# FORM 4 (Rule 5)

## Section 8 of Care of Cathedrals Measure 2011
## Public Notice on application to the Fabric Advisory Committee

## PUBLIC NOTICE

**TAKE NOTICE that the Chapter of the Cathedral Church of:**

The Cathedral and Metropolitical Church of St Peter in York

**has on this date:** 11th November 2026

**applied to the Fabric Advisory Committee of the said cathedral for approval of the following proposal:**

An application to the FAC for the installation of a sculpture by Sir Antony Gormley titled '*Close'* to be permanently introduced into the South Transept of York Minster. The proposal is for the work to be installed in March 2028 ahead of an unveiling in April 2028 to mark the completion of the restoration of the south transept windows including the Rose Window. It is one of a pair of sculptures, the other to be set within the West Front of the South Transept (titled *'Meet'*).

**Summary of the nature of work and its extent (and materials) [or in the case of an object, a short description of it and details of the proposal]**

An application to the FAC for the installation of a sculpture by Sir Antony Gormley titled '*Close'* to be permanently introduced into the South Transept of York Minster. The proposal is for the work to be installed in March 2028 ahead of an unveiling in April 2028 to mark the completion of the restoration of the south transept windows including the Rose Window. It is one of a pair of sculptures, the other to be set within the West Front of the South Transept (titled *'Meet'*).

It is proposed that the stone sculpture is to be fabricated in York by the Cathedral Masons. The work will comprise multiple dressed limestone (Lepine) elements stacked on top of each other in the form of two figures lying close together side-on. The work will be larger than life-size but provides a near-human scale in comparison with the vast volume of the South Transept. The work will be placed directly on the South Transept floor (without a plinth) and as a result there will be a visible contrast in scale, particularly in comparison with the high-set Rose Window above

**Plans, drawings, specifications or other documents**

**Copies of the plans, drawings, specification and other documents accompanying this application may be examined at the office of the Chapter of the Cathedral Church**
*Insert address and contact details*

8-10 Minster Yard, York, YO1 7HH, c/o 01904 557226, works@yorkminster.org
or via the York Minster website at: https://yorkminster.org/about-us/statutory-applications/

| | |
|---|---|
| **Between the hours of:** | 08.00 – 16.00 |
| **From this day:** | 11th November 2026 |
| **and until:** | 9th December 2026 |

## REPRESENTATIONS

**If you wish to make representations about the whole or any part of the proposal described in this Notice you should write to the Secretary of the Fabric Advisory Committee:** *insert postal and email address.*

Sally-Ann Long
Works Department, 4 Deangate
York
YO1 7JA
FAC@yorkminster.org

**So that it reaches the Secretary not later than:** *insert a date ending 28 days after the time of the commencement of the period for representations.*

9th December 2026

## DIRECTIONS TO CHAPTER

1. This public notice (or a copy of it) must be displayed for a continuous period of 28 days in a prominent position inside and outside your cathedral where it is readily visible to the public.

2. A copy of this notice must be sent as follows:

(a) to the Cathedrals Fabric Commission, and
(b) if the proposal is of a kind described in section 2(1)(a) of the Measure—
(i) to Historic England (formerly English Heritage)
(ii) to the national amenity societies as applicable (see list on Form 3)
(iii) to the local planning authority.

CAROE ARCHITECTURE

YORK MINSTER

# Application for Installation of Sculpture Entitled *'Close'* within the South Transept

## Paper for CCM approval to FAC

November 2026

Rev. A 06_10.11.2026

## Introduction & Purpose of this Report

This document is to accompany an application to the FAC for the installation of a sculpture by Sir Antony Gormley titled '*Close'* to be permanently introduced into the South Transept of York Minster. The proposal is for the work to be installed in March 2028 ahead of an unveiling in April 2028 to mark the completion of the restoration of the south transept windows including the Rose Window.

It is one of a pair of sculptures, the other to be set within the West Front of the South Transept (titled *'Meet'*).

