising the removal of later additions; these too are consistent with this Policy.

- 5.3.5 The proposed design has taken care to preserve the integrity of the existing fenestration and the arrangement of the ARSENAL FOOTBALL CLUB legend and 'Gunners' emblem on the East Stand is to remain. There is therefore no loss of significance so far as the architecture is concerned. Internally, the East Stand contains many fixtures and fittings that are contemporary with the construction of the building and are therefore relevant to its significance. These include: the bust of Herbert Chapman, the Board Room, the Entrance Hall and Staircase, and numerous items of joinery and metalwork such as doors and their linings, and window casements. It is expected that these will remain in their existing positions wherever possible; those that cannot should be reused in an appropriate manner elsewhere within the building. Prior to commencement of the principal contract, an enabling contract should be commissioned to remove carefully all such items, to record and identify them, and to place them in a secure store pending their reinstatement in the building. Some fittings will have little or no relevance in the building once converted to residential use. These include the chrome plated hooks in the players' dressing rooms, and the interiors of the Board Room and principal offices. Items such as these would be better incorporated into the new Stadium, and used for their original purpose, or presented in the Club museum.
- 5.3.6 The precast concrete balustrade which marks the edge of the upper tier of the Stands is to be retained though it is thought likely that it will have to be removed and refitted. At the time of writing the manner of its construction is being investigated. Once complete a method statement describing the removal and refitting should be prepared. The external envelope of the new apartments is set immediately behind the line of the columns and balustrade. This should enable the interested observer to read the biography of the buildings. This is regarded of paramount importance and the scheme proposal is capable of achieving this. Larger scale detailed drawings will be necessary to ensure that the relationship of new and existing construction conveys this understanding.
- 5.3.7 The representation of the new external envelope comprises a wholly glazed grid of mullions and transoms which are set out according to the principal lines set by the upper tier balustrade, supporting columns, party walls and upper level floor slab. It is therefore a panel construction and is consistent with Policy 6.1.4.2. The use of extensive areas of glass fitted to a supporting metal (presumably steel) framework will enable the external envelope to be presented as a continuous "skin". This is in marked contrast to the architecture of the existing buildings which uses loadbearing masonry (not altogether honestly) to enclose the buildings. In so doing, it creates a distinction between the original and altered buildings which preserves the concept of the original and yet responds to it.
- 5.3.8 The style chosen for the new apartment buildings is consistent with the alterations to the existing buildings. This has the effect of creating a common identity for both parts of the works. By this means, the biography of the altered buildings referred to earlier, is extended to the site as a whole.

5.3.9 In order to construct the alterations, it has been proposed that the roof coverings and trusses would be removed. Furthermore, the formation of new cross-walls at regular centres (approximately 4 metres) means that the existing direction of span of the roof will become redundant. The proposal therefore assumes that the trusses will not be reinstated; instead, they will be replaced with purlin beams spanning North-South between the party walls. The existing section profile of the buildings would be reinstated as closely as normal tolerances allow. The positions of the existing trusses coincide with the new party walls. They will therefore have to be encased with fire-resisting construction and effectively lost from view. In these circumstances, the proposal not to reinstate the trusses may be regarded as reasonable, however, the construction methodology which requires their removal should be stated.

The Interiors

5.3.10 The bust of Herbert Chapman currently occupies a prominent position in the existing Entrance Hall. Chapman's association is as much bound up with the Club as with Highbury itself. It is therefore difficult to judge whether the bust should remain at Highbury or move to the new stadium at Ashburton Grove. It seems to me that future generations of Arsenal fans will, over time, forget Chapman. In any case, he did so much to make Highbury what it is today and for these reasons I believe it would be appropriate for his bust to remain at Highbury, in its current position. The Club is likely to want to remove the bust to Ashburton Grove and if this is confirmed I would suggest that a replica is made for this purpose.

5.3.11 The Entrance Hall and Staircase is intended to be retained as it exists, subject to blocking doorways on the North and South sides. No detailed drawings of this alteration have yet been made available but in principle it is considered to be a reasonable intervention.

