

Application for Planning Submission
London Borough of Richmond upon Thames

Design and Access Statement

Marc Quinn: *Light into Life* 2024

Royal Botanic Gardens, Kew
February 2024

Issued by	Kate Solecki	Kew Visitor Programmes
Reviewed by		
Checked by		
Versions		
1.0		

1.	INTRODUCTION	3
2.	LOCATION	4
3.	CONTEXT	4
4.	DESCRIPTION OF PROPOSAL FOR MARC QUINN AT KEW	7
5.	INSTALLATION AND OPERATION.....	9
6.	LANDSCAPE AND ARBORICULTURE ASSESSMENT	10
7.	ECOLOGY.....	11
8.	HERITAGE.....	11
9.	VISITOR MANAGEMENT.....	12
10.	COMMUNITY ENGAGEMENT	ERROR! BOOKMARK NOT DEFINED.
11.	FLOOD RISK	13
12.	CONCLUSION	13

1.Introduction

This Design and Access Statement (DAS) has been prepared to support an application for planning permission for the temporary installation of *Marc Quinn: Light into Life* at Kew Gardens. Marc Quinn is a leading contemporary artist, and has been working closely with RBG Kew to develop a unique and site specific exhibition of over 14 large scale sculptural sculptures in the Gardens and Glasshouses, ten of which are new sculptures inspired by Kew's Living and Preserved Collections. The exhibition will run from 4 May – 29 September 2024, and will also include an exhibition of sculptures and artworks in the Shirley Sherwood Gallery of Botanical Art.

1.1. BACKGROUND

The public visitor programme at RBG Kew consists of a series of festivals to create an enhanced offer at peak visitation periods – Easter, Summer, Autumn, Christmas and February. The overarching concept is to enhance the day visitors experience and display the work of a world-renowned artist amongst the beautiful landscape of Kew Gardens.

1.2. DATES

- 2 April – 26 April Delivery and installation of art work
- 26 April H&S sign off
- 26 April – 30 April returfing and making right
- 1 May (AM) Press launch
- 1 May (PM) Private View
- Officially opens to the public on 4th May 2024
- The event will be dismantled between 30 September and 11 October
- Event times: Main Exhibition will be open during the gardens opening hours,

1.3. PLANS AND DRAWINGS

The Design and Access statement should be read in conjunction with the following submitted appendices:

- Appendix A Site Location Plan
- Appendix B Visualisations and Drawings
- Appendix C Heritage Impact Assessment
- Appendix D Archaeological Impact Assessment

2. LOCATION

2.1. ADDRESS

Kew Gardens
Royal Botanic Gardens, Kew
Richmond,
Surrey
TW9 3AB

2.2. SITE LOCATION

The proposed site is located within the Royal Botanic Gardens, Kew, in the London Borough of Richmond. The site is bounded by residential developments along Kew Road, the Richmond Athletic Grounds and the Royal Mid Surrey Golf Course. The western and northern boundary comprise the River Thames.

The proposed site for the Marc Quinn Installations lies between the Victoria Gate on Kew Road and the Temperate House Area at the South of the site.

The main public entry to the Marc Quinn exhibition will be via all of Kew's currently used entrances, Victoria Gate and Lion gate on Kew road, Elizabeth Gate on Kew Green and Brentford Gate to the north of the site from the associated car park.

Please refer to Appendix A Site Location plan

3. CONTEXT

3.1. STATUTORY PROTECTION

The Royal Botanic Gardens at Kew is a World Heritage Site; located in a Conservation area and registered as a Grade I Registered Park and Garden of Special Historic Interest. Within the gardens are forty-six other listed buildings and structures: five are Grade I listed; five Grade II* and thirty-six Grade II.

3.2. THE ROYAL BOTANIC GARDENS, KEW

The scientific role of Kew has been fundamental to establishing the gardens and botany and is now a living example of knowledge and learning development in the Western Europe over 200 years. Originally established in 1759 as a royal park - since mid 19c the Gardens has been developed as a unified site including many historic features, vistas and landscapes, with public access and formal visitor arrangements.

Kew Gardens was inscribed on the list of World Heritage Sites by UNESCO in 2003 in recognition of its uninterrupted contributions to botanical and environmental science since 1759, its unique collection of plants from all over the world, and its international influence on the history of landscape and gardens. Of international importance as a botanic garden and research establishment, Kew Gardens also features the landscape designs of Charles Bridgeman, Capability Brown, William Chambers and William Westfield. There

are a number of listed buildings in the gardens including the Grade I listed Kew Palace, Temperate House, Pagoda, Palm House and Orangery.

