

10th July 2020

Mrs Hillary Saunders
Development Management,
North York Moors National Park Authority,
The Old Vicarage,
Bondgate,
Helmsley,
York
YO62 5BP

NYMNPA

17/07/2020

Dear Mrs Saunders,

MINOR MATERIAL AMENDMENT TO THE APPROVED PLANNING APPLICATION NYM/2017/0090/CU

INTRODUCTION

This letter has been prepared by Rural Solutions Ltd on behalf of the David Ross Foundation (herein referred to as the “applicant”) relating to a number of minor material amendments to the previously approved scheme (ref: YM/2017/0090/CU) which approved the change of use of the building at Southfield House to form a piece of ‘External Sculpture’.

The proposal is one of ten interconnected pieces of art which together make up the Hanging Stones Project, an ongoing venture by artist and sculptor Andy Goldsworthy OBE, of which 4no. sculptures are already complete.

Once complete, the Hanging Stones Project will be a world-class sculpture walk comprising of ten sculptures located across the valley of Northdale in the North York Moors National Park. The Project is first and foremost designed for the purposes of public enjoyment.

The works, as shown in Figure 1.1, will be connected by a six-mile walk, which will take in the beautiful and enchanting scenery the Northdale valley has to offer. The walk itself and landscape encountered between the sculptures is intended to form as much a part of the artwork as the sculptures themselves.

The proposals are a joint venture between the applicant, owners of the Rosedale Estate, and Goldsworthy, a highly acclaimed British sculptor known for creating site-specific and landscape inspired sculptures around the world.

Art and culture are a fundamental element of adding value to landscapes. The National Planning Policy Framework (‘NPPF’) recognises that cultural well-being has a role to

play in the planning system and the Hanging Stones Project, once complete, will provide a unique asset of international importance, providing a high quality attraction for locals and visitors to the National Park.

Inspiration for the Project has been taken from the rich agricultural history of the Northdale valley, including its strong iron mining past which formed Rosedale Abbey (being the nearest village to Northdale) into the place it is today.

The chosen sites are a fundamental part of Goldsworthy's overall vision for the Hanging Stones Project, with each site and proposal arising from years' worth of research and dialogue between Goldsworthy and the Rosedale landscape.

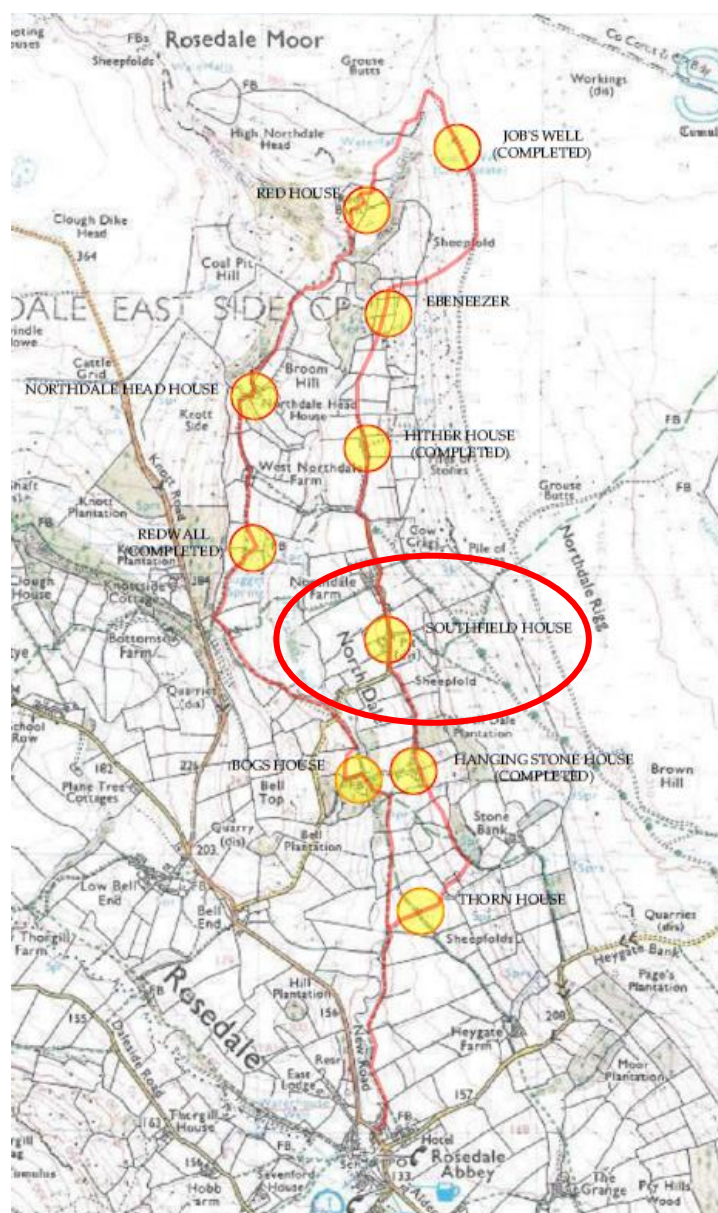


Figure 1: Hanging Stones Project – Full Route showing location of 'Northdale Head House'

This application relates to minor material amendments at Southfield House and are led by the vision of Andy Goldsworthy to enhance the art in situ. This statement should be read alongside the design rationale Final Proposal prepared by Andy Goldsworthy, which accompanies this submission.