This application should be read alongside the following appendices:

- 122-28 (EX)002 Location Plan South Transept
- 122-28 (EX)100 South Transept Existing Plan
- 122-28 (GA)101 South Transept Proposed Plan
- 122-28 (GA)102 South Transept Proposed Plan
- Sir Antony Gormley 'Statement for Permissions'

## EVOLUTION OF THE SCHEME

Chapter and the Archbishop of York have previously expressed a desire for the display of contemporary art in York Minster. This ambition was formally established in the York Minster Liturgical Plan (2022) – brought to the FAC in November 2022 – which states that:

> There are now various examples of commissioned work in other cathedrals. It is proposed that as part of this liturgical plan, art installations are more actively considered.[1]

In response, the Dr Helen Rawson approached White Cube gallery, London, which represents Sir Antony, and was introduced to his team. Sir Antony visited York Minster earlier this year and reflected on how York Minster moved him as a place of living faith and a centre of crafts skills. The sculpture proposals were developed, and then further refined through an on-site meeting between Sir Antony and Alex McCallion, with Canon Maggie McLean (the Canon Missioner at York Minster) contextualising the proposals within liturgy and expressions of faith within the Minster.

A number of locations were considered for the sculptures. Two locations were explored at the West End, one in the North Transept, one in the South Transept and one below the Crossing Tower (see figure 1). The South Transept was one of the preferred options for its unique artistic, spatial and historical opportunities, linked to the original pilgrim's journey (see below).

A pre-application paper was brought to the Minster's FAC Meeting on 24th September 2026 which outlined the options for a proposed location for the sculpture, with some context and background to the artwork proposals, indicating what a CCM application process might involve. The FAC expressed in-principle support and offered advice which has been incorporated into this CCM application.[2]

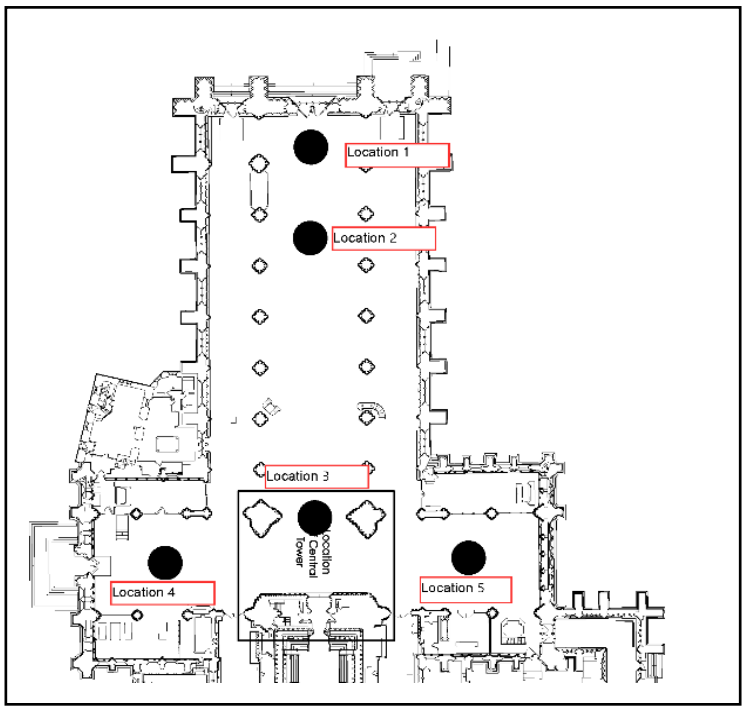



*Figure 1: Options considered for the location of the sculpture (York Minster Works Department).*

[1] York Minster Liturgical Plan (2022), paragraph 8.1.
[2] FAC meeting minutes, 24th September 2026.

## STATEMENT OF NEED AND BENEFITS

This proposal represents a unique opportunity to display the work of a leading British contemporary artist, of international renown, within York Minster. The artwork is likely to attract significant public attention and encourage both those already familiar with the Minster and new audiences to visit and engage, not only with the sculptures but the spirituality and much wider offer and activities of York Minster. Together with the West Front sculpture, which is subject to a separate CCM application to CFCE, it is a major opportunity to incorporate modern artwork to be enjoyed in a context that is not a museum or an art gallery – improving access to art within the City of York.