3.3. PALM HOUSE (GRADE I LISTED)

Considered to be the most important surviving Victorian iron and glass structure in the world. It was designed by Decimus Burton and engineered by Richard Turner to accommodate the exotic palms being collected and introduced to Europe in early Victorian times. Completed in 1848, the pioneering project was the first time engineers used wrought iron to span such large widths without supporting columns. This technique was borrowed from the shipbuilding industry and from a distance the glasshouse resembles an upturned hull. The result is a vast, light, lofty space that can easily accommodate the crowns of large palms, while boasting 16,000 panes of glass.

3.4. WATERLILY HOUSE (GRADE II LISTED)

Commissioned by the Commissioner of Sculptures to house the giant water lily, *Victoria amazonica* in the 19th century (1852). Richard Turner supplied the ironwork but is uncertain whether he was otherwise responsible for the design. The glasshouse was designed around a single large concrete lily pond, of concrete, 11m in diameter. The cast iron columns of the frame sit on a low masonry plinth, similar in concept to the Palm House, but much simplified in detail. In 1855 the glasshouse was converted into the 'Economic Plant House' for displaying medical and culinary plants. The building was repaired in 1965 following extensive wartime damage, when the intermediate glazing bars were replaced with aluminium alloy, and in 1992 when they were replaced again with stainless steel. At this date the glasshouse was restored to its present use for displaying aquatic plants.

3.5. VICTORIA GATE (GRADE II LISTED):

The Victoria Gate has a history of change beginning with the relocation of the grand Victoria Gate by William Eden Nesfield to this location in 1881 from the former position by the Temperate House Lodge and in order to be in alignment with the then new railway avenue (Lichfield Road) laid out on axis with the new station at Kew Gardens. It was initially backed up by open turnstiles. The gates form an impressive entrance way with elaborate wrought ironwork, the work of the Coalbrookdale Ironsculptures, with an elaborate decorative overthrow – all set between handsome Portland stone decorative piers capped with decorative urns and with crown and VR insignia in roundels.

3.6. VICTORIA GATE PLAZA:

The complex was added to the area behind the Victoria gates around the base of the existing Campanile by Decimus Burton (1847) comprising shop and ticketing in 1992 and 1999, designed by Dannatt Johnson and Partners. The building is in exposed multi-layered open concrete beam roof structure, with beams continuing well beyond the confines of the building. It was originally reflected in a shallow pool, and with ticket booths positioned backing onto the shop wall but this was all later modified in 2005 in order to afford easier access into the Gardens when the pool was removed and the ticket booths repositioned.

3.7. TEMPERATE HOUSE (GRADE I LISTED)

The largest surviving glasshouse in the world, the Temperate House is a 19th century glazed iron framed conservatory designed by Decimus Burton in 1859 to house temperate climate plants and collections previously housed in the Aroid House and Orangery. The central glasshouse and north and south octagons

were constructed (by Wm Cubitt & Co.) in 1860/2. The additional north and south wings were added in 1897/8. After completion it was the largest glasshouse in the world, higher than the Palm House and twice the floor area. The building is raised on an artificial plinth of gravel and sand where extraction created part of the Kew lake. The building has recently undergone a five year restoration, repairing the entire framework of the building, replacing the glazing and installing a new mechanical and electrical system.

3.8. SHIRLEY SHERWOOD GALLERY

The Shirley Sherwood Gallery was opened in 2008 to display Kew collections of botanical art. Kew holds one of the world's greatest collections of botanical art, with more than 200,000 items dating back to the days before photography could be used for the study of plants. This new gallery was built to display these sculptures, alongside pieces from the collection of Dr Shirley Sherwood. With a carefully controlled interior climate, the Shirley Sherwood Gallery of Botanical Art is the first public gallery in the world dedicated to showing botanical art.

3.9. RELEVANT PLANNING HISTORY

Previously approved applications for temporary event installations at Kew:

- **22/2225/FUL** | Temporary installation of Treehouses at Kew exhibition. Granted 09/09/22.
- **22/0465/FUL** | 'Food Forever' exhibition from April until October 2022. Granted 06/04/22.
- **21/0138/FUL + 20/0109/FUL** | 'Secret World of Plants' exhibition. Granted 08/03/21 and 31/03/20 respectively.
- **18/4054/FUL + 18/4055/LBC** | 'Chihuly' installation of 32 glass sculptures throughout the gardens. Granted 13/02/19.
- **17/4278/FUL** | Installation of six dragon sculptures from March until September 2018. Granted 12/01/18.
- **16/0601/FUL** | Installation of the award-winning sculptural centre piece of the UK Pavilion Milan Expo 2015, the Hive, together with associated public realm and landscaping works. Granted 28/04/16.

