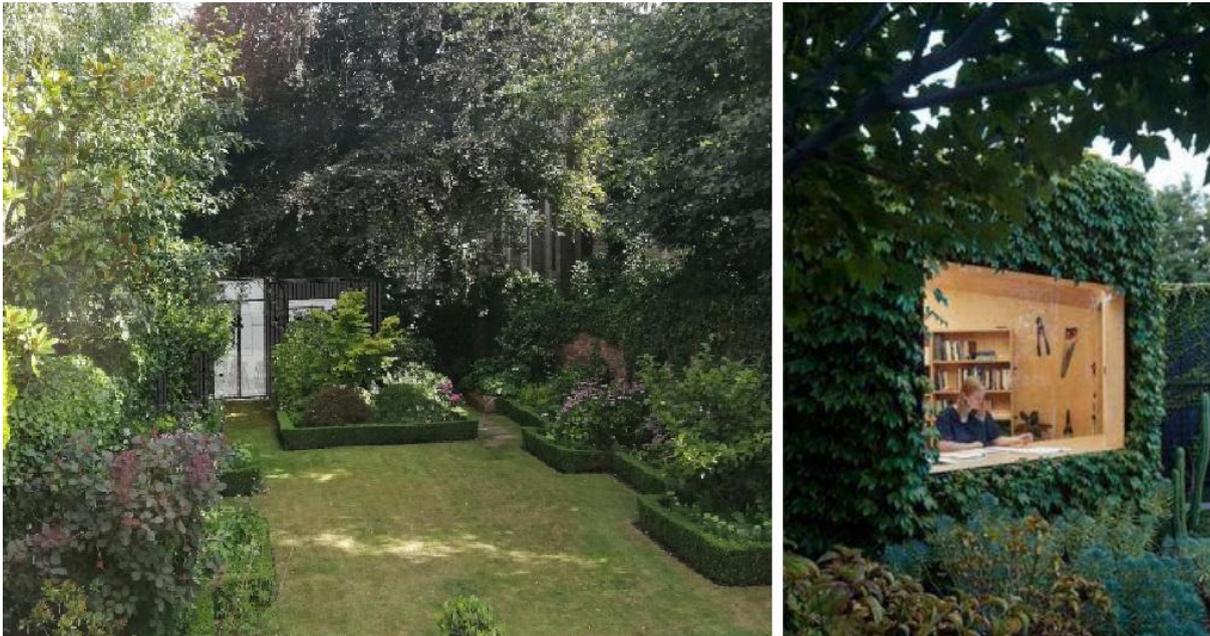


HCAAC objection to 2021/2567/P and 2021/3172/L - The Old Hall, 1 South Grove.

Highgate Conservation Area Advisory Committee objects to these proposals for a number of reasons. The Design and Access statement is inconsistent and unclear. There are insufficient drawings. Further information is required on archaeology, hydrology, sustainability, trees etc.

The D&A mentions “A lower height store room” adjoining the main studio space but this is not visible on the drawings/illustrations. We would not want to see a further structure added at a later stage as part of a “non material” amendment. The final intended design should be applied for in one application.

In one artist's impression the proposed structure is covered in leaves, in another it displays bare burnt wood. The trees around the structure appear to vary.



The proposed studio has very large, perhaps excessively large rooflights. Their placement seems odd given the apparent position of nearby trees in the various drawings and illustrations. One illustration shows the new studio almost entirely overshadowed by trees whereas another appears not to. Do the drawings and/or illustrations show trees which are there now but which will be pruned or removed to

allow more light into the studio, perhaps via a tree application? The drawings and illustrations should show the final appearance of the studio and we should be given more information about proposed pruning/removal of trees. Any parallel tree applications should be mentioned. Ideally tree works should be included in this application.

The windows in some of the illustrations are hard to reconcile with the drawings. We would like to see accurate illustrations, consistent with the proposal being applied for.

The elevation drawings show the proposed structure relative to an existing ironwork arch but this is barely visible in the illustrations. We would like to see a realistic artist's impression.

The surrounding garden walls, including the Grade II listed brick wall to St Michael's Church, which before that was the boundary wall to Ashurst House, are barely visible in the existing and proposed elevation drawings, and no section drawings are provided. Without these an assessment of the impact on the setting and the significance of the proposals is not possible.