The sculpture will also contribute to an area within the Minster which is already rich with symbolic meaning. Sir Antony has described the piece thus:

> *These sculptures do not attempt to illustrate but to indicate a space for compassion, allowing the contemplative projection of the viewer to occupy the sculpture. The elevation of the body is a common practice in the sacred spaces of Christianity. Singular vertical images outnumber those that depict meeting and togetherness. Bringing works that celebrate togetherness is a necessary antidote to the divisiveness of our present time.*[3]

It is proposed that the stone sculpture is to be fabricated in York by the Cathedral Masons. Creating this sculpture in the Centre of Excellence will raise the profile of the centre, bringing public, artistic and commercial attention to the facilities which have been established to provide unparalleled training opportunities, particularly the apprentice masons.

There will also a be a small commercial benefit to the sculptures. Together, the sculptures will create a stronger public offer – with the potential to increase visitors, ticket sales and wider engagement with the Precinct.

The hope is to unveil the new sculpture at the same time as the completion of the conservation programme of the Rose Window, after the major internal scaffold has been struck. The sculpture will also then signal and signify its part of a wider scheme to improve the visitor welcome within the South Transept which is a key Neighbourhood Plan policy PA1.

## ARTISTIC CONSIDERATIONS

*[Please see the appended 'Statement for Permissions' by Antony Gormley for an analysis of the artwork by the artist himself]*

The work will comprise multiple dressed limestone (Lepine) elements stacked on top of each other in the form of two figures lying close together side-on. The work will be larger than life-size but provides a near-human scale in comparison with the vast volume of the South Transept. The work will be placed directly on the South Transept floor (without a plinth) and as a result there will be a visible contrast in scale, particularly in comparison with the high-set Rose Window above.

The placement of this work in the South Transept recalls the original route taken by pilgrims to the Minster to the shrine of St William (which was located at the head of the nave). Here, the scale and the visitor's experience of the huge scale of the Minster is especially accentuated, with the Five

[3] Antony Gormley 'Statement for Permissions' (October 2026).

Sisters' Window and Rose Window standing well above the floor of the South Transept and dwarfing the viewer.

**The Blockwork Language**

The blockwork design of the sculpture is a distinctive form and an ongoing visual language used by Gormley and will mirror the language of the proposed West Front sculpture, for which consent is sought at the same time as this CCM. Gormley has described the rationale behind this artistic form:

> 'Blockworks arose from an attempt to consolidate the relationship between mass and space. These works replace anatomy with architectonic volumes using stacking, cantilever and balance to achieve a stable structure that is still dynamic. Increasingly, the blocks have become more robust, often extending beyond the skin in an attempt to evoke particular feelings and tensions. The challenge is to find a way to employ this architectonic language to provoke empathetic feeling. All of these pieces attempt to treat the body as a condition: being, not doing.'[4]

[4] Antony Gormley 'Statement for Permissions' (October 2026).

## DESIGN CONSIDERATIONS

### Interpretation or signage:

No interpretation or signage is proposed directly as part of this application. It may be desirable to provide some information about the sculpture, perhaps with some subtle and reversible on-site interpretation in future after the need or demand has been tested. At the outset there will be training of guides, volunteers and welcome team to respond to queries about the sculpture and direct people around it. We suggest that if signage is required (and consent is needed for this) we could pick this up in a future CCM application.

### Fitting the new to the existing:

***Fixings:***
The proposal is that the new sculpture is to look and feel as though it is solidly and materially supported by the existing surface. The work will therefore be grounded predominantly with the self-weight of the blocks. However, we anticipate it will be necessary to fix the sculpture in place via locating lugs set into the joints in the paving so the more free-standing stone elements cannot be accidentally dislodged. No fixings are proposed through the paving slabs themselves.

***Structural considerations:***
The sculpture will be circa 2900 kg in total, made up of blocks of 53, 58, 124 and up to 128 kg each. Structural engineers The Morton Partnership (TMP) have been consulted about the load to the paving and the modern (1970s) undercroft floor structure. They have noted that, based on the assumption that the surface is flat and level, the 'load from the lying sculpture is spread over a reasonable area of paving which, based on the present review, is equivalent to less than normal code-allowances for crowd loading at 1.5-1.6 kN/m2'.[5] There is therefore the expectation that the support of the sculpture is (as close as possible) to a uniformly distributed load, without concentration points.