This planning statement should be read in conjunction with the following plans:

- D11087-4/40 – Block Plan and Location Plan Existing
- D11087-4/41 – Existing Plan and Elevations
- D11087-4/42 – Block Plan and Location Plan Proposed
- D11087-4/43 – Proposed Plan and Elevations
- D11087-4/44 – Existing and Proposed Sections
- Design rationale Final Proposal – prepared by Andy Goldsworthy

PROPOSED MINOR MATERIAL AMENDMENT

The proposed application seeks the following minor-material amendments to the approved scheme:

Proposed Floor Plan

- Introduction of new entrance room with new door opening on eastern side, in materials to match the existing. The proposed entrance room is designed to follow the exact line of the previous extension from this gable end, as shown in the image below.

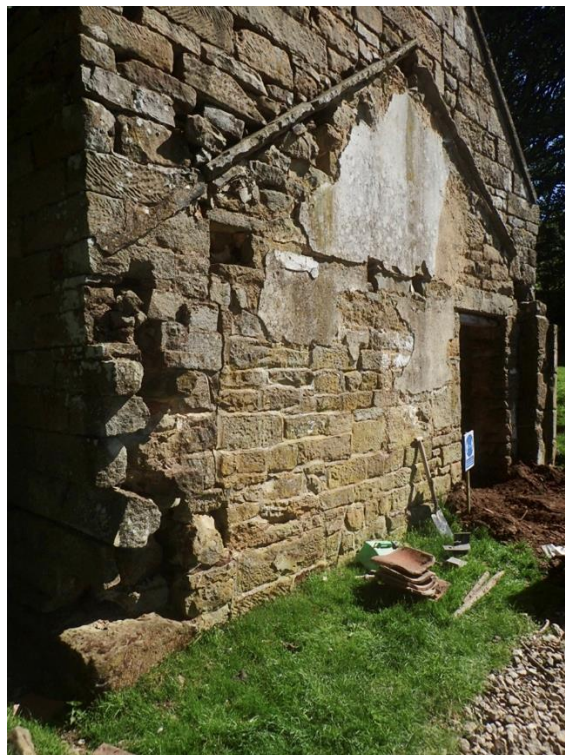
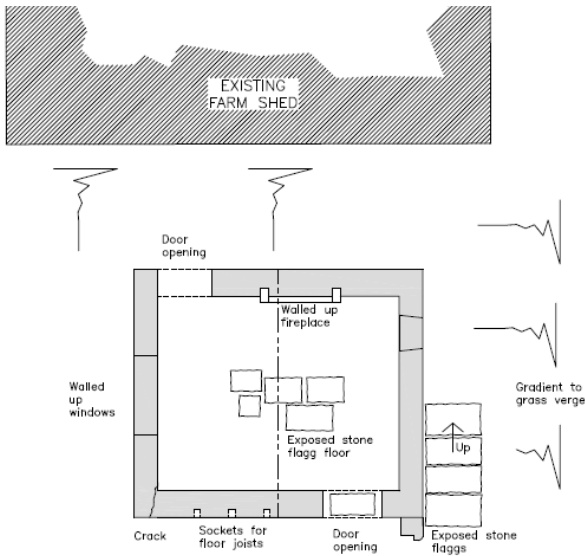
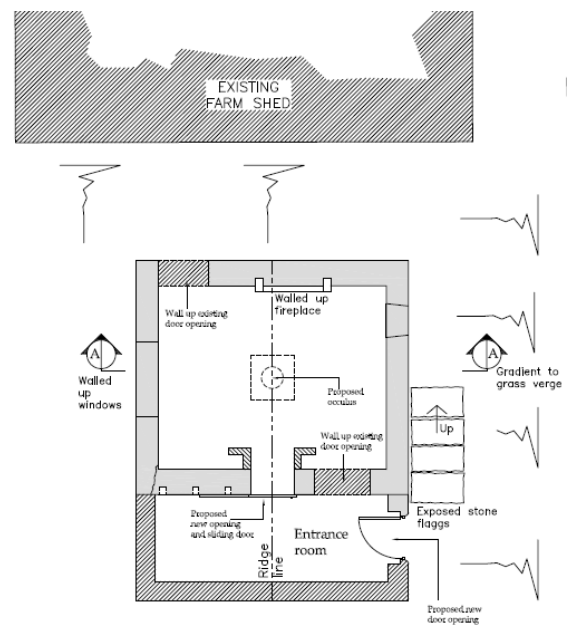