The illustrations suggest the new structure will be a very great deal more prominent viewed from the house than the old shed and pagoda. How visible will it be from the Grade II\* listed Old Hall and St. Michael's Church, also Grade II\*?

The D&A mentions "interior blinds" on "all internal glazed openings". Will they be blackout blinds? Does this include the rooflights? If not, light pollution escaping upwards will alter the setting of the church and cause issues for neighbours, birds, bats etc. Even if it is not currently envisaged that the studio will be used in the evening or at night this will be of relevance on winter afternoons.

A bat and other wildlife surveys may be appropriate.

There is no Sustainability Impact Assessment. More detail should be provided about how the proposed workspace will comply with national and local sustainability requirements. Drawings of the studio should be provided showing the internal and

external dimensions, especially given the use of bulky sheep's wool insulation. Detail should be provided about the U values of the glazing, rooflights, walls and roof. The applicant should demonstrate that the proposed electric heating is consistent with local and national requirements.

It is proposed that all rainwater gathering on the roof will be guided away to a "soakaway". How will this redistribution of rainfall affect surrounding trees, especially during heavy rain episodes? Will these effects be magnified by the concrete raft foundation? Will all the surrounding trees receive sufficient rainwater? How will the concrete foundation relate to the RPAs of nearby trees?

Would excess rainwater falling on a roof of this size soaking into the Bagshot Beds cause a problem during a high rainfall event, re-emerging along the springline further down the hill in Highgate Cemetery? The application should include a hydrological report which gives an estimate of how much rain would fall on the roof during such an event, where it might remerge along the springline further down the hill, and whether this might cause any damage to Highgate Cemetery.



Might there be a surface run-off issue? The concrete foundation and any surrounding paving should meet SUDS requirements.

The application site falls within one of Camden's Tier 2 archaeological priority areas so that an archaeological assessment will be required for any new building or disturbance of the ground:

<https://www.camden.gov.uk/archaeological-assessments>

<https://historicengland.org.uk/content/docs/planning/apa-camden/> pp64-67

A building "constructed in a way to facilitate ease of removal if desired at a future date" is not the same as a building built in such a way that the ground will not be disturbed. It is proposed to place the studio on a "concrete raft foundation". It seems likely that this will disturb the ground.

Similarly, if the soakaway mentioned above would require buried soakaway crates or similar to meet Camden's requirements in

<https://www.camden.gov.uk/documents/20142/2247044/GHH+study.pdf/12f5a776-e382-21fe-8dbd-04ea4db575b3> then they too would potentially damage the archaeological record.

An archaeological condition should be set to avoid damage to or loss of the archaeological record lying under this site.

The history of the site goes back further than suggested in the D&A:

*"Presumably William Cornwallis himself built the mansion later famous as Arundel House in 1588 and received Elizabeth I there in 1589, 1593, and 1594. (fn. 70) His house and its views were praised by Norden in 1593 (fn. 71) and it was there that James I was entertained with the Penates, newly composed by Cornwallis's friend Ben Jonson, in 1604....."*

*It was at Arundel House that Francis Bacon, Viscount St. Alban, died in 1626. The western part was on the site later covered by Old Hall, and farther west stood a banqueting house, presumably built by the earl. Arundel House, or possibly just the banqueting house, was depicted as a square, three-storeyed building with a central tower; (fn. 90) it was divided between 1665 and 1674 and later largely demolished....."*

He sold the banqueting house itself to William Blake, (fn. 125) who adapted it for his ill-fated Ladies' Hospital. (fn. 126) William Blake made way in 1681 for his son Daniel, who soon conveyed the property to his father's creditor Sir William Ashurst, later lord mayor of London (d. 1720). Ashurst replaced the western part of Arundel House with Old Hall in the 1690s (fn. 127) and also chose the site of the banqueting house for a grander residence. Ashurst House, sometimes called the Mansion House, impressed Defoe. (fn. 128) It was a large square building set back from the green, at the end of an avenue later marked by the approach to St. Michael's church, and commanded formal gardens stretching much farther down the hill than those of its neighbours. (fn. 129) [...] After serving as a school, Ashurst House was bought as the site for a church in 1830.