5.3.12 The Board Room is an attractive interior that retains the original fireplace and (probably) walnut wall linings. It also retains the original table and chairs. It is not particularly redolent of Art Deco. Comparison of drawings and the existing arrangement show that it has been extended southward by one bay. The work was executed to a high standard though the proportions of the room were adversely affected in my view. The proposals indicate that the Board Room would be removed. It is a room that has not generally been open to the public, indeed, it is the private domain of the Club's Board. Also, it is not tied into the building in any way which manifests itself externally: in fact, the window openings which light the room are subordinated to the fenestration which prevails upon the whole façade. Thus there is no particular reason why it should remain in its present position. The question remains as to what should become of it. Two possibilities have been considered and both are worthy of consideration. The first is that it should be removed to Ashburton Grove and continue in use there, either as the Board Room or other high status meeting room. The alternative is that it should remain at Highbury. It is considered that this could be acceptable provided that its use guaranteed its continued good care and that it was capable of being presented in an appropriate manner. For these reasons it is considered unsuitable for incorporation into one of the new apartments. Its use as a venue for the Club Museum has been suggested and this is a worthwhile idea. Detailed proposals would be necessary for either option in order to formulate a complete view. A similar point applies to the principal offices, including the Managing Director's office and Manager's office.

5.3.13 The remaining interiors have been much altered during many years, including the changing rooms, and there is no reason why these should not be removed as the proposals intend, subject to the retention of fixtures and fittings as noted earlier.

The Entrance to the West Stand

5.3.14 The proposals include the retention of the original entrance to the West Stand at no.137-139 Highbury Hill and this is welcomed. It is expected that the residential accommodation will be refurbished. Policies 6.1.8.1 and 6.1.9.1 recommend that the original window casements are reinstated as part of the refurbishment and that the adjacent building, at no. 133-135 Highbury Hill, is refaced to accord with the architect's original design. Copies of Binnie's drawings for both buildings are included in the Appendix to this Plan.

The North and South Stands

5.3.15 The North and South Stands are to be demolished and replaced with new apartment buildings that closely resemble the footprints of the existing buildings. This is consistent with Policy 6.1.3.3 and is welcomed. As part of the design changes, these new buildings are extended outward, that is, away from the pitch in three ranges with courtyards between them. Large openings at ground level in the North and South Blocks provides a visual connection between each of the courtyards and the pitch area, as well as a means of access for residents. This is a marked change to the approved design and is considered to be an improvement.

Ancillary Buildings

5.3.16 All ancillary buildings are to be demolished. This is consistent with Policy 6.1.3.2 and is welcomed. Some of the more recent buildings, such as the control room at the South end of the East Stand, have the effect of cramping the setting of this building and its removal will enhance its significance.

The Pitch

5.3.17 The playing area is to be retained as an open space. The size and shape of the existing pitch is to remain and in so doing complies with Policy 6.1.6.1.

5.3.18 The area is to be altered to create a formal landscaped garden laid out according to a geometrical grid. The grid is articulated by means of tall hedges and "water walls". The areas between the hedges and water features are to be covered with grass, shrubs and paving. By this means the garden is given a human scale, and some practical shade and shelter from wind.

5.3.19 The wide margin at the perimeter of the garden is to be paved. This will enable circulation of people (and occasionally vehicles) around the site; it also helps to distinguish the original pitch area.

6.0 CONSERVATION POLICIES

- 6.0.1 Conservation Policies arise from an understanding of the importance, or significance, of the building or site and of the risks to which it is exposed. The Policies provide the guidelines for the long term care and development of the buildings and Site.
- 6.0.2 Policies considered appropriate for the Site are listed below. They must be read together.

6.1 Retention of Significance

6.1.1 *Maintain the architectural style and structural form of the East and West Stands.*

- 6.1.1.2 Interventions in these buildings should generally be limited to the interiors, however, discreet alterations to the exteriors which are consistent with the architectural style would be reasonable.
- 6.1.1.3 Extensions to the existing building envelope should be restricted to the existing volume enclosed by the buildings. For the purposes of this policy the limit of the enclosed volume on the pitch side of each stand should be taken to be a continuous vertical plane positioned in alignment with the rear face of the upper tier balustrades. Any encroachment beyond this plane would need to be justified by drawings, models and a written statement.
- 6.1.1.4 Any new coverings on the pitched roof should be profiled metal or other material that creates a smooth, even surface.
- 6.1.1.5 Retain the cast concrete balustrades fitted at the edge of the upper tiers and incorporate these into the new facades facing the pitch.
- 6.1.1.6 Retain the cast concrete balustrades at the North and South ends of the stands, and the metal glazing bars and mullions, so that these elevations are preserved in their present form.
- 6.1.1.7 The present form of both stands, including the enclosing walls and roofs, should remain unaltered. This includes the oversailing roofs on the pitch-side elevations and at the North and South ends.
- 6.1.1.8 Design the new building envelope facing the pitch so that it takes account of and reveals to view the existing structural steel columns which support the upper tier and roof. Differentiate between these and any new structural supports.