Figure 2: Image showing roofline of prior extension on southern elevation

- Proposed new opening and sliding door on southern elevation
- Wall up existing door opening on southern elevation in stone and mortar to match existing
- Proposed oculus in roof
- Wall up existing door opening on northern elevation in stone and pointing to match existing



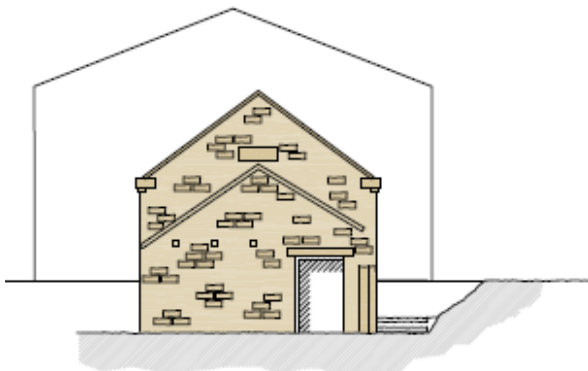
Existing Floor Plan



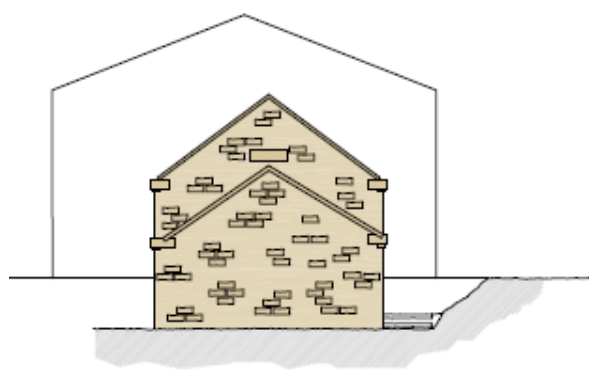
Proposed Floor Plan

Proposed South Elevation

- Introduction of new entrance room



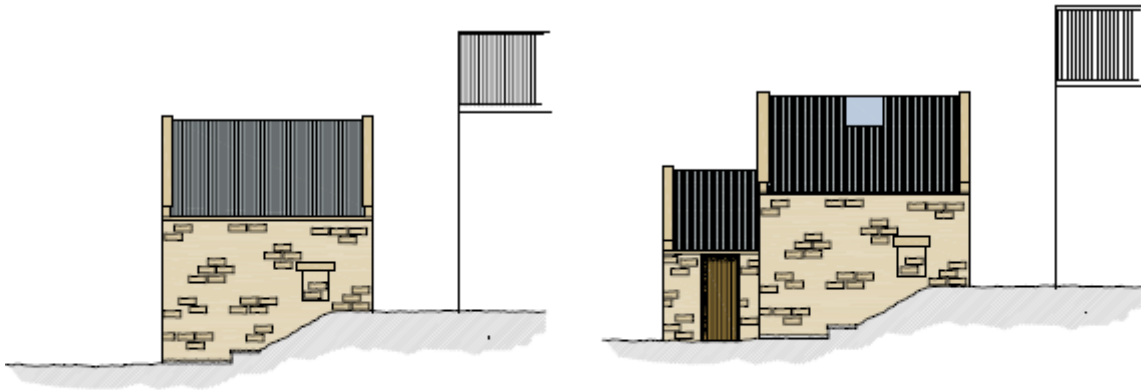
Existing South Elevation
Scale 1:100



Proposed South Elevation
Scale 1:100

Proposed East Elevation

- Propose new door opening to new entrance room
- Introduction of oculus in roof

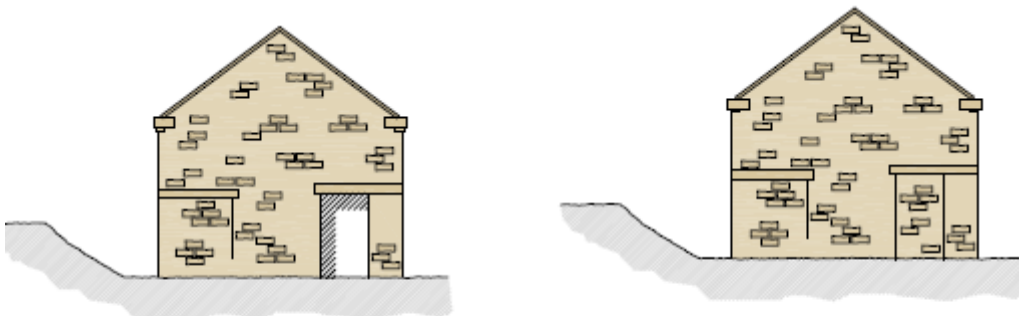


Existing East Elevation
Scale 1:100

Proposed East Elevation
Scale 1:100

Proposed North Elevation

- Wall up existing door opening in stone and pointing to match existing

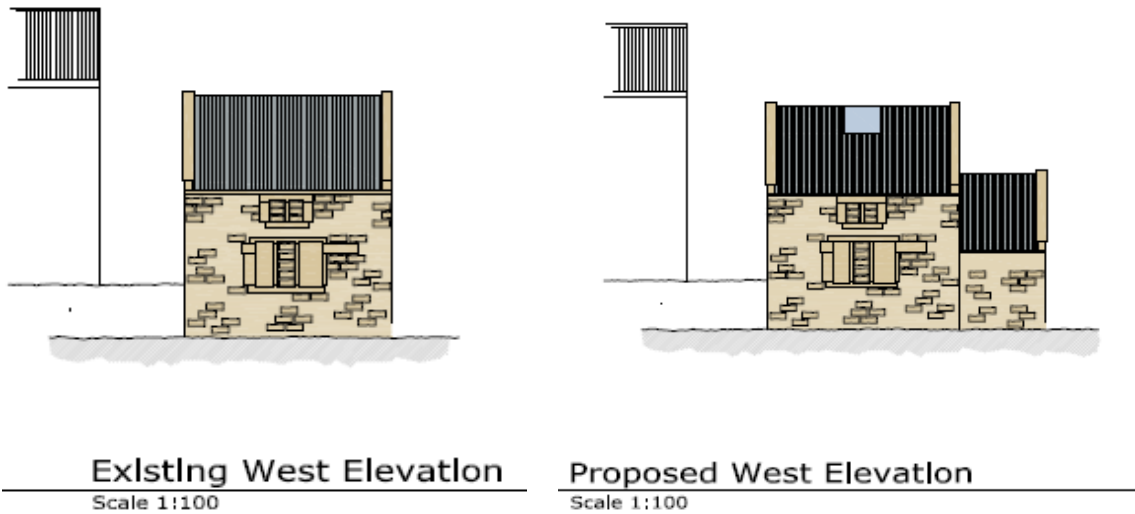


Existing North Elevation
Scale 1:100

Proposed North Elevation
Scale 1:100

Proposed West Elevation

- Introduction of oculus in roof



PLANNING HISTORY

In February 2017, an application was submitted to North York Moors National Park Authority for the change of use of Southfield House to form a piece of 'External Sculpture' (ref: NYM/2017/0090/CU). This application was subsequently approved by the National Park Authority in June 2017.

In approving the application the Case Officer stated that 'It is considered that the works to the proposed building and its new use would not have a detrimental visual impact in the locality and provided that the proposal has a public benefit, it would be in accordance with the Management Plan objectives'.

The principle for the for the building to be used as a piece of 'External Sculpture' is therefore accepted. The issue for confirmation as part of this application is one of design and the impact on the building and areas as a result of the proposed amendments.

PLANNING POLICY CONTEXT