4. DESCRIPTION OF PROPOSAL FOR MARC QUINN AT KEW

4.1. CREATIVE APPROACH

Since the conception of this programme in early 2023, Marc Quinn Studios (MQS) and Marc Quinn himself have made many site visits to Kew Gardens, to understand more fully Kew's role in the scientific and horticultural world. The exhibition is informed from many meetings with horticulturists, scientists and specialists in Kew's herbarium. In collaboration with these staff and other colleagues at RBG Kew, Marc Quinn will be commissioning 10 new sculptures that are direct scans of plants and preserved specimens in Kew's Collection. The remaining sculptures are from his existing collection, but directly reference Kew's Living Collection. The locations for each work have been chosen for their aesthetic beauty, but also the relationship of the sculptures themselves to the landscape. For example, three palm sculptures that are direct scans of some of Kew's palm specimens will be placed in front of the Palm House.

MQS and their subcontractor Atelier One have provided the technical drawings detailing the required foundations for each work. MQS have contracted an art handler (Mtec) to oversee construction of the foundations and the install of all of the pieces into position. Mtec have extensive experience at RBG Kew, having installed several of the recent sculpture exhibitions at Kew Gardens, including Chihuly in 2019. RBG Kew has sought expert advice in the form of heritage and archaeological impact assessments to ensure the sculptural installation is done in accordance with the sensitive nature of the historic landscape and listed buildings.

All sculptures to be installed in such a way as the public are free to enjoy the pieces, but will generally be prevented from touching them, either through placing them on an inaccessible location (i.e. on water, behind existing barriers) behind a low temporary barrier or through stewarding.

4.2. LOCATION, SCALE AND MATERIALS

Exterior Sculptures

The sculptures will be placed in different locations across the Gardens and will not follow a set trail. The impact on the Kew landscape has been carefully considered and the sculptures selected to complement their surroundings. The team have worked closely with the Kew horticulture team to identify locations that will ensure there is minimal impact on trees and ecology.

The external sculptures will sit on sunken foundations, which will be returfed after construction to give the appearance that the sculptures are simply resting on the ground. Kew's Horticulture team have advised on locations in the gardens where the impact will be minimal to the local ecology and will complement the setting of the historic landscape. None of the pieces are within the root protection areas of trees.

The following sculptures will be located outside in the gardens and will sit on foundations:

- Location A Palm Sabal (5m)
- Location B Palm Sabal (3m)
- Location C Palm Bismarkia (3m)
- Location D Light into Life Kew Orchid (3m)
- Location E Light into Life: (2.4m)
- Location F Medicinal Plant: Pacific Yew 3m
- Location G Medicinal Plant: Himalayan Mayapple (3m)
- Location H Medicinal Plant: Turmeric (3m)
- Location I Medicinal Plant: Opium Poppy (3m)
- Location J Medicinal Plant: (Happy Tree) (3m)
- Location N Burning Desire

Internal Sculptures

There will also be a collection of sculptures installed within three buildings within Kew Gardens, the Temperate House, Shirley Sherwood Gallery and Princess of Wales Conservatory.

Temperate House

- Location K Held by Desire (5m)
- Location L Photosynthesis (2m)
- Location M Held by Desire (5m)

Princess of Wales Conservatory

- Location O Holy Ghost Orchid (2m)

Shirley Sherwood Gallery

- Origin of Species (2m)
- Save and Squander (2m)
- Human Nature (2m)

Please also refer to Appendix A Sculpture locations & Appendix B Sculpture Visualisations and Drawings

5. Installation and Operation

5.1. DATES

It is anticipated that the installation period for Marc Quinn and site infrastructure will run from Tuesday 2 April – Friday 26 April and the derig period from Monday 1 October – Friday 18 October 2024.

5.2. INSTALLATION OF SCULPTURES

The sculptures installations will be constructed following one of a number of rigging methodologies that have been agreed between Marc Quinn and RGB Kew. MQS are working with Mtec, a specialist art handler with experience of working in sensitive sites, and Kew, to aid the transportation and installation of the sculptures.

Relevant utility maps will be provided to MQS and the art handlers to ensure that underground cables are avoided. CAT scanning will also take place prior to breaking ground.

Upon removal of the sculptures and foundations at the end of the Exhibition, any areas requiring reparation or re-turfing will be done immediately in conjunction with the Horticulture team at RBG Kew.

