

Ben Hancox

152 Malyons Rd
London SE13 7XG



28 September 2015

Rob Tulloch
Regeneration and Planning Development Management,
London Borough of Camden
Town Hall
Judd Street, London WC1H 8ND

Ref: 11 Rosslyn Hill, Application Ref 2015/2089/P and 2015/2109/L

Dear Rob,

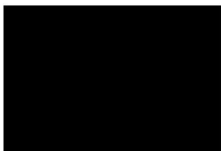
I am deeply worried about the plans for 11 Rosslyn Hill. As a freelance musician, I am frequently engaged for work at Air Studios, which is world renowned for its acoustics.

If these extensive excavation works go ahead, it will impact upon the livelihood of all the musicians and staff who are employed to work there. It is probable that lucrative work will be carried out elsewhere, and future engagements and contracts could also be lost.

I am aware that the plans have been changed, but so far the applicants have not addressed the issues raised by experts from Air Studios.

This work should not be allowed to be undertaken, when considering the impact it will have on so many people's lives and incomes.

Yours faithfully,



Ben Hancox

28/09/2015.

From: Wil Malone, 13, Lyndhurst Gardens, Finchley, London, N3 1TA.

To: Rob Tulloch, Regeneration and Planning Development Management,
London Borough of Camden, Town Hall, Judd Street, London,
WC 1 H 8 ND.

Ref: 11, Rosslyn Hill, Application Ref: 2015/2089/P and 2015/2109/L

Dear Sir.

It is with shock and disbelief that I learned of the applications to excavate a basement right next door to Air Recording Studios and I am writing to object to this.

Air Studios is a state of the art recording complex which is used by film and television companies and recording artists from all over the world. For example, American film companies are not stupid. They spend millions of dollars on a film and they demand that the music accompanying that film be commensurate with that expenditure; ie. the very best possible. They come to London because they know that we have the best orchestral musicians in the world and the engineers capable of faultlessly recording them. Air studios is one of the only two studios in London (the other being EMI in Abbey Road) with room enough for large orchestras and the required expertise. EMI is solidly booked throughout the year, so the only equal option is Air. To force the studio to close for six months would be economically disastrous for hundreds of musicians and for London, and for London's prestige and world reputation as a centre for excellence in the commercial arts. The film companies would have no choice but to take the work to another city in another country. They might not come back.

In addition, despite the change to the application, the applicants have not addressed the issues raised by Air Studio's experts so my previous written objection stands, as does the content of the petition signed by me.

Finally, I am of the firm belief that the wisdom of your committee will prevail in this matter and this grossly destructive application will be rejected.

Yours Faithfully,



Wil Malone.

26th September 2015

41 Dorking Road,

Tunbridge Wells,

Kent TN1 2LN

Dear Mr Tulloch,

I am writing to you concerning the application for proposed works to the property at 11 Rosslyn Hill, London NW3 5UL Application Ref: 2015/2089/P and 2015/2109/L.

I wrote to you on the 8th June 2015 to state my objection to the proposed works and on receipt of your letter, dated 15th September 2015 I have studied the revised plans. These plans have in no way attempted to address the serious concerns that they raise, in fact there has been no attempt to alter any aspect of the design.

This being the case, I again oppose the proposed works in the strongest possible manner. I enclose copy of my original objection.

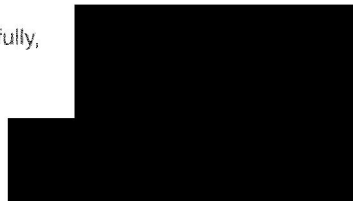
'As a self employed musician working in the commercial music business I write to lodge the strongest possible objection to this application for underground development to the property at 11 Rosslyn Hill, London NW3 5UL. This property is adjacent to Air Recording Studios which has for over 20 years been the foremost recording studio with capacity to record full orchestral music scores for film and all genres of recorded music in London. Founded by Sir George Martin, of Beatles fame, this studio was set up to be of the very highest standard and has maintained that quality of output consistently throughout the years. The English commercial music business is of unparalleled quality throughout the world and earns huge amounts of revenue for this country. It is admired and revered worldwide and all of the larger orchestral scores are delivered from the only two operating London studios of sufficient capacity, that is Air Lyndhurst and Abbey Road. The effect of noise from the machinery excavating and constructing basement accommodation to 11 Rosslyn Hill will eliminate any chance of any work being conducted at the studio, which works twenty four hours a day, for the entire duration of the project. Such is the nature of commercial music production that an interval of this duration will force production companies to record their scores elsewhere and having made that move, very many will not then return to England at all.

This application, if successful, will with one stroke, close down an enormously important international industry that employs many thousands of people from the composers to the musicians, engineers, management, hoteliers, score writers, co-ordinators, and the wider community of trades in the borough and countryside that support the many visiting production teams: this amounts to many billions of pounds of annual revenue.

This proposed development of 11 Rosslyn Hill should be firmly rejected in view of the devastating effect it will have to such a unique and valuable industry of which England should be proud.'

I would be glad to be informed of future developments as this application undergoes consideration by the Camden Planning and Development Control Committee.

Yours faithfully,



LIZ EDWARDS.

REF: 11 ROSSLYN HILL,
APPLICATION REF. 2015/2089/P
AND 2015/2109/L

'Tienokamen' Old High Road
Yoxford,
Saxmundham
Suffolk.
IP17 3HW

28/9/2015


Dear Mr. Tulloch,

In June this year I wrote objecting to the proposed application for planning permission from 11 Rosslyn Hill (see ref. above). I'm one of thousands of musicians whose income depends loads on Air Studios being able to function properly. This would not be the case if works at No. 11 Rosslyn Hill went ahead even with the revised proposals. Despite the change to the application, the applicants have not addressed the issues raised by Air Studios experts so my own previous written objection stands.