To achieve both objectives, the existing floor will be scanned to a high degree of resolution and the proposed stones will be machined to exactly match the contours and undulations of the existing flooring.

[5] The Morton Partnership 'Site Investigation Report' (10. 09. 2026)

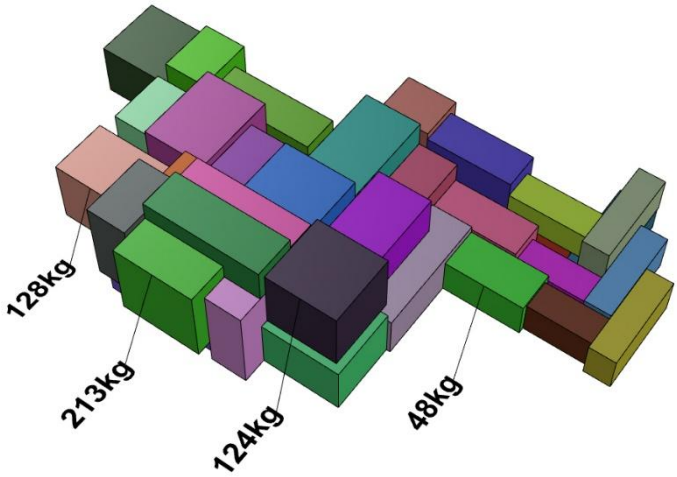



*Figure 2: Indicative block weights (Antony Gormley).*




*Figure 3: 'Close' in plan and elevation (Antony Gormley).*

## EXISTING CONTEXT: PHOTOGRAPHS

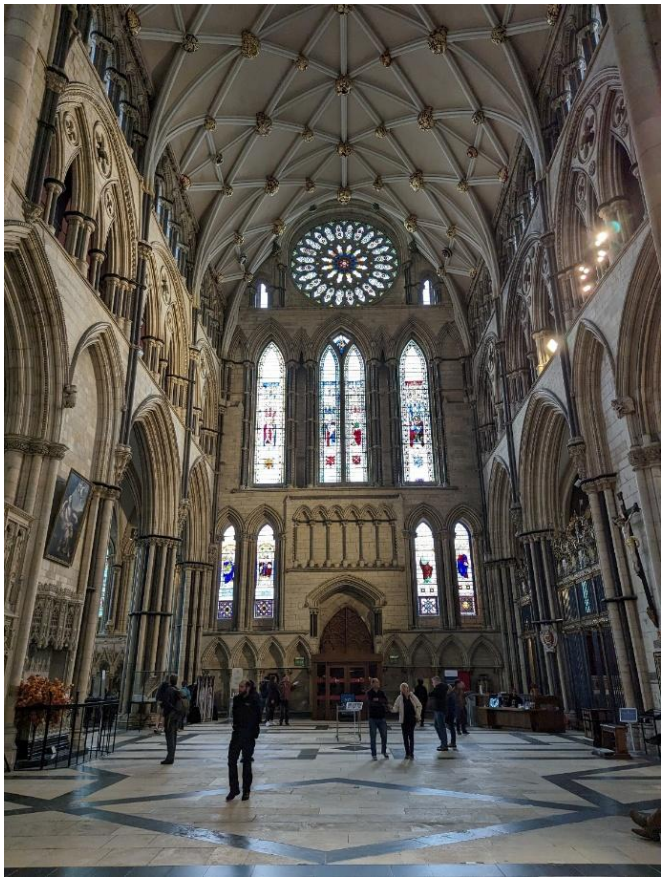


*Figure 4: The South Transept from the Crossing, facing south (CAL).*



*Figure 5: The South Transept from near the porch, facing north (CAL).*

## ASSESSMENT OF SIGNIFICANCE

The South Transept is the proposed location of *Close*. The assessment of significance statement which follows is developed from a more extensive statement of significance for the South Transept prepared by CAL and the Cathedral Archaeologist in 2024. The following summary focuses on the central aisle of the south transept, with additional detail and specific attention to the paving, the existing monuments, sculptures and collections. It will consider the South Transept and the pavement using the following scale: Detracting, Neutral, Some, Moderate, Considerable and Exceptional.