Section 38 (6) of the Planning and Compulsory Purchase Act 2004 states that:

If regard is to be had to the development plan for the purposes of any determination to be made under the Planning Acts the determination must be made in accordance with the plan unless material considerations indicate otherwise.

Currently, the statutory development plan is made up of:

- The North York Moors Core Strategy and Development Policies document adopted November 2008.

The Local Planning Policies relevant to this application are set out in the adopted Core Strategy and Development Policies Document and include those listed below:

- Core Policy A – Delivering National Park Purposes and Sustainable Development;
- Core Policy C – Natural Environment, Biodiversity and Geodiversity;
- Core Policy G – Landscape, Design and Historic Assets;
- Development Policy 1 – Environmental Protection;
- Development Policy 3 – Design;
- Development Policy 14 – Tourism and Recreation; and
- Development Policy 23 – New Development and Transport.

The North York Moors National Park Authority are in the process of preparing their new Local Plan which has now been through the Examination in Public. In light of receipt of the report finding the plan sound subject to modifications the Authority will attach substantial weight to the draft Plan when deciding planning applications.

The Local Planning Policies contained within the Draft Local Plan are

- Strategic Policy A – Achieving National Park Purposes and Sustainable Development
- Strategic Policy C – Quality and Design of Development
- Strategic Policy E – The Natural Environment
- Strategic Policy D – Landscape
- Strategic Policy I – The Historic Environment
- Policy ENV9 – Historic Landscape Assets
- Policy ENV10 – Archaeological Heritage
- Strategic Policy J - Tourism and Recreation
- Policy UE1 - Location of Tourism and Recreation Development

In the determination of this application, which relates solely to minor material amendments to the previously approved scheme, we consider that the most relevant policies relate to the design and appearance of the building.