6.1.2 *Avoid any interference with the rhythm of fenestration that upsets the architectural style.*

- 6.1.2.1 The present rhythm of solid and void, in the East Stand particularly, is integral to the architectural style and no alteration should be undertaken which interrupts that rhythm. The exception to this would be the brick-faced plinth fronting Avenell Road which has been altered previously and in any case requires further alteration to re-establish some order. See also policy 6.1.3.1.

6.1.3 Consider selective demolition of ancillary buildings in whole or in part where their removal can retain or enhance the significance of the East and West Stands.

6.1.3.1 Examples of such demolition which is encouraged include: alteration to the brick-faced plinth facing Avenell Road to improve the presentation to the street; complete demolition of the three-storey building adjacent to the South end of the East Stand; removal of the upper storey extension on the West side of the West Stand.

6.1.3.2 Examples of buildings which may be demolished without compromising the significance of the East and West Stands include: the North and South Stands; ancillary buildings generally: except the West Stand entrance (see policy 6.1.8.1).

6.1.4 Design the alterations to the East and West Stands so that the biography of their construction and development can be read and understood.

6.1.4.1 In order to comply with policy 6.1.4, any new areas of the building envelope should be non-loadbearing, framed panels and articulated as such. They should be conceived as representative of their time and not as a pastiche of the original buildings.

6.1.4.2 The abutments between new and existing construction should be carefully detailed to ensure that the architectural integrity of the original and altered buildings is maintained.

6.1.5 Maintain the playing area as open space.

6.1.5.1 Consider whether the ashes of players past should be left in situ or removed to the new stadium.

6.1.6 Present the existing playing area in a way that acknowledges its significance in its size, shape and surface.

6.1.6.1 The playing area should be clearly defined by creating a definitive edge at its boundary. This might be emphasised by lowering the adjacent ground surfaces and to undercut the edges of the playing area. The present surface level should be retained.

6.1.6.2 The existing surface covering of finely mown grass should be sold off (assuming there is a market) and given due publicity.

6.1.6.3 Any new replacement surfaces should be flat and level.

6.1.6.4 Any above-ground structures should be limited to sculptural forms, either as built structures or natural vegetation, which exist as objet d'art. Any building enclosures should be precluded.

6.1.7 Manage access to the open space in order to assure a high level of appearance in perpetuity.

6.1.7.1 Access to the open space should be limited to those who occupy the adjacent buildings. Their conduct and use of the space should be bound by written terms that should be regulated by a management company.

6.1.8 Refurbish the early Stadium entrance at no.137-139 Highbury Hill including reinstatement of the original window design or a sympathetic modern alternative.

6.1.8.1 Sample and analyse the decorative media applied to the Highbury Hill facade to confirm the original decorative colour scheme. Consider the results of this analysis having regard to contemporary perceptions of the image of the Stadium.

6.1.9 Reface the adjacent building at no.133-135 Highbury Hill to achieve a better relationship with the Stadium entrance. Consider adopting the architect's original design or a sympathetic alternative.

6.2 Appropriate Uses

6.2.1 Avoid a combination of uses that would demand an irregular layout or configuration.

6.2.1.1 The regularity that governs the general layout of the East and West Stands should be acknowledged in the planning of the new accommodation.

6.2.2 Adopt uses that do not significantly increase superimposed loads on primary elements of structure.

6.2.2.1 Different uses impose a combination of static and live loads on building elements. Careful analysis should be undertaken to determine the degree of both load types and to apply this to the building element affected. This analysis should be undertaken with regard to the design, configuration and condition of the affected elements as found by investigation rather than theory.

