

Report to Planning applications committee

Item

8 April 2021

Report of Area development manager

4(c)

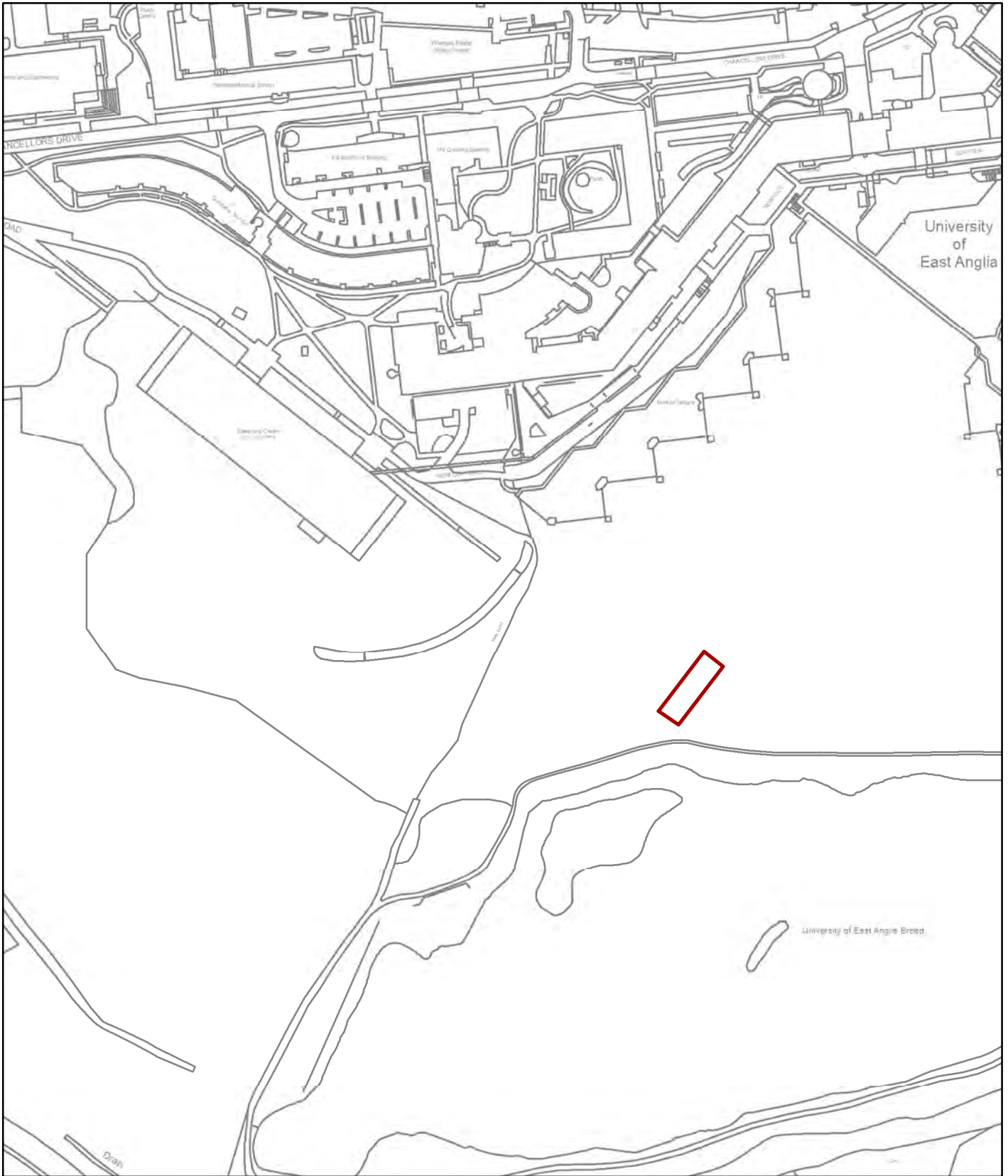
Subject Application nos 21/00124/F and 21/00125/L – Sainsbury Centre for Visual Arts, University of East Anglia, Earlham Road, Norwich, Norfolk

Reason for referral Objection

Ward:	University
Case officer	Lee Cook - 07917 175648 - leecook@norwich.gov.uk

Development proposal		
Installation of Anthony Caro's sculpture 'Goodwood Steps' in the UEA grounds to the south east of the Sainsbury Centre.		
Representations		
Object	Comment	Support
2	0	0