Strategic Policy J (Sustainable Tourism and Recreational Development) sets out that proposals for tourism and recreational development will be permitted where they conserve and enhance the natural beauty of the National Park, where it does not lead to harm and where it provides opportunities for people to increase awareness and understanding of the Park. The proposal will not lead to any perceivable harm on the landscape and represent a unique opportunity for sensitive tourism development in the National Park.

In approving the previous application it was concluded that the development would be in accordance with the development plan. It is considered that the amendments have been designed to at least an equivalent level of quality in keeping with the aspirations of the applicant.

National Planning Policy is set out in the NPPF. Section 12 of the NPPF and most notably paragraph 124 sets out that the creation of high-quality buildings and places is fundamental to what the planning and development process should achieve. Good design is a key aspect of sustainable development and the design quality of the current proposals is exceptionally high. This quality was recognised by members of the Park Authority upon their visit to 'Hanging Stone House' in March 2019, where the quality of the building design itself and quality of workmanship was highly praised.

The building is not listed and in approving the original application, the council did not consider the building to be a non-designated heritage asset. In spite of this, paragraph 197 of the NPPF states that 'In weighing applications that directly or indirectly affect non-designated heritage assets, a balanced judgement will be required having regard to the scale of any harm or loss and the significance of the heritage asset'.

The proposed entrance room will take the same profile as the small stone building that once connected the two larger buildings that stood on this site. The jagged stonework, the line of the roof and the rounded stones to the right of the current entrance are all that is left of this middle building. The rounded stones are the remains of what was originally an entrance to Southfield House and will be reinstated as such.

The proposed amendments will also restore the building and will allow the building to be brought back into use to house a piece of art for the enjoyment of others for the future.

THE PRINCIPLE OF MINOR MATERIAL AMENDMENTS

National Planning Policy Guidance (NPPG) explains that the decision, as to whether or not a proposed amendment is material, will depend on the circumstances of the case.

There is no statutory definition of 'non-material'¹ or 'minor-material'. This is because it will be dependent on the context of the overall scheme, an amendment that is non-material in one context may be material in another. The local planning authority must be satisfied that the amendment sought is minor material in order to grant an application under section 96A of the Town and Country Planning Act 1990.

The approved scheme remains fundamentally unchanged, the minor material amendments proposed do not undermine the exceptional quality of the scheme and the scale of the changes are considered to be De-Minimis, to the point where the layperson may not even notice. The proposed changes are minor in nature and continue the exact attention to detail afforded to the approved scheme.

CONCLUSION

This application has been brought forward following very careful consideration of the previous application submission.

¹ Section 96A of the Town and Country Planning Act 1990.

The size and position of the entrance room is an extension following the line of the former building attached to the southern gable wall of Southfield House.

The amended design has aspired to enhance the experience of the artwork to the many visitors expected to visit the Hanging Stones Project in the coming years.

We trust that the above is acceptable. Should you have any questions or queries please do not hesitate to contact us. Andy Goldsworthy has made an authorised start on the approved works to the building and is keen to move this project on quickly and so a speedy decision would be most gratefully received. Please do not hesitate to contact me should you have any questions on the minor amendment design detail now presented.

Yours sincerely,

Duncan Hartley
Director of Planning

SOUTHFIELD HOUSE



I have only twice witnessed trees fall down (other than ones being felled) – both occasions happening on relatively calm days. One was in Maryland, USA, and the other was at Southfield when a sycamore fell and just missed the building that I hope to work with. The tree was not huge, but the wall it nearly hit is very fragile and might have collapsed as a result. This event underscored what I had already felt about the place and I recount it here to help explain why I feel there is such a strong connection between this particular building and trees.

Southfield House is adjacent to a small wood in which there are the remains of what were probably outbuildings to the original farm. An elm tree has grown on top of the stone roof of what might have been a pig sty. The roof has subsequently partially collapsed to reveal the extraordinary solid root system beneath the tree – the tree has, in effect, become the building.





Directly opposite to Southfield House, on the other side of the road, are the remains of another building in the middle of which a large sycamore now stands.

These two trees reveal something of the connections, tensions and struggles between building and trees and they are testament to the tenacity and power of regeneration and growth

My ideas for Southfield have changed radically during the lockdown. I had previously intended to incorporate a 'tree' on one wall of the building. I now intend to give the entire interior of the building to 'the tree' and to create a work that I hope will be an expression of resilience, energy and life.