Yours Faithfully

[REDACTED]
(GARY KETTEL)

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Unit 2M: Chelsea Reach
79 - 89 Lots Road
London SW10 0RN



Rob Tulloch Esq.,
Culture and Environment Directorate
Regeneration and Planning Development Management
London Borough of Camden
Town Hall
Judd Street
London
WC1H 8ND

October 1st 2015

Dear Mr Tulloch,

Application Ref: 2015/2089/P
Associated Ref: 2015/2109/L

By way of supporting my letter to you of September 27th, I am writing again as of today's date above, in order to amplify my September 27th letter via the inclusion of additional comment from myself in view of information which has emerged since I wrote a few days ago. This is specifically contained in the fourth paragraph of the second page of the attached and amplified letter now dated October 1st 2015, which I hope will reach you safely in advance of the October 5th cut-off date for comment in respect of the above Planning Applications.

With many thanks once again,

Yours Sincerely,



Isobel Griffiths.
Isobel Griffiths Ltd.

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Rob Tulloch Esq.,
Culture and Environment Directorate
Regeneration and Planning Development Management
London Borough of Camden
Town Hall
Judd Street
London
WC1H 8ND

October 1st 2015

Dear Mr Tulloch,

Application Ref: 2015/2089/P
Associated Ref: 2015/2109/L

This letter as at October 1st is written and sent in replacement of my letter to you of September 27th.

Thank you very much for the Culture and Environment Directorate's letter of September 15th in which I am advised that Camden Council have now received revised plans in respect of the above Applications. I appreciate receiving this letter a great deal. I am grateful too for the opportunity thus to disinter from the system what these amendments are and examine any such available rationale by the applicants for them in order to make comment, since it appears that within the overall scheme the applicants have not however proposed one iota of change to the excavation and building works specifically contemplated in the context of creating a basement extension and the sub-basement plant room. In not addressing these issues as raised not only by Air Studios but also by those of us who have written previously to comment, I would like to go on the record again in so far as wanting to emphasise that my original comments in my letter of June 3rd 2015 (copy enclosed) strenuously remain in force for consideration by the Planning Officer concerned; and/or by the Committee in the event of it being the Committee ultimately deciding upon the applications.

Indeed my original concerns have since been compounded not only by the ongoing and what is now an increasing uncertainty as to Air's future ability to be open for business as one of the only two London studios physically and technically able to cater for and record to picture symphony sized orchestras (in tandem consequently with decimating the employment of hundreds of freelance musicians as well thus as that of all the ancillary people and support businesses associated with the UK Music and Film industries), but also by the reported rejection out of hand by Air's acoustic report as submitted during the past few weeks.

Apropos the Applications, which appear to have been marking time for what must be something close to five months since the first date of application which inevitably suggests a degree of cynicism for the timing protocols in place for processing applications, this uncertainty as above is contagious to the extent that our major overseas clients – particularly so our clients in Los Angeles – are beginning to express

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anxiety about being able to secure studio time in London for major scoring sessions in the new year and are now beginning to put 'holds' - or attempt to put 'holds' - on both studios as above. Self-evidently the effect of doing this will be commercially cataclysmic, since it is inevitable that eventually releasing a hold on one of the studios at the eleventh hour will leave that studio unable to replace its sudden availability for potential clients who will have long gone elsewhere outside the UK after being told originally of the non-availability of the studio concerned. A slippery slope is beginning to be created which no amount of Sisyphean doggedness by clients - or by us on their behalf - will allow them all to ascend it successfully.

Apropos the apparent rejection out of hand of Air's acoustic report, may I ask that this sort of questionable dismissiveness by the Applicants is even-handedly noted for the volumes it actually speaks. In being a world renowned centre of excellence as a recording studio, Air inevitably trades on absolute, unbroken silence within its studios without which it cannot responsibly offer itself as a recording studio.

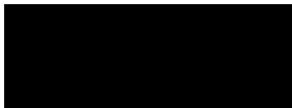
On another issue, I have been made aware within only the past few days of an underground stream which was encountered when Air was first being built as a studio. I have further been told that the stream breached the building works at the time and in so doing threatened the entire back area of Air. Despite Air's experts' recent report covering the risk associated with underground water (in Air's case I believe it is correct to say that management of the relevant water tables is c/o a constantly active pump that runs 24 hours/365 days pa), I have also been informed that the Applicants similarly, summarily and simply dismiss this regardless of Air reconfirming this risk at very close hand.

In addition to everything written on the preceding page as well as above on this page, my reading and understanding of all that is now in the public domain in consequence to the amendments at hand, reveal that diversionary tactics by the applicants and their advisers away from the categorical issues of acoustics pollution, and its devastating effect upon Air Studios' ability to operate as one of the two relevantly pre-eminent recording studios in London, are being employed via citing various tenets of the National Planning Policy Framework (2011) - NPPF and the National Planning Policy Guidance (2014) - NPPG and thereafter making highly tailored and self-interested interpretations of them; to the extent that in essence this becomes a cleverly varnished exercise in camouflaging under the guise of 'Public Interest' and 'Heritage Conservation' the true subterranean ambitions and pursuant intentions of the applicants without a jot of genuine regard for anyone else.

May I please ask of you that all of what I have written is taken into consideration and clear account by Camden Council at the appropriate time.

In anticipation of hearing back from you in acknowledgement of this letter and equally thereafter in hearing of a decision once it has been made on the Application,

With many thanks,
Yours Sincerely,



Isobel Griffiths

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