Main issues	Key considerations
1 Principle of development	Policy framework, community facility, sculpture park development, allocation of site / area
2 Design	Scale, layout, materials, landscaping
3 Heritage	Listed buildings, non & designated heritage assets, architectural character, historic landscape features
4 Landscaping and river valley / open space	Existing character, landscape setting, protecting and enhancing established features, public accessibility
Expiry date	14 April 2021
Recommendation	Approve 21/00124/F and 21/00125/L subject to conditions



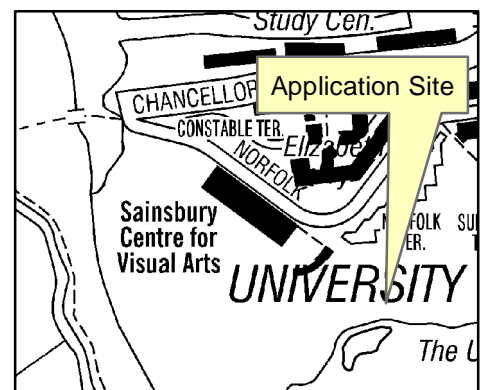
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Planning Application No 21/00124/F & 21/00125/L
 Site Address Sainsbury Centre for Visual Arts
 University of East Anglia

Scale 1:2,500



NORWICH
 City Council
 PLANNING SERVICES



The site and surroundings

1. The University of East Anglia (UEA) campus is located on the west edge of Norwich off Earlham Road and Bluebell Road. The application site lies in part of the river valley area on campus, adjacent and to the north of University Broad. The area over the last few years has seen the introduction of a number of sculptures as part of a trail through the area. These include Elisabeth Frink's Mirage I and Mirage II, installed in October 2018, further to the south of the site next to the University Broad.
2. The landscape space between the two/three storey ITCS building and the Grade II* listed Norfolk and Suffolk Terraces (the ziggurats) forms the landscape area known as the 'harbour' which runs down to the Broad. These buildings back onto the Grade II listed walkways attached to the Grade II Teaching Wall and form a core group to the central campus. The area can be also seen as part of views of the Grade II* Sainsbury Centre for Visual Arts (SCVA). The Crescent Wing, a semi-sunken extension containing gallery and work spaces, stores, and offices is located at the south-east end of the main SCVA building.

Constraints

3. The SCVA sits level on a slightly raised platform above the Yare valley area and the ground to the south and east slopes away. The application site falls within the specific area designation within the Local Plan as Yare Valley Character Area (DM6) and open space (DM8). The SCVA and ziggurats fall within the specific area designation of UEA Campus (DM26). Designated woodland and County Wildlife site run along the adjacent river valley to the south and west (DM6). The area has various heritage designations including statutory listed buildings and in local Conservation Development Strategy (CDS) assessments of landscape and buildings significance (DM9).

Relevant planning history

4.

Ref	Proposal	Decision	Date
15/00125/F	Temporary car park on south-west side of building up to 26 July 2015.	Approved	17/03/2015
15/00126/L	Temporary car park on south-west side of building and associated works.	Approved	17/03/2015
17/00234/F	Installation of three Antony Gormley Sculptures; two located at the library and one on the teaching wall at the UEA	Approved	30/03/2017
17/00235/L	Installation of three Antony Gormley Sculptures; two located at the library and one on the teaching wall at the UEA	Approved	30/03/2017
17/01116/F	Model of the iconic tower by Vladimir Tatlin in the sculpture park.	Approved	12/09/2017
17/01117/L	Model of the iconic tower by Vladimir Tatlin in the sculpture park.	Approved	12/09/2017

Ref	Proposal	Decision	Date
18/00194/F	3 No. sculptures to be situated in the east end garden.	Approved	28/03/2018
18/00195/L	3 No. sculptures to be situated in the east end garden.	Approved	28/03/2018
18/01120/F	Two sculptures to be displayed to the North West edge of the adjacent UEA broad.	Approved	18/09/2018
19/00607/F	Installation of Elisabeth Frink bronze sculpture.	Approved	24/06/2019
19/01104/F	Installation of single sculpture by Laurence Edwards entitled Man of Stones, 2019.	Approved	08/10/2019
20/00933/F	Installation of 2 No sculptures (Usagi Kannon II by Leiko Ikemura and Sun's Roots II by Phillip King).	Approved	07/10/2020
20/00934/L	Installation of 2 No sculptures (Usagi Kannon II by Leiko Ikemura and Sun's Roots II by Phillip King).	Approved	07/10/2020

The proposal

- Installation of Anthony Caro's sculpture 'Goodwood Steps' in the UEA grounds to the south east of the Sainsbury Centre. It is offered to the Sainsbury Centre on a 3 to 5 year long-term loan from the Anthony Caro studio.