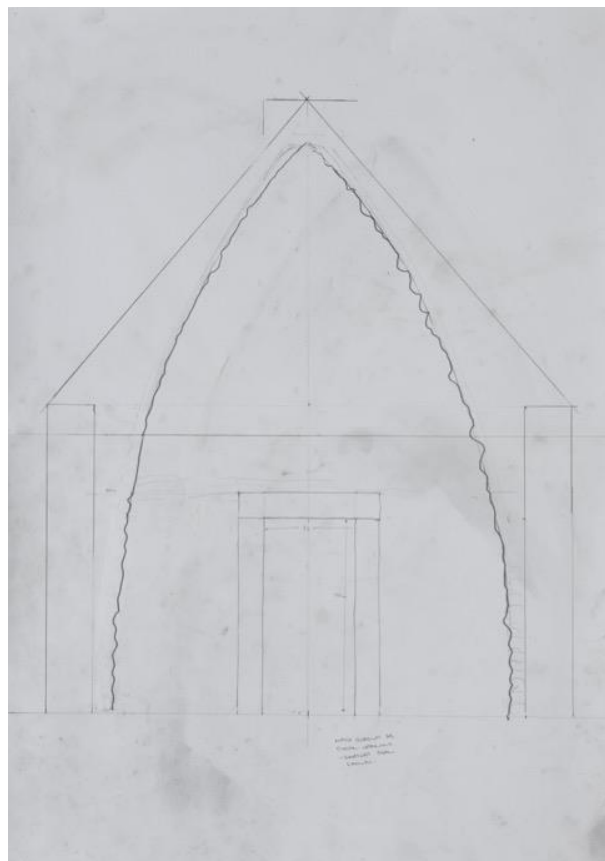
I had always felt great potential in the interior space of Southfield, but I found that the existing entrance (which is off to one side) prevented me from engaging the room as a whole. Entering the building as it is now is somewhat awkward – both practically and aesthetically – at least for what I am proposing here.

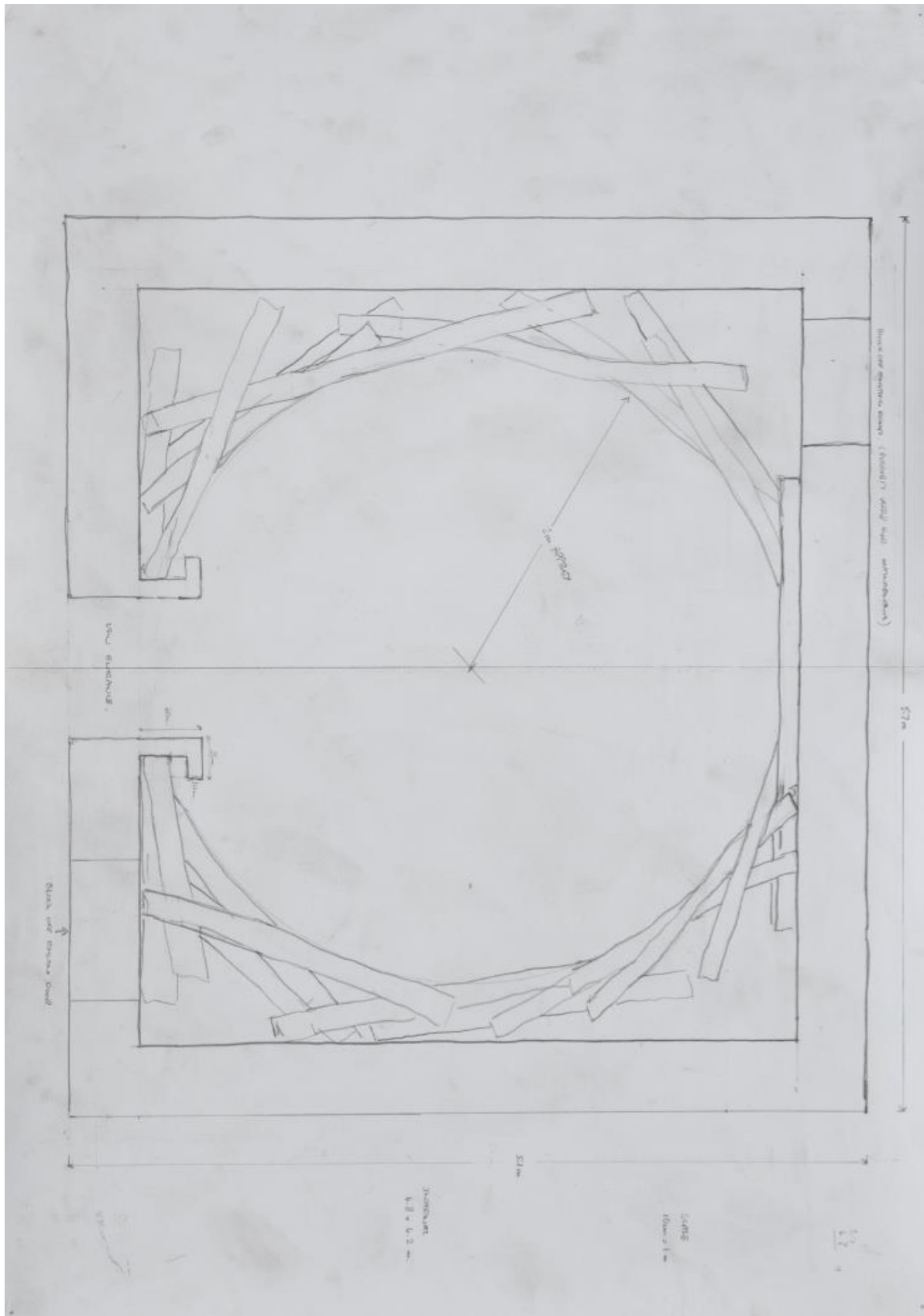
I don't know why I hadn't thought of it earlier, but by moving the door so that it is central to the building I have unlocked what I feel are ideas of great potential.

