

BLAGDON, SEATON BURN, NEWCASTLE UPON TYNE, NE13 6DD
[REDACTED]

FROM THE VISCOUNT RIDLEY

FAO The Planning Inspectorate
Temple Quay House
2 The Square
Temple Quay
Bristol
BS1 6PN

Dear Sir,

9th January 2020

To whom it may concern,

Appeal against refusal of planning permission for Construction of a publicly accessible landmark, commissioned to commemorate Queen Elizabeth II and the Commonwealth (Ref: 19/00247/FUL)

I am writing as a supporter of Northumberland's heritage to confirm my support for the proposed landmark at Cold Law on the Ray Estate in Northumberland.

The Elizabeth Landmark is a carefully considered proposal which stems from a detailed understanding of the site, of the local area's history and of the role that artistic form has in creating space for conversation within social and public life. The site, Cold Law, is within the Ray Estate; and the exact location and form of the sculpture has responded specifically to the history of the estate and the surrounding area. There are several significant design drivers which informed the evolution of the sculpture that must be understood in order to grasp the significance of the proposals:

1. **Hepple Heugh:** a distinctive topographical form 750m south of the proposed sculpture, the summit of which is at a height of 336m AOD; which the tip of the blade would match exactly.
2. **Queen Victoria Cairn:** a stone formed monument located on the Northside of the Lisle Burn Valley, erected to commemorate the Diamond Jubilee of Queen Victoria in 1897. The height of this cairn is identical to that of Hepple Heugh at 336m AOD.
3. **Astronomical Markers - Tri-radial Cairns:** archaeological stone artefacts found in Redesdale and on the Ray Estate, thought to be constructed in the Bronze Age as astronomical markers of the Winter Solstice. The 'Sundial' aspect of the sculpture echoes these heritage assets, with the tip of the blade also marking the zenith of the Summer Solstice, as well as The Queen's Birthday.

4. **Sir Charles Parsons:** a former owner of the Ray Estate, famed for inventing the multi-stage steam turbine with distinctive lateral fins, the structure of which are reinterpreted in the blade design.

5. **Lord Armstrong:** established his primary ironworks just West of the site; what remains of the engine house at Ridsdale indicates the area's industrial heritage and was recently funded a grant of £ 8600 for stabilisation works. This has informed the materiality of the designs.

6. **Landscape context:** the topography of Cold Law and the earthy, umber tones found in the landscape are directly referenced in the shape and colour of the Corten blade form.

The artist's work has responded to the above through creating a sculpture and viewing area that echo the designs of the area's industrial heritage whilst also functioning as a sundial.

It is fitting to create a monument to our current monarch which echoes that of the cairn erected in honour of Queen Victoria, and thus marking the reigns of the two women who have presided over so much of the past two centuries. Public art can contribute towards enabling and encouraging people to experience, enjoy and understand the natural landscape. The Elizabeth Landmark is an exceptional piece of sculpture which has been carefully considered and designed to respond to the exact landscape, geological and topographical context in which it sits. Its conception and design evolution have come out of careful study of the social and industrial heritage of the area. It is a visionary piece of future heritage which should be supported.

Yours sincerely