Summary information

Proposal	Key facts
Scale	
Max. dimensions	395 x 650 x 3340 cm
Appearance	
Materials and Construction	The work is fabricated in steel and consists of seven 6 metre high stepped ziggurats, joined by five floor plates that form sweeping arcs. The surface of the sculpture has naturally oxidised to an iron oxide colour.
Operation	
Ancillary plant and equipment	The sculpture will not require lighting or other fixed cameras which otherwise might cause design concerns in terms of impacts of equipment, light and cabling within the valley area.
Transport matters	
Servicing arrangements	Access for vehicles to place and remove the sculpture is available by the service track to the west of the SCVA via Norfolk Road

Representations

6. Advertised on site and in the press. Adjacent and neighbouring properties have been notified in writing. 1 letter of representation has been received in relation to application 21/00124/F citing the issues as summarised in the table below. All representations are available to view in full at <http://planning.norwich.gov.uk/online-applications/> by entering the application number.

Issues raised	Response
It is unnecessarily obtrusive, invasive of the natural environment and in the wrong place. Feel that when walking around the grounds should not have to encounter 'art' should be free to encounter nature. SCVA should have sculptures around it but not encroach into the landscape.	Main issue 1, 2 and 4
The view from the university to the lake should be cherished and spoiling it with this sculpture is unnecessary. The natural world is a sculpture of its own and does not need forced interpretation.	Main issue 1, 2 and 4
The sculpture will be a dog urinal and attract Gulls to sit atop and therefore be an eyesore.	Noted
If this goes ahead they will extend mole extermination practices to be around this sculpture so I would want a proper plan to enhance the area for wildlife along the double net gain basis for moles and the meadow area lost.	There is no planned loss of space and the surface will be left undisturbed. The sculpture should have grass at its base and not an aggregate finish. The display is for a temporary period not justifying net enhancements.

Consultation responses

7. Consultation responses are summarised below the full responses are available to view at <http://planning.norwich.gov.uk/online-applications/> by entering the application number.

Yare Valley Society

8. The Society recognises the Sculpture Park at the Sainsbury Centre provides interest and education for all who take informal recreation in the Yare Valley. Unfortunately, the proposed siting of the Anthony Caro Sculpture close to the University Broad has raised concerns about the visual impact of such a large structure. A structure of steel 30m long and 6.5m high is seen as an unwelcome intrusion into the open sweep of grassland next to the Broad. The Design and Access Statement refers to the reconsideration of the siting and orientation of the sculpture that has already taken place. The Yare Valley Society asks that further consideration should now be given to siting the sculpture more away from the

Broad and closer to the Ziggurats. Such a move should reduce the sculpture's impact on the open landscape and might better link the sculpture with the Ziggurats in people's minds.

Assessment of planning considerations

Relevant development plan policies

9. **Joint Core Strategy for Broadland, Norwich and South Norfolk adopted March 2011 amendments adopted Jan. 2014 (JCS)**
 - JCS1 Addressing climate change and protecting environmental assets
 - JCS2 Promoting good design
 - JCS5 The economy
 - JCS7 Supporting communities
 - JCS8 Culture, leisure and entertainment
 - JCS9 Strategy for growth in the Norwich policy area
 - JCS12 The remainder of the Norwich urban area including the fringe parishes

10. **Norwich Development Management Policies Local Plan adopted Dec. 2014 (DM Plan)**
 - DM1 Achieving and delivering sustainable development
 - DM3 Delivering high quality design
 - DM6 Protecting and enhancing the natural environment
 - DM8 Planning effectively for open space and recreation
 - DM9 Safeguarding Norwich's heritage
 - DM22 Planning for and safeguarding community facilities
 - DM26 Supporting development at the University of East Anglia (UEA)