6.2.2.2 Where proposed new or altered uses significantly reduce superimposed loads on floors, this should be encouraged subject to compliance with all other policies.

6.2.3 Adopt uses that do not require a highly serviced environment.

6.2.3.1 Optimum conditions for comfort demand air conditioning but this is invasive on the structure and internal spaces; it may also affect the external appearance. For these reasons, uses should account for the condition that comfort is a medium priority.

6.2.3.2 Uses which require extensive electrical and data networks are acceptable given the advances in miniaturising cabling and components, however, any proposals including uses which require such installations should be developed in detail before deciding in principle to adopt such a use. In this way, the full impact can be properly assessed.

6.2.3.3 Where new services are installed, all existing holes in structural elements should be used to route cabling and pipework where practicable.

6.2.3.4 Existing accessible voids should be used for routing services. Electrical and data network installations should be rewirable so that reopening of voids can be minimised.

6.2.3.5 Surface-mounted and exposed installations should be kept to the minimum such that the presentation of the buildings is not compromised.

6.2.3.6 A log should be developed as the opportunity arises to record the layout of all services and holes through elements of building structure. This will enable future works to be planned in detail in advance of opening up and an assessment made of the builders work, if any, which the installation requires. This information should be used to inform any application for Listed Building Consent.

6.2.3.7 Any alterations to services installations should make provision for updating the log referred to in 6.2.3.6 so that it remains an authoritative record of services installations in perpetuity.

6.2.3.8 Existing extraneous external service cables and pipes should be removed and resited internally, or in conformity with the geometry of the elevations.

6.3 Repair and Conservation

6.3.1 Repair the retained buildings in order to slow down or prevent the loss of original building fabric.

6.3.1.1 Develop and maintain a formal system of monitoring, inspection and repair so that works may be executed when required by the building and in an appropriate manner.

6.3.2 Carry out repairs using techniques that have been proven by experience to be effective and long-lasting.

6.3.2.1 Those engaged in the design, specification, construction and inspection of building works should be selected with regard to appropriate experience.

6.3.2.2 Where building techniques impose a particular health and safety issue, such as the use of lead paint, appropriate provision should be made to ensure that no one is put at risk either during the works or in the future. Accurate and complete records of any materials which may present a risk to anyone working in or adjacent to the building should be included in the Health and Safety file for the building and the file should be consulted as a matter of routine during any building works.

6.3.3 Where original building fabric is not capable of repair, replace it on a like-for-like basis.

6.3.3.1 Replacement of original building fabric should only be undertaken after careful analysis that concludes that repair is not possible. Replacement materials and components should comply with policies 6.3.2.2 and 6.3.3.

6.3.3.2 Where like-for-like replacement is not possible and where replacement is necessary to protect or conserve other early fabric or to comply with statutory requirements arising from health and safety, fire prevention and emergency escape, use materials and components which comply with policy 6.3.2.2.

6.3.4 *Whenever the opportunity arises, replace inappropriate materials with those that existed originally.*

6.3.4.1 The past use of inappropriate materials is often coincident with premature failure and where repair is necessary in these circumstances, like-for-like replacement should be set aside in favour of reinstatement as policy 6.3.4, provided always that there is sufficient evidence to justify the choice of material or component.

6.4 Maintenance

6.4.1 *Carry out maintenance tasks having regard to the status of the buildings and Site and in accordance with a formal maintenance programme.*

6.5 Management and Financial Planning

6.5.1 *Draw up and implement a formal management plan for the Site.*

6.6 Future Intervention

6.6.1 *Review any proposals for future alterations to Site against this Plan.*

7.0 IMPLEMENTATION AND REVIEW

7.1 Current Position

- 7.1.1 The current standard of maintenance and repair is exemplary and this should continue. The change of use to residential will inevitably impose a wholly new approach to maintenance and repair due to the need for greater certainty of the performance of the building envelope to achieve weathertight conditions. However, there should be no greater requirement arising from the policies contained in this Conservation Plan than would be expected of any residential building in multiple occupancy. The particular distinction that applies in this case is the cultural significance of the Site (and of the East and West Stands in particular) and the impact of this distinction upon the selection of materials and their method of application and fixing.
- 7.1.2 A number of the policies will already have been taken into account in the design of the conversion of the retained buildings and in the setting of new buildings. In this regard, it is expected that the local planning authority and other agencies will wish to compare the content of this Plan with the designs submitted for statutory consents.