From <https://www.british-history.ac.uk/vch/middx/vol6/pp122-135>

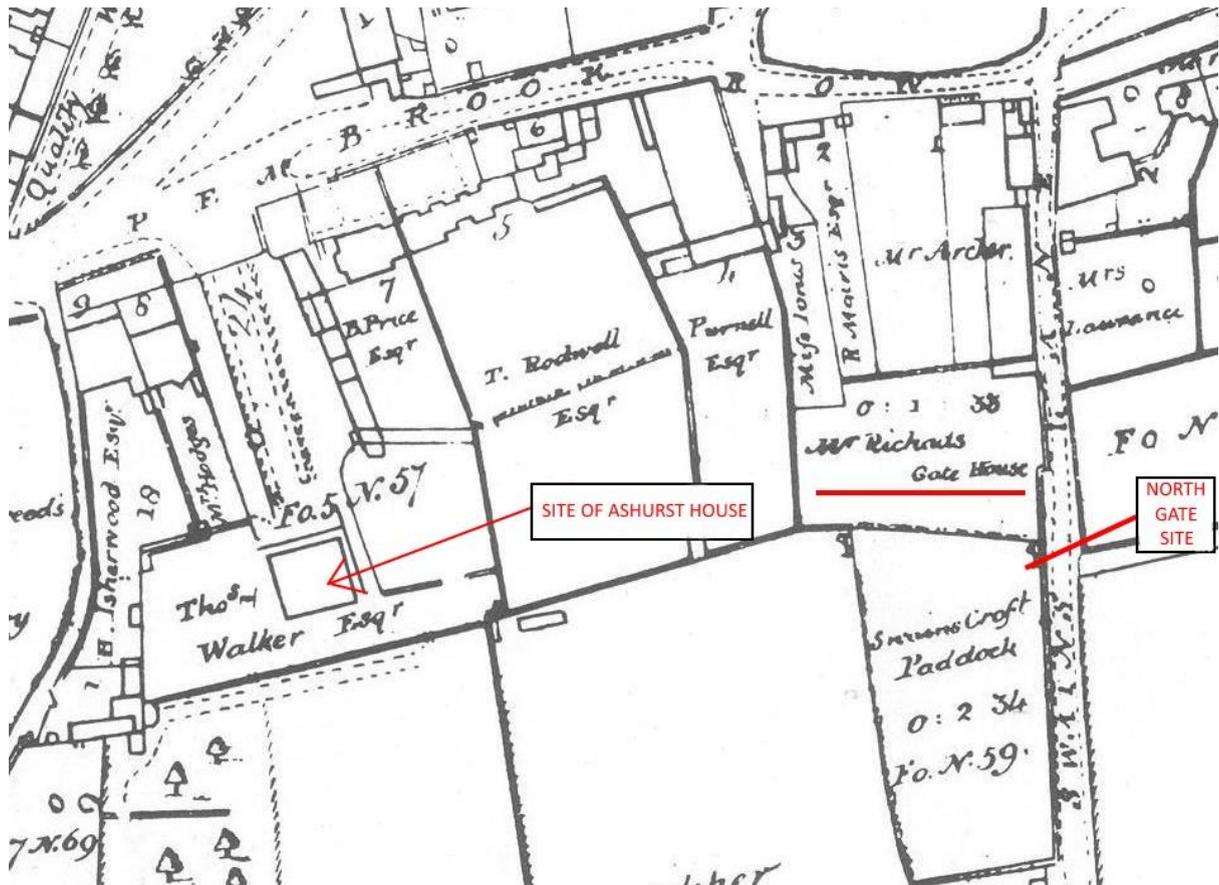
“A Prospect of the Seat of Sir William Ashhurst at Highgate in the County of Middlesex”, 1724, colour engraving by John I Harris.



from <https://artcollection.culture.gov.uk/artwork/11298/>

The Old Hall is visible toward the upper right hand corner of the above engraving, along with another structure running north-south along the length of what is now the applicant's garden. These may be Elizabethan cottages.

A further impression of these structures/dwellings can be obtained from the 1800 map of the Parish of St. Pancras:



An earlier impression of the site: “William Blake’s Delineation of the Layde’s Hospitall at Highgate circa 1674/5”.