5.3. SITE TRAFFIC

All build / strike traffic on site will be controlled by RBG Kew's events team. Subject to the size/nature of vehicles it is anticipated that most deliveries will be made via Oxenhouse Gate, with some being made via Shaftyard Gate. All vehicles entering the site will be subject to a contractors' briefing which would include detail of the onsite speed limits and routes. Access to site for build and strike will be, where at all possible, outside of Gardens opening hours for visitor safety. In exceptional cases, where delivery outside Gardens hours is unavoidable, vehicles will be escorted by the RBG Kew events team to their destination.

5.4. HEALTH AND SAFETY

Kew has extensive experience of producing large scale events with well-honed safety procedures for the management of contractors. Working to Kew's H&S best practice, for Marc Quinn: Light into Life we will:

- Document clear lines of H&S responsibility between all parties directly involved with the management of the event
- Enforce compliance with Kew's Contractor's Code of Practice, which includes Kew's standard Event Safety Pack to which all contractors must sign up to before coming on site.
- Manage the build and de-rig of the event under agreed CDM methodologies and reporting.
- Train our staff to work to standards and methods as set out within the Contractors Code of Practice with regard to overseeing the build, running and de-rig of events.
- Obtain and review Risk Assessments and Method Statements, H&S Policies, where applicable, and copies of public liability insurance from all contractors and suppliers submitted by 6 weeks before the event.

- Carry out overarching Kew event Risk Assessments, including Fire Risk Assessments – pre –event and dynamic at the event.
- Carry out regular on event spot checks by Kew's nominated Health and Safety representative.
- Ensure there are qualified first aiders in attendance at event via the Kew constabulary team
- Prepare an Event Management Plan, Event Safety Management Plan and an Emergency/Contingency plan.

In addition to the above, suppliers are requested to provide the following documentation as relevant to their area of activity:

- Electrical completion certificate by certified electrician who must supply proof of competence
- PAT test certificates for all electrical equipment, labelled and dated
- Fire Retardant Certification for temporary structures/materials according to, for example:
 - BS 7837:1996 Flammability
 - BS 5438:1989 Flame Spread
- Structural calculations and completion certificates for any temporary structures

The construction areas on site will be carefully protected with safety barriers and will be monitored by RBG Kew's health and safety team for the duration.

The pieces in the Temperate House and Princess of Wales Conservatory will be moved into position by Mtec, MQS's contracted art handlers. They are very experienced at working in the Temperate House in particular, having delivered many events and exhibitions within the space in recent years. The sculptures in the Temperate House are all self supporting, and an assessment has been carried out on the weight loading of the floors by Mtec.

6. LANDSCAPE AND ARBORICULTURE ASSESSMENT

6.1. PROTECTION OF THE LANDSCAPE & TREES

An installation methodology had been developed by horticultural staff at Kew Gardens working with the Marc Quinn production and art handling team to ensure the protection of the landscape during installation, management and de-rig of the event. All installation of sculptures near trees and other specimens will be overseen by Kew horticultural staff in association with technical staff working with the Marc Quinn team.

All work will be carried out with extra care and attention in order to avoid any damage to bark, branches and the soft structure of trees, shrubs and plants. This includes damage to roots caused by digging or ground penetration, however none of the sculptures have been positioned within tree Root Protection Areas. All practices that involve penetration more than 250mm will be subject to specific approval from RGB Kew Horticulture and Estates to prevent damage to either plants or underground services.

Following consultation between the Marc Quinn production team and the arboretum team, an install methodology has been agreed to reduce impact on all landscape elements within the garden. The

methodology will ensure that the trees that close to the installations are monitored at every stage of the process by the arboretum team during the installation, management and de-installation of each sculpture.

An initial desktop study and site survey has been completed by the Head of the Arboretum and it is considered that the tree collection will be well protected from the infrastructure of the event and will cause no harm or effect to the landscape at Kew.

7. ECOLOGY

The Royal Botanic Gardens, Kew has been designated a Site of Metropolitan Importance for Nature Conservation. It provides habitats for a number of protected species of plant and animal. RBG Kew is situated less than 1km from a statutory nature conservation site, the SSSI at Syon Park, and has five non-statutory nature conservation sites within a similar distance so the impact of this temporary installation must be considered both from the standpoint of Kew itself and in relation to surrounding sites.

In order to assess the likely impact of this event both a desk study and walk around surveys have been conducted by Kew's Manager of Arboretum & Gardens, Conservation Area and Wildlife and Environment Recording Coordinator. The desk study consisted of examining the published wildlife records of the Gardens, both in print and digitally, at GIGL and the two databases of wildlife records maintained at Kew. These bring together records of flora and fauna gathered from 1873 to the present day.