7.2 Future

- 7.2.1 The relevance of this Plan will continue long-after the conversion to residential use has completed, particularly with regard to ongoing maintenance and repair and in connection with any future intentions to alter the buildings. It is expected that a formal programme of planned maintenance will be implemented to facilitate effective management and care of the Site. This programme will need to take account of the policies within this Plan.

7.3 Review

- 7.3.1 The effectiveness of this Plan, and the Plan itself, should be reviewed from time to time. This is necessary to ensure that it remains relevant to the effective and sensitive management and care of the Site. To some extent, circumstances will determine the frequency of reviews but it is recommended that a review, and update, at 25 year intervals, would be reasonable.

8.0 APPENDICES

8.1 Acknowledgments

8.1.1 I should like to thank Mr Ian Cook at the Club's Museum for responding to requests for information and for the loan of drawings to enable us to copy them for inclusion in this Plan. Also, members of the Club staff for allowing us access to the Stadium at various times during the last few months to collect information about the buildings, take photographs and generally to get to know the place. Thanks are also due to Suzie Bach for doing much of the leg-work in research, Peter Yoxall for assembling the pictures, and not least Sue Allison for typing it all so expertly.

8.2 Glossary of Relevant Terms

8.3 Bibliography

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8.4 Conservation Audit

8.5 Figures

Refer to Volume 2.

8.6 Extract From Statutory List

| | |
|----------------|--------------------------------|
| TQ 3186 SE | AVENELL ROAD, N5 |
| 635-1/24/10088 | East Stand at Highbury Stadium |
| GV | II |

Football Stand. 1936 by William Binnie with small extension in matching style to south of c1990. Steel, reinforced concrete, brick faced with cement; roof of corrugated metal. Two tier stand of steel construction attached to a block for administration, reception and players' quarters. 5 storeys at the level of the pitch, 4 to Avenell Road. The entrance front in Avenell Road is of 13 bays, the central bay wider, the outer 2 narrower and lower. Ground floor of black and yellow brick with steps up to central entrance in projecting rendered bay flanked by lamp standards; moulded black marble surround to flat-arched entrance under simplified entablature carrying emblem of the club; 2 sets of original entrance doors, the first of metal openwork, the second glazed with chrome door furniture. The bay rises through the first and second floors canted in plan, and topped by a panel with the field gun emblem modelled in cement. First, second and third floors cement-rendered, with symmetrical window ranges to either side, the windows in 4 rank divided by plain mullions and set in stepped inset panels; 2 outer bays narrower and without mullions, and narrow windows flanking the central porch bay. Central 3 bays between second and third floors have lettering ARSENAL STADIUM. Third floor has low horizontal windows with metal grilles set in stepped inset panels. Parapet topped by railings. 4 set of 1930's rainwaterheads and 2 flagstaffs set in original brackets at third floor level. North and south elevations one bay wide, tripartite window set within stepped inset panel. Seen from the pitch, the structure is carried on steel columns, the outer pair more substantial, 5 inner columns supporting the upper tier, 2 extending to the roof. Upper tier has decorative stepped cement-rendered balcony and original glazing to sides. Reinforced concrete steppings to each tier. Roof of unequal pitch with awning to front; the steel-work of the roof masked by a fascia of corrugated metal with emblems of the club and flagstaffs attached.

INTERIOR: Vestibule has terrazzo floor with emblems of the club, ceiling decorated with stepped inset panels, bronze bust by Epstein of Herbert Chapman and staircase with stepped balustrading and chrome and hardwood rails. First floor landing has terrazzo floor and field-gun emblem. Directors' Cocktail Lounge has modelled figure of a naked athlete in a stepped niche, replaced from its original position in the Ladies Lounge. Passage between landing and boardroom fully panelled. Boardroom is fully panelled with inlaid detail and bolection-moulded fireplace with stepped inset panels to the ceiling. This room was extended by a quarter in 1990 with matching details. Several original oak doors.

Signed by authority of the Secretary of State
Dated: 16 July 1997
P L ALSEY
Department for Culture, Media And Sport

The Secretary of State for Culture, Media and Sport is the current style and title of the Secretary of State for national Heritage.