Other material considerations

11. **Relevant sections of the National Planning Policy Framework March 2012 (NPPF):**
 - NPPF 2 Achieving sustainable development
 - NPPF 4 Decision-making
 - NPPF 6 Building a strong, competitive economy
 - NPPF 8 Promoting healthy and safe communities
 - NPPF 12 Achieving well-designed places
 - NPPF 15 Conserving and enhancing the natural environment
 - NPPF 16 Conserving and enhancing the historic environment

12. **Supplementary Planning Documents (SPD) and Other Guidance -**
 - UEA Development Framework Strategy (2010)
 - UEA Development Framework Strategy Draft Evidence Base Review (2019)
 - UEA Conservation Development Strategy Draft Review (2020)
 - UEA Landscape Strategy (2010)
 - Grounds Maintenance and Conservation Plan (2011)
 - UEA Biodiversity and Landscape Management Plan to 2020

Case Assessment

13. Planning law requires that applications for planning permission must be determined in accordance with the development plan unless material considerations indicate otherwise. Relevant development plan policies are detailed above. Material considerations include policies in the National Planning Framework (NPPF), the Councils standing duties, other policy documents and guidance detailed above and any other matters referred to specifically in the assessment below. The following paragraphs provide an assessment of the main planning issues in this case against relevant policies and material considerations.

Main issue 1: Principle of development

14. Key policies and NPPF sections – JCS1, JCS2, JCS5, JCS8, JCS9, DM1, DM3, DM6, DM9, DM22, DM26, NPPF sections 2, 6, 8, 12, 15 and 16.
15. The UEA Campus has evolved since the original Lasdun masterplan and development in the late 1960's. The UEA in conjunction with English Heritage and the City Council have produced the Conservation Development Strategy (CDS) (2006 and updated in 2020) and also a new landscape strategy (2010) to identify buildings of significance and inform new development and other changes to buildings and landscape. The SCVA, Crescent Wing and adjacent listed buildings are noted as of high significance within the CDS for the University. The CDS identifies the landscaping close to the building in this area (zone 1a and 1b) as of high significance.
16. The Sainsbury Centre has been working with officers since 2016 on a campus-wide strategy to identify sites and potential locations for the placement of future works in a Sculpture Park. The CDS also notes that for work in developing a sculpture park that the University should seek to continue to work with the LPA and conservation authorities to create an identified set of preferred areas and agreed strategy for the siting of sculptures as part of a rolling programme of displays.
17. The scheme is in line with encouragement to improve facilities on campus which serve both a student and community purpose and in developing a sculpture park as an integral part of the campus area. The design, heritage and landscape impacts of the overall scheme are in keeping with the campus function and would create a positive enhancement to community attractions and use of this area on the overall campus site. The scale of proposals (in position, size and number) do not crowd or significantly detract from the significance, setting or design of the nearby listed buildings and significance and setting of the Broad or "harbour" areas of landscape importance.
18. Given that the application seeks temporary consent for this very specific location on campus the proposal could be considered as a temporary test of local interest in developing further the sculpture trail as a local facility for users of the parkland on this side of the City. Also, as a temporary consent, and together with existing more permanent sculptures which have been approved, the sculpture could be used to test the suitability of sculptures placed within the landscape of the valley and against which any future additions to the sculpture trail could be assessed. The scheme would also therefore act as a spur to further discussion about the possibilities of formalising a sculpture trail across the wider campus and valley areas to further enhance the community use, interest and attractiveness of the

area. In principle the proposed temporary placement of the sculpture is therefore considered to be appropriate.