### Significance of the South Transept Interior

*Evidential Value*

The South Transept, constructed by Archbishop Walter de Grey in 1215-55, is the oldest part of the above-ground Minster. Its built fabric therefore reveals changes made during the earliest construction of the present Minster, as craftspeople figured out how to realise such an ambitious structure (such as traces of an aborted central vault). This is of contrast to the North Transept which is more consistent in terms of structural and decorative details. In addition, the built fabric of the South Transept also reveals aspects of the previous Minster, matching elements from the twelfth-century Quire of Archbishop Roger in its design and encasing elements of the south transept of the previous Minster.

Archaeological investigations, including in 1967-72, have demonstrated the importance of the below-ground deposits beneath the South Transept. These have found it to be placed upon the site of a *Basilica* or the Roman *Principia*, the legionary headquarters of *Eboracum*. Other archaeological findings include a Saxon graveyard below the South Transept and the footings of the original eleventh-century Minster (built on the same site and orientation). The archaeology of the South Transept therefore has the potential to yield further deposits from at least the Roman, Norman and Saxon periods.

The history of the South Transept is reasonably well-documented. Historic plans, including by Torre (1690-1) and Drake (c.1736) allow for an understanding of the space before the major changes in the eighteenth and nineteenth centuries. Additionally, there are numerous historic photographs of the space, most notably the Green Collection, held in the York Minster Archive.

There are extensive records, photographs and documents related to Surveyor Sir Bernard Feilden's reinforcement of the Crossing Tower (commencing in 1967) which also entailed a major excavation and formation of a permanent undercroft below much of the footprint of the South Transept. Extensive archaeological finds (which now form part of the current undercroft exhibition and interpretation of the Minster) were recovered from these extensive excavations, which revealed and confirmed considerable evidence of the stratigraphy and building history. There are of course remaining undisturbed remains that are potentially also of exceptional value as in-situ artefacts, left undisturbed.

Finally, there are many historic photographs of the fire in 1984, charting both the scale of destruction and process of repair.

*Historical Value*

The South Transept illustrates religious practice in the thirteenth century. The original purpose of the major construction programme from the early thirteenth century was to accommodate the increased need for altars at which rising numbers of chantry priests would officiate. The transept, and the major façade facing to the City, also provided a fitting entrance for pilgrims to the new shrine to St William. The transept has subsequently evolved as something of a 'clerical mausoleum', hosting tombs of notable figures in the development of the Minster, including Walter de Grey himself, and the tombs of Archbishops Sewal de Bovill and Godfrey Ludham.[6] All of these mark approximate burial sites. Burials which are not marked above-ground also contribute to the significance of the South Transept. During the 1882 installation of the monument to Duncombe, Archbishop Stephen Langton's remains were uncovered.

The South Transept also has associative value. Its fabric preserves examples of the most prolific conservation architects of their time, including William Kent, Lord Burlington, William Shout and George Edmund Street. Each architect encapsulates the changes in restoration philosophy which have informed the precepts of modern stewardship and conservation practice.

*Aesthetic Value*

The South Transept is an exceptional demonstration of Early English Gothic architecture. This is due to the near-universal application of this style architecturally and artistically, both inside and out. This is enhanced by its context within the Minster, where an evolution of Gothic architecture is demonstrated, including Early English, Decorated and Perpendicular styles. Thus, in tandem, a narrative of the development of Gothic architecture is created within the Minster interior.

Intangible sensory effects are a key aspect of the aesthetic value of the South Transept. Internally, its scale and detail inspire a sense of the awe in the viewer. Lighting contributes to this, particularly the contrast between the light and dark of the two transepts.