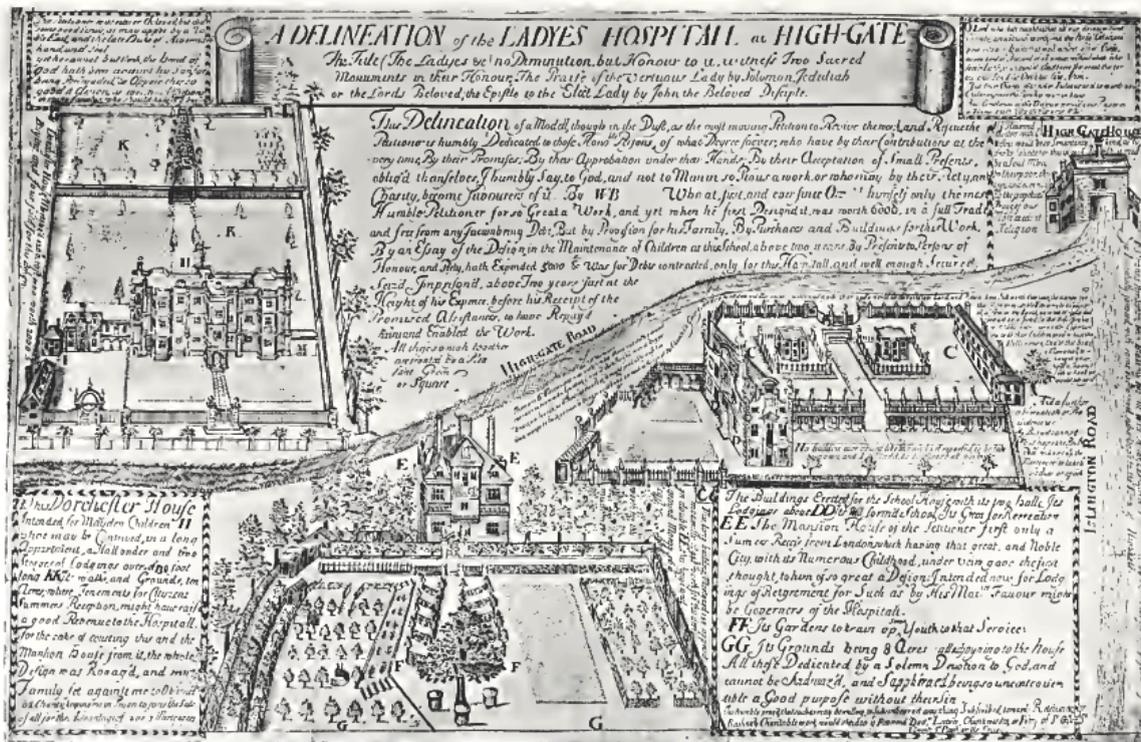


PLATE 39

WILLIAM BLAKE'S PLAN OF HIGHGATE SHOWING DORCHESTER HOUSE AND GARDENS AND HIS OWN HOUSE (LATER ASHURST) (pp. 52, 54, 77, 89)

Last two images above taken from <https://hidden-highgate.org/how-do-you-carbon-date-a-ghost-some-historical-observations-about-highgate/>

Given the site’s position there may also be very much older remains under the site, which should not be disturbed without thorough archaeological investigation first.

We would also be interested to see more information about the historical significance of the rear gate in the Grade II listed brick wall to St Michaels Church.

The proposed building sits in an open space made up of the application site and the garden of The Old Hall itself. That open space needs to be seen in its entirety. The proposed studio structure in concept, design and size speaks much more to the glazed extension the owner has added to the house than to the nature of the end of the garden with its currently small structures, or to the wider open space surrounding

it. It seems likely that the proposals will bring built form into an important area of private open space and make the garden itself more urban. The building may be too large an intrusion into an important open space.

There is also a reference to pre-app advice but we are given no information about that advice.

In summary, more and/or clarified information is required on the following:

- Sufficient drawings to assess the effect on setting and significance of local heritage buildings and the CA, including section drawings and an elevation from St Michael's Church car park, showing whether the proposed building is taller than the walls surrounding it and therefore whether it can be seen from the public realm;
- Consistent drawings and illustrations;
- Heritage statement;
- Archaeology, including section drawings which show the depth of the concrete raft under the proposed studio and any structures to be placed below ground as part of the soakaway, along with any nearby underground parts of the church or cellars near the site;
- Sustainability;
- Hydrology;
- Trees;
- Bats and other wildlife;
- Light pollution.

In the circumstances we have no option but to object and look forward to seeing more complete information so that the proposal can be assessed properly.