Main issue 2: Design

19. Key policies and NPPF sections – JCS1, JCS2, DM3, NPPF sections 12 and 16.
20. The position of the sculpture and related works were discussed with the applicant at pre-application stage to seek to understand the sculpture design and local landscape and building impacts. The area here is an important landscape feature in itself and also in acting as an important setting for numerous listed buildings and buildings of significance on campus. The original proposal was set further up the valley closer to the ziggurats and crescent wing of the SCVA (similar to that now suggested by the Yare Valley Society). Following 3D modelling it was considered that the sculpture appeared to be too squeezed in with Norfolk Terrace and the Crescent Wing and would compete unsympathetically with these and with Tatlin's tower and other sculpture in this area, thereby creating a negative impact. The Caro sculpture's position has therefore been revised and, after discussion on various other alternative locations, as now presented under the current proposal is positioned away from the Sainsbury Centre and now comfortably fits within the sweep of views of the campus when approaching from the north, south and east. This also works better in terms of views and connectivity in appreciating the sculpture.
21. The proposed impact of the sculpture was also not assisted by an originally proposed compacted flat aggregate plinth which appeared to detract from the sculpture itself and with the approach by Lasdun of buildings nestled cleanly within the green valley. This is seen in the soft ground connection with both the Crescent Wing and ziggurats and this detail is now repeated with the proposed sculpture installation siting direct onto the ground. The structural arrangement for the sculpture is now designed to avoid significant alteration of the open space or to impact on nearby listed buildings. Its arrangement minimises any visual dominance of the Sainsbury Centre or ziggurats and creates its own impact on the valley which should become an interesting feature within this space.
22. Sufficient information has been provided to understand the impacts of the development and further requirement for details conditions are not considered to be necessary. The external changes relate acceptably to the character of the existing buildings and area and are characteristic of this type of installation by the artist. It is shown that the materials proposed complements in some terms the concrete / brutalist architecture of key campus buildings. The changes are also for a specific temporary purpose, are relatively sympathetic in scale and do not change the character or setting of the area in the long term in a significant manner. As such the chosen siting and scale of the art work in context is considered to be acceptable.

Main issue 3: Heritage

23. Key policies and NPPF sections – JCS1, DM6, DM9, NPPF sections 2, 15 and 16.
24. The scheme is an interesting project for the SCVA and UEA which hopefully could, along with the developing sculpture trail and use of buildings and landscape settings for new displays, generate a lot of interest in the campus from the wider community and enhance knowledge of campus history, landscape and site

development and its architecture. Whilst there is some impact on the landscape character and setting of the “harbour” and Broad this proposed location is considered to result in less than substantial harm to heritage assets or setting. The decision to pull the sculpture away from listed buildings in this area should result in there being no harm on the setting of these. Any impacts arising have been discussed at pre-application stage and the position of these new works carefully considered, paying due regard to existing precedent of building lines, building detail and the strong setting of the campus within the valley area.

25. The public benefit of access to the cultural attraction and appreciation of the campus arising from the proposal is weighed against the harm as required in paragraph 196 of the NPPF, given the nature of this application and circumstances of the chosen siting and nature of the works as an art installation it may be considered that the limited harm created is acceptable.

Main issue 4: Landscaping and river valley / open space

26. Key policies and NPPF sections – JCS1, DM6, DM8, DM9, NPPF sections 2, 15 and 16.
27. The university site and adjacent area was previously 165 acres of parkland on the edge of Norwich, used by the local authority as a golf course and flanked by the River Yare. The Broad was formed beside the River Yare by gravel excavation between 1973 and 1978. The area is therefore part of a human construct and designed landscape/parkland where opportunities remain to enhance its value and use.
28. One objective of Lasdun was to preserve the landscape character, but in design of a village set up on a hill he also originally proposed a continuation where the eastern line of ziggurats were to touch the River Yare. The concept was developed in Colvin’s proposal for an artificial lake at the eastern side of the campus by the river. The conjunction of buildings and water would have provided some visual closure and building relationships, at the fringe of Norwich’s suburban development.
29. The practicalities of gravel extraction led to a Broad being in a different location from that first proposed by Colvin. Funding also curtailed the full development of ziggurats within the valley area. Instead of being at the eastern end of the Campus the Broad is now located centrally and separates the university buildings from the Yare. As a result the open landscape is focused on the central area between the Broad and the ziggurats and has been opened up with tracks and facilities for the benefit of the public and for students. Lasdun’s early UEA buildings form a compact group overlooking this open landscape and substantially achieved the Lasdun/Colvin vision – this area being defined in the CDS as designed landscape of the developed area of Campus, landscape zone 1(b) and the meadow sweeping from the SCVA along the Broad as zone 1 (a). The line of ziggurats are placed where the valley begins to rise as part of this.
30. Lasdun wished to preserve the flat, marshy and open valley landscape beyond the Broad and river. Having regard to the nature of landscape development in discussion the applicant was asked to look at areas north of the Broad, either more towards its eastern end or within the area as now proposed. Both locations for the sculpture offer a relationship with the original concept of an 18th century designed parkland. The siting of the sculpture as proposed maintains an open feel to spaces,

builds in a better building relationship and encourages use of the valley for recreational, cultural and educational purposes and again is considered to be acceptable.