The windows of the South Transept have striking colours and recognisable imagery. The four lancets on the second level of the south elevation are by one of the most famous glass-painters of the mid- to late eighteenth century, William Peckitt of York. Most of the glass within the Rose Window dates to the mid-sixteenth century, and includes decoration commemorating the Wars of the Roses (displaying the red rose of Lancaster and the white rose of York). It plays an important role in views across the interior due to its distinctive form and raised vantage. The windows to the south elevation of the west aisle contain thirteenth-century glass (the oldest glass within the South Transept).

However, there are a number of features within the South Transept which detract from aesthetic value. Signage and stored items are incongruous within a space of such ceremonial grandeur. The diminutive south porch interrupts the scale of the south door – once the main entrance and a partial medieval survival – and prevents the doors from opening fully. Moreover, the plate glass with red signage of the porch is incongruous within the context of the surrounding stonework. The porch is not an original feature, but does have some historical and communal value, as it is inscribed with

[6] Sarah Brown *'Our Magnificent Fabrick': York Minster: An Architectural History C1220-1500 / Sarah Brown.* (Swindon: English Heritage, 2003) ; York Glaziers Trust (October-December 2025), p. 22.

the names of the craftspeople who created the new 1984 transept roof, post fire. There have been at least four iterations of a porch in this location, possibly from as early as the 1880s.[7]

*Communal Value*

The South Transept is a particular site of communal value and plays an important in ministry and worship within the Minster. It is the main congregational entrance for services, a key processional route (for instance during Advent) and is the main gathering point for visitors attending the tower tour. Moreover, the South Transept is a site of memory. More than any other part of the building it is a symbol of disaster and resilience, including being shaped by the near-collapse of the Crossing Tower in the late 1960s, and in the wake of the 1984 fire. The reconstructed vault includes new designs for bosses that were famously the outcome of a competition by BBC's Blue Peter. Traces of the fire damage are still visible in the scorch marks on the inside face of the principal entrance doors.

More generally, the South Transept is where the Minster meets the city and is increasingly becoming the key area of welcome, particularly following works to the public realm in the south Precinct area. This is congruent with the original purpose of the South Transept as an entry point for pilgrims.

*The Contribution of Collections and Furniture*

Collections and furniture contribute to historical, aesthetic and communal values of the South Transept. Monuments and sculptures make a particular contribution. Statues by G.F Bodley on the east side are masterful depictions of biblical figures, each set within Gothic niches. Adjacent, the effigy to Archbishop Thompson is similarly effective, particularly in its enriched canopy — imitating Decorated and Perpendicular motifs from the tracery of windows throughout the Minster. The statue of St Cuthbert opposite is also notable, with especially lifelike vestments. Many of Bodley's subjects are chosen for their significance to the northeast of England, York or the Minster itself. In addition, the monument to Dean Duncombe within the east aisle is of particularly high aesthetic value, with a canopy of generally well-preserved Gothic carving and effigy beneath.

Screens within the South Transept also make a contribution to significance. There is a medieval screen within the east aisle (not in its original location), gates to the South Quire Aisle which date to the early eighteenth century, and a screen to the west aisle dating to the early twentieth-century, designed by Walter Tapper as part of his creation of the West Yorkshire Regimental Chapel. Tapper's screen is modelled on a screen at the Royal Chapel, Grenada Cathedral. His chapel contains many items of commemorative significance to the regiment, including Rolls of Honour and banners.

Overall, the South Transept interior is of Exceptional significance

## The Significance of the South Transept Pavement

The paving of the South Transept was originally laid in 1731-1738 as part of a wider scheme of re-paving the entire floor of the Minster using limestone slabs and polished black marble. It is associated with two Yorkshire-born architects, the 3rd Earl of Burlington and William Kent, known for their work in the neo-Classical style for instance at Chiswick House and the nearby York Assembly Rooms (the paving is their only known work in an Ecclesiastical context). The paving makes a notable aesthetic contribution to the South Transept. The design reflects a time when the Minster had

[7] South Transept Heritage Statement (2024).

minimal furnishing – a site of 'polite promenade' – with long axial geometric patterns which are best appreciated in long views across the Minster.[8]