7.1. FLORA

The locations of the sculptures have been specifically chosen to ensure their distance to ecologically sensitive areas of the Gardens, and outside of Tree Root Protection Areas. All parts of the sculpture installation can be accessed via hard surfaces i.e. paths. The sculpture locations will take visitors through areas which are well-walked by visitors already and are not placed on any sections of grass containing sensitive wild flora, so no impact upon Kew's rich wild flora is to be anticipated from this event.

7.2. REPTILES AND AMPHIBIANS

Great-crested newts and Grass Snakes are found at Kew but have only been recorded from the Conservation Area some way from sculpture locations. There should be no impact from this installation upon reptiles or amphibians.

7.3. BADGERS

No sculptures have been located in the vicinity of any Badger setts.

7.4. BATS

The sculptures are not being placed in the vicinity of any bat roosts.

8. HERITAGE

8.1. TEMPERATE HOUSE

The location of the three sculptures in the Temperate House has been developed to be both sensitive to the

setting of the historic structure and ensure there is no impact on the Grade I listed building.

Two of the sculptures are from Marc's *Held by Desire* series, which represent bonsai that have been enlarged beyond their original size, to height of full trees (5m). These will be situated on short wide plinths in each of the two Octagons in the Temperate House. The sculptures themselves are cast in bronze and based on exact scans of two living bonsai held in private collections. They will be brought in in several pieces, and assembled in location, they are self supporting due to their weight and will not need any additional support. Calculations have been made by Mtec to confirm the weight loading of the floor of the Octagons.

The third sculpture is a smaller work, *Light into Life* (The Release of Oxygen). This work is approximately 2m, and will sit on a reflective plinth in front of the west doors of the Temperate House Central block.

8.2. ARCHAEOLOGY

The ten sculptures that have been positioned in the landscape will sit on foundations of up to 700mm depth. As the Gardens are an archaeological priority area (APA) RBG Kew have commissioned MOLA to undertake an archaeological desk based assessment to identify the archaeological and heritage value of each of these locations. Each area of impact has been compared to the Greater London Historic Environment Record and historic maps in order to identify any previous structures or landscape features at these locations. As a mitigation strategy it has been recommended that any further archaeological work, if required, be limited to monitoring of ground breaking sculptures undertaken via an archaeological Watching Brief.

Please refer to Appendix D Archaeological Desk Based Assessment

9. VISITOR MANAGEMENT

Marc Quinn at Kew will operate during Kew Gardens day time opening hours and the visitor management will follow the current standard Kew gardens procedures. The event can be accessed by all open gates, Victoria, Elizabeth, Brentford and Lion. Timings will remain business as usual.

The Visitors will be given a map to show the locations of the sculptures and will be encouraged explore the them in no particular order. Interpretation will be placed around the garden to direct visitors to the different pieces.

9.1. ACCESSIBILITY

The exhibition is designed so that all the sculptures can be viewed within the standard accessible paths of the gardens

- Disabled toilets are available
- Wheelchairs are available to borrow on a first come, first served basis.
- BSL and other guided tours will be available

10. FLOOD RISK

Relevant flood events are predictable and manageable under standard daily operation at Kew Gardens and no change to the existing level of the site or access is proposed as part of this application for temporary installations as part of Marc Quinn at Kew. As a result, we do not propose any mitigation in addition to existing flood defenses in place.

The general area of the Royal Botanical Gardens is classified as being within flood zone 1, 2 and 3 based on the information provided by the Environment Agency. Flood risk within the area is mitigated by the flood protection along the riverbank which forms part of the Thames Tidal Defenses (TTD). Borough of Richmond's Strategic Flood Risk Assessment (SFRA) noted that the TTD is intended to provide a 1 in 1000-year standard of protection against tidal and fluvial flooding and downstream of Richmond.

11. CONCLUSION

We feel that the Marc Quinn Exhibition will be a stand-out addition to the RBG Kew visitor programme for 2024 and an exciting and engaging concept for Kew Gardens which will help to draw visitors to the Gardens for an enjoyable, new experience. The exhibition will provide the opportunity to enjoy the Gardens in a new way and experience the beauty of the sculpture and the landscape.

Furthermore, as has been demonstrated by Kew's track record, the careful and thoughtful design of the event will ensure a safe, pleasurable visitor experience without undermining the existing historic fabric, landscape and ecology and limiting negative impact to the Gardens or local area.

Appendices