Other matters

31. The following matters have been assessed and considered satisfactory and in accordance with relevant development plan policies, subject to appropriate conditions and mitigation:

Biodiversity

32. Key policies and NPPF sections – JCS1, DM3, DM6, NPPF sections 2 and 15.
33. The sculpture will be set onto the valley floor with the sculpture having grass at its base and not an aggregate finish as originally proposed. The area will be maintained in line with the University's landscape management practices and should not result in any adverse impact on the landscape or ecology of the area.
34. The permission is for a temporary period and the ground will be re-instated upon removal of the sculpture. The proposal works alongside other existing sculptures and provides for improved amenities in this area. As a sculpture trail develops it is intended to continue to ask the University to look at management practices around each new sculpture to ensure a blend with the landscape.

Equalities and diversity issues

35. There are no significant equality or diversity issues.

Local finance considerations

36. Under Section 70(2) of the Town and Country Planning Act 1990 the council is required when determining planning applications to have regard to any local finance considerations, so far as material to the application. Local finance considerations are defined as a government grant or the Community Infrastructure Levy.
37. Whether or not a local finance consideration is material to a particular decision will depend on whether it could help to make the development acceptable in planning terms. It would not be appropriate to make a decision on the potential for the development to raise money for a local authority. In this case local finance considerations are not considered to be material to the case.

Conclusion

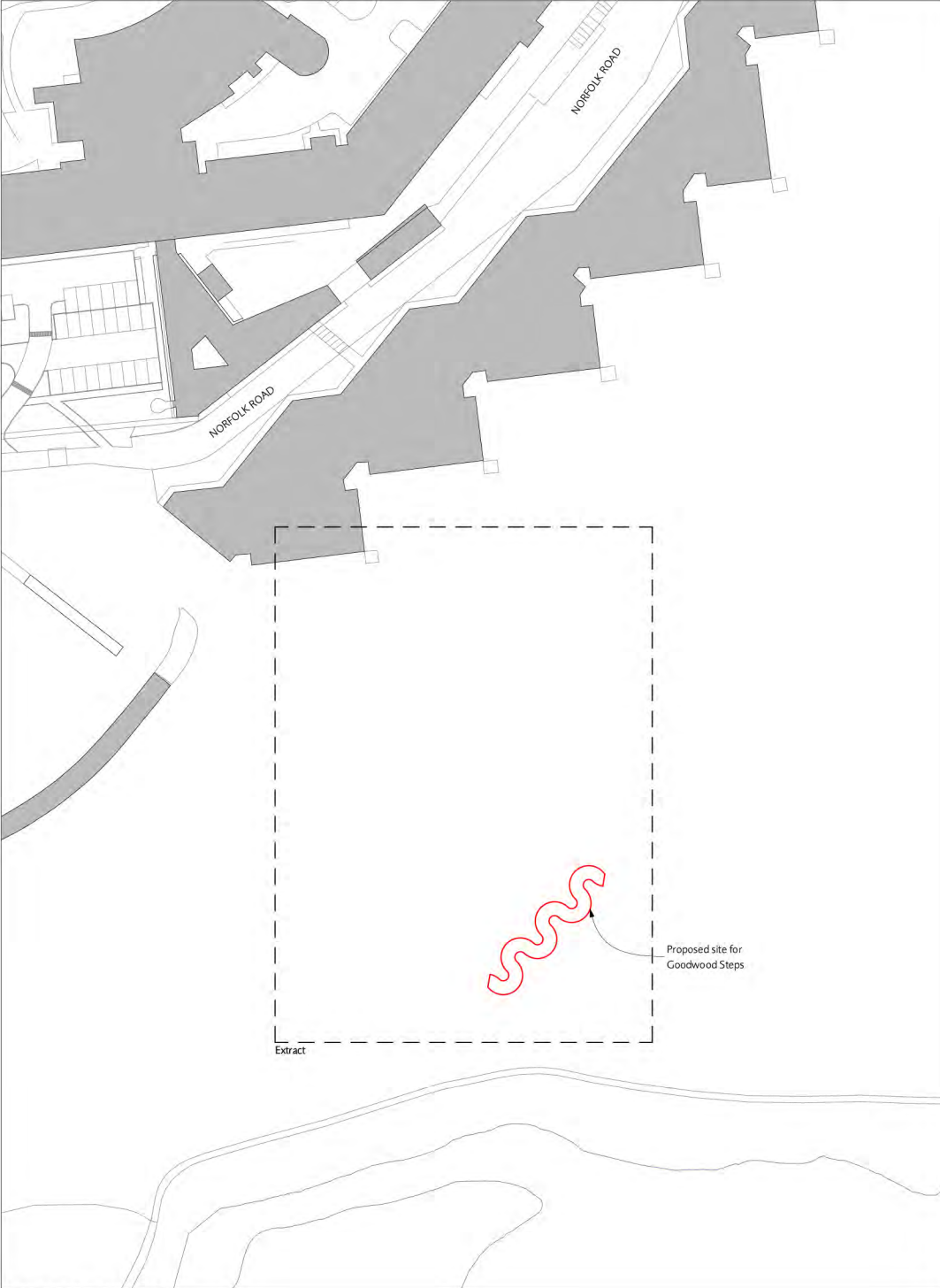
38. The scheme is an interesting project for the SCVA and UEA which hopefully could generate a lot of interest in the campus from the wider community and enhance knowledge of campus history, site development and architecture. Development in the proposed location could result in a degree of harm to the significance of the heritage assets in terms of the NPPF. Earlier assessment has helped inform the debate about locations for the works and whether any other space across campus would be available but given the various constraints of the campus, layout, setting of buildings and surrounding land designations it is considered that the area proposed is the most appropriate to serve as a suitable location for the temporary art installation.