The paving sits in harmony with the surrounding architecture, extending the lines of the Minster's floor plan and unifying the distinct areas into a cohesive whole. Though some paving stones are cracked and some have been renewed, the overall form retains its visual appeal, particularly when viewed from the Crossing Tower above. Much of the original paving within the South Transept has been replaced or re-laid. This is particularly true of the parts of the pavement taken up during the works to reinforce the Crossing Tower, when a large part of the floor area was excavated, a new concrete 'waffle-slab' was laid over the undercroft onto which the paving was re-laid. A modern staircase with glass and stainless steel balustrades descends into this undercroft as a key element of the visitor route. New memorials have been laid in the paving, such as the memorial to Dean Eric Milner-White (d.1963) which is located near to the location of the proposed sculpture.

Today, the paving of the transept is partially obscured: dynamically by the throngs of people; temporarily by furniture, collections and displays; and more permanently by the south porch, memorials and screens. This sometimes makes the pattern of the designed flooring hard to read.

Overall, therefore, we suggest that the South Transept pavement is of Considerable significance due to its aesthetic and historical values

## HERITAGE IMPACT ASSESSMENT (WITH ECCLESIASTICAL APPRAISAL)

### Introduction

The following section provides an assessment of the impact of the proposals on the significance of the South Transept. In doing so, it satisfies CCM guidance. Our methodology has been informed by Historic England advice, principally *GPA2: Managing Significance in Decision-taking in the Historic Environment*. Together with the baseline assessment of significance, it fulfils the steps laid out in GPA2:

- Understand the significance of the affected assets;
- Understand the impact of the proposal on that significance;
- Avoid, minimise and mitigate impact;
- Look for opportunities to better reveal or enhance significance;
- Justify any harmful impacts in terms of the sustainable development objective of conserving significance and the need for change;
- Offset negative impacts on aspects of significance by enhancing others through recording, disseminating and archiving archaeological and historical interest of the important elements of the heritage assets affected.

We acknowledge that this HIA approach requires some modification for a piece of artwork and within this ecclesiastical context. There are specific symbolic and conceptual considerations

[8] York Minster CMP vol. 2 (Draft March 2026), p.67.

associated with this proposal. The work must be appraised at face value (as an arrangement of stone blocks) but also in terms of how this artwork might be spoken about and understood, articulating whether (or how) this is in line with the values and mission of the Christian Church.

A consideration of whether the Minster should be a place for the display of art is beyond the scope of the present application. Instead, we refer readers to the York Minster Liturgical Plan (2022) which states that 'It [the Minster] is **a place and space for culture and the arts**, for community gatherings and hospitality and of course, as a building of such significance that it hovers just under the status of world heritage site [bold added for emphasis].'[9] We believe this is clear in making the case that the display of art is, by definition, beneficial and positive to the experience of the Minster.

### Visual Appraisal: *Minor Detrimental*

The materials of *Close* have been carefully considered to correspond to the surrounding architectural context. The use of Lepine limestone is well-established at the Minster as the chosen material for modern repairs and additions (including the statue of Queen Elizabeth II, set within the West Front). It is a whiter limestone than the surrounding magnesian limestone walling and most of the paving slabs (though the whiter marble slabs will be slightly lighter).

The sculpture will be visible from the axial north to south view through the Minster. Facing north, towards the Five Sisters Window the overall view will also not be impeded as the sculpture will be too close to the viewer to be present in the view (visitors enter via the north and south sides of the porch). However, the sculpture will play a role in the southwards view, from within the North Transept and Crossing. The sweeping 'promenade' slabs were intended to be viewed without obstruction, with patterns extending the length of the floor. The new sculpture will stand within this pattern and may make the original intention of the flooring design harder to appreciate. Nevertheless the placement of the sculpture is intended to sit within the 'field' of one the black-framed boarders in the flooring.

There will therefore be some harm to the aesthetic value of the paving design itself as a result.

The sculpture will also play a role in the north and south views across the South Transept. Likewise the sculpture will be within the lower field of view of a visitor/pilgrim in the major views (illustrated above) looking south and north within the transept. Given the huge experiential impact of the volume of the Minster in this volume, we do not suggest that the sculpture materially can