Unusually, the building is almost square and proportionally quite tall, which lends itself to accommodating a circular structure similar to *Oak Room*, a work that I made in southern France in 2009 (see photos below).



The internal structure at Southfield would differ from *Oak Room* in that it would be more conical – reflecting the proportions of the building and making reference to the cruck frame construction that was once common in the area. They would share a similar profile. The photos below show buildings in North Yorkshire. The drawing that follows shows the profile and proportions of the work I am proposing for Southfield (and is to scale). These are followed by a drawing showing what the interior would look like.







Entering the building would be like stepping into the stomach of a tree.

An opening would be created at the top of stacked branches through which the room would be illuminated. The light catching the curves of the branches could be quite beautiful and impart movement to the structure.

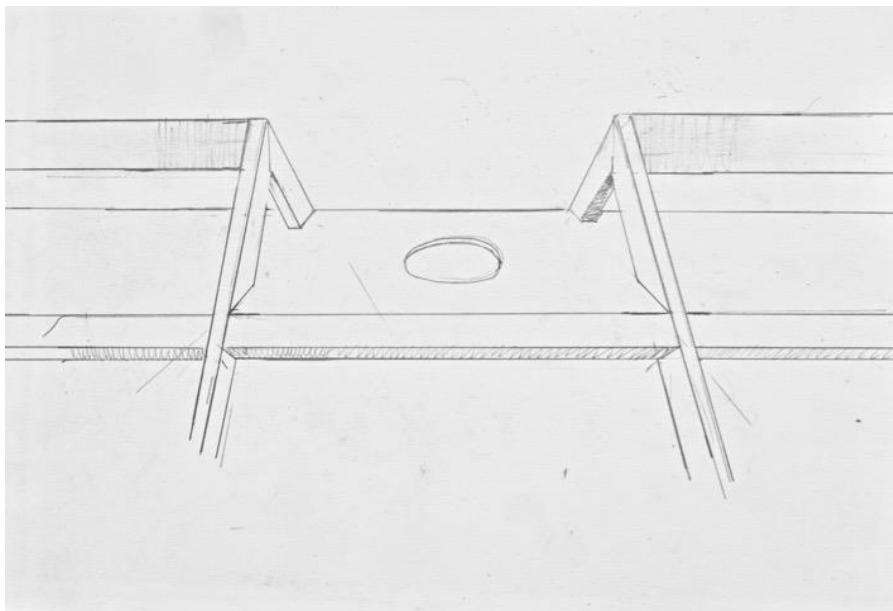
Looking towards the light might also be an appropriate gesture for a work that is made following this period of lockdown and will hopefully lift the spirits of those who enter the building.

In this respect this building would be related to *Jobs Well*. It would be a quiet, introspective, contemplative space – again, important qualities when we consider the time and context in which Southfield will be made.

Whilst very different in terms of location, context, scale, form and material, the two buildings will be connected through their relationship with light and the opening to sky. Main aim at Southfield is to cut the light in two as if with a sharp knife in the same way that I did at *Jobs Well*.

How light comes into the building would have a profound effect on the work and will be taken into consideration during its design and construction.

The roof will be constructed with Corten corrugated sheeting. The underside will be boarded to cut out any light. The skylight would be relatively small and could be accommodated by making a roof structure as shown in the drawing below. A clear corrugated covering would be placed over this section of roof. The room below would be completely blacked out. At best the only light coming into the chamber should be from this opening.