39. The development is in accordance with the requirements of the National Planning Policy Framework and the Development Plan, and it has been concluded that there are no material considerations that indicate it should be determined otherwise.

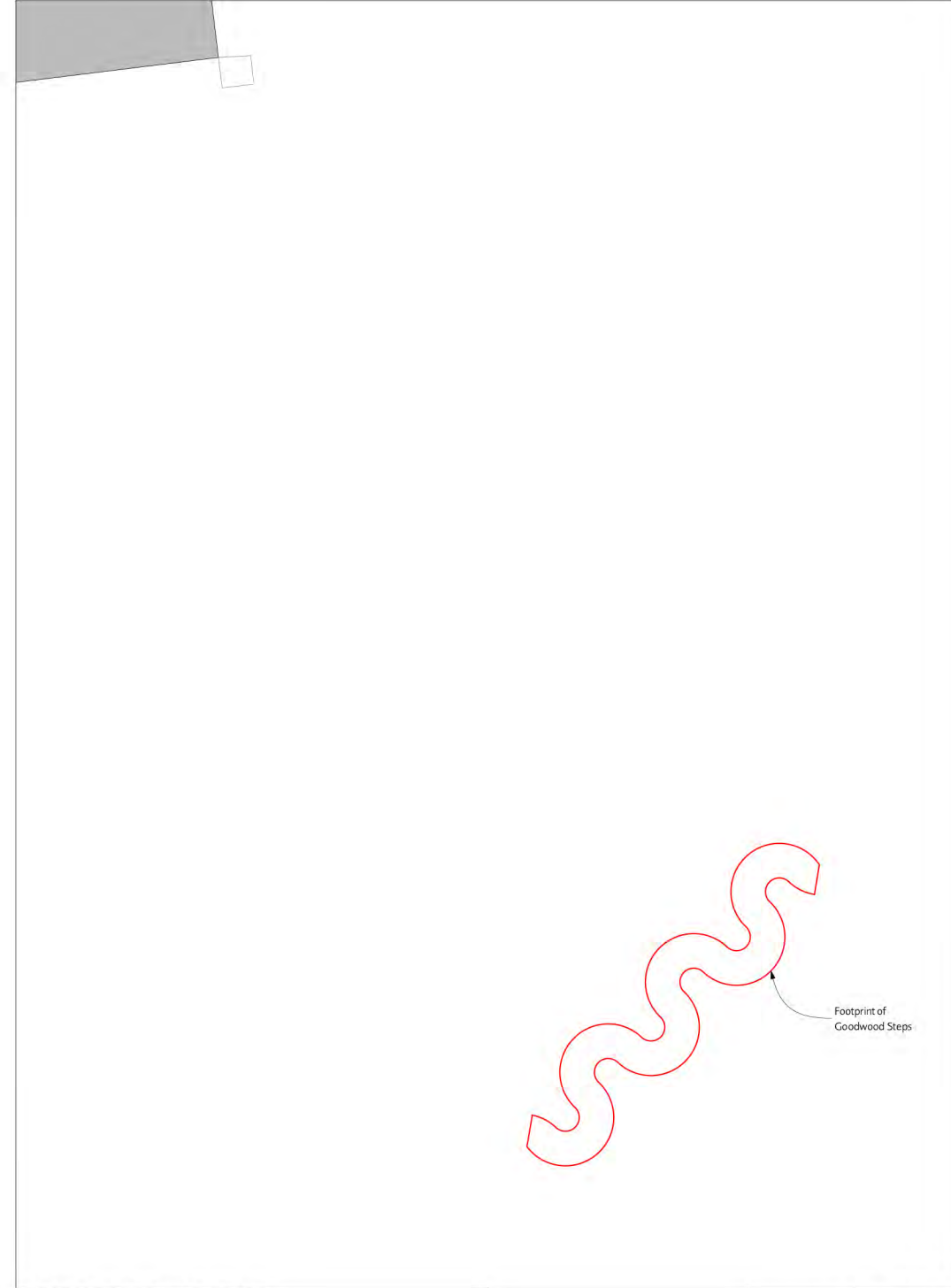
Recommendation

To approve application no. 21/00124/F - Sainsbury Centre for Visual Arts, University of East Anglia, Earlham Road, Norwich and grant planning permission subject to the following conditions:

1. Temporary for 5 years: On cessation of the art display the works shall be removed and area made good;
2. In accordance with plans.



PROPOSED SITE PLAN
1:500@A1



PROPOSED SITE PLAN EXTRACT
1:200@A1

28.01.2021 - Submitted for Planning HUDSONArchitects www.hudsonarchitects.co.uk	PROPOSED SCULPTURES SANGSURY CENTRE FOR VISUAL ARTS LEA	PL-100 SCVA	
	AS PROPOSED PROPOSED SITE PLAN		PLANING
	1:500, 1:200@A1		PL-100

ANTHONY CARO

Title: *Goodwood Steps*, 1996

Materials: Steel

Dimensions: 395 x 650 x 3340 cm

Goodwood Steps is one of Caro's most important and monumental works. The work is fabricated in steel and consists of seven 6 metre high stepped ziggurats, joined by five floor plates that form sweeping arcs. The surface of the sculpture has naturally oxidised to a rich earthy iron oxide colour.

The origins of this work are particularly fascinating. The sculpture in its first form was made for Dean Clough Mill, Halifax in 1994. It was known as *Halifax Steps*. Filling a floor of a redundant textile mill, it was more a large-scale installation rather than an independent sculpture.

In 1996, Caro decided to re-imagine the ziggurat forms into a new freestanding outdoor work. The new work was first installed at the Cass Foundation in Goodwood and obtained its new title. In 1998, the work was shown at the Chicago Navy Pier in Chicago, USA, and more recently, in 2012, in the gardens at Chatsworth House in Derbyshire.

Goodwood Steps is offered to the Sainsbury Centre on long-term three-year loan from the Anthony Caro studio with a proposed installation date of April 2021. The 33 metre-long sculpture allows the spectator to walk around and between its huge columns. By relating to the sculpture in this physical way, our own human size gives a new and a more immediate reference to the piece.

Caro was fascinated with the architectural implications of this project, dictated by scale and form. He believed this created a very different relationship between spectator and sculpture, which was somewhere nearer that of architecture. The shared aesthetic concerns of space, scale and volume link the disciplines of making

sculpture and architecture, and this was reflected in his thinking. Caro's works often demand physical involvement. Just as a person experiences a building by walking in and through it as well as around it, the sculptures invite visitors to inhabit and interact with them in a physical way.

The proposed site for the sculpture is in open parkland, facing the Ziggurats between Norfolk and Suffolk Terrace. The placement of this work in proximity to the Lasdun buildings has been specifically selected to resonate and form a powerful echo or reflection of the Ziggurat architecture. This location was discussed with Anthony Caro in 2012, when he articulated the relationship between his large-scale sculpture and architecture. Caro felt this context to be ideal for the presentation of his work and the coming together of nationally and internationally important architecture and sculpture.





Photo-montage view from the Sainsbury Centre