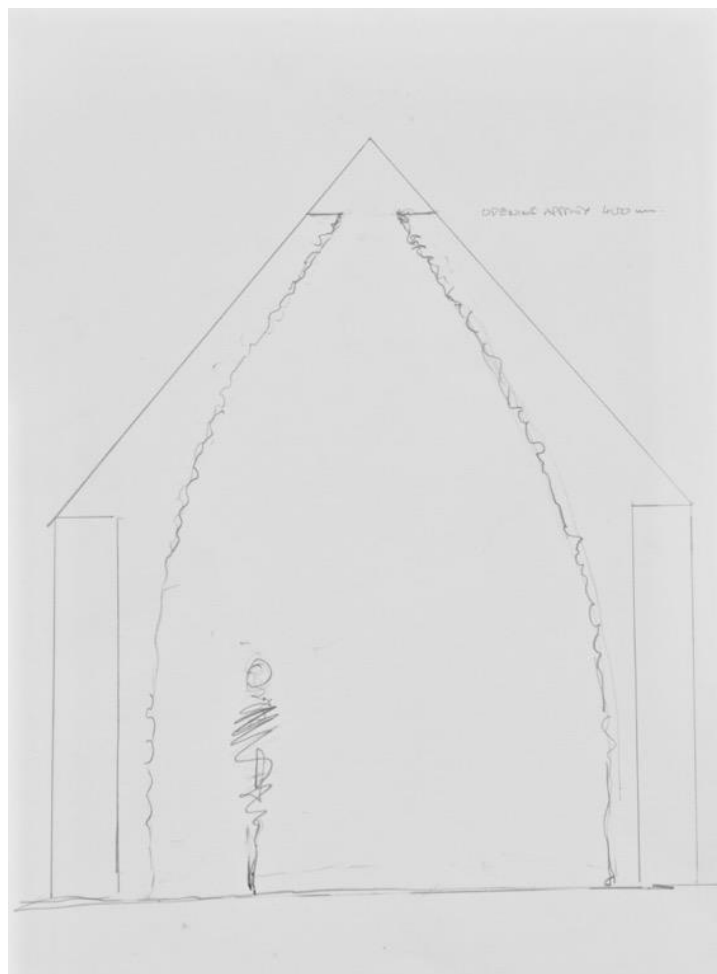
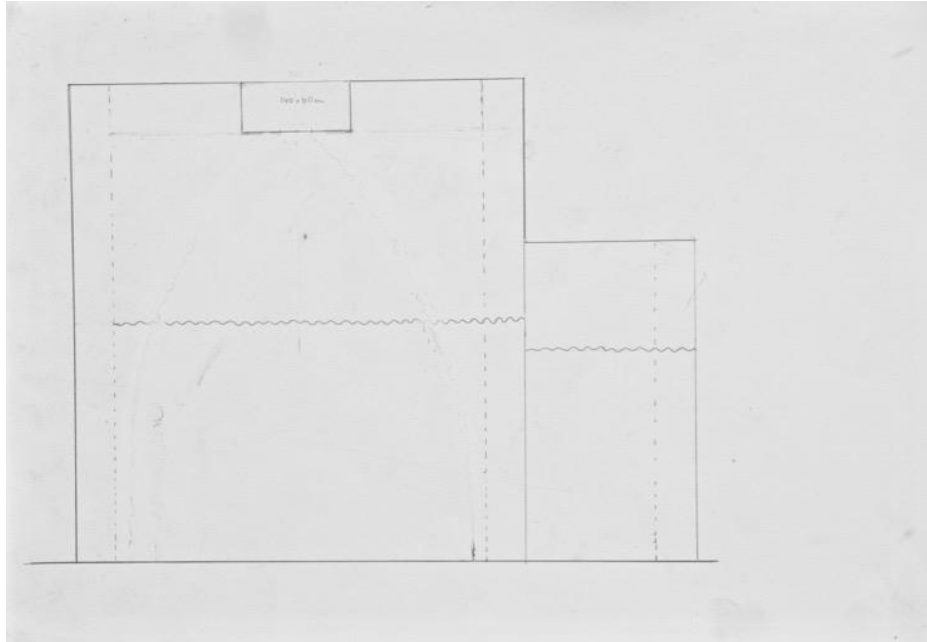


Obviously the door leading into the building will also allow light to enter the chamber and I would like to build an entrance room – in effect reinstating a room that can be very clearly seen as once being there (you can see where the roof joined the existing building in the photograph on Page 1 of this proposal).

This room would function as a light trap (much like the passage does at *Jobs Well*) in that it would reduce the amount of light entering the main room from the doorway. It would also

be a space to prepare the eye and mind for the experience within. The door would be on the east side of the entrance room.

It does not need to be very large and suggest an internal width of 1.8m?



The work would require a lot of branches. These would be largely windfallen or branches left over from felling - low grade timber that I would imagine usually ends up as firewood.

The branches would be de-barked. This is a time-consuming process but will help to preserve the wood (insects love getting underneath bark of old trees). I also like the muscular quality of the de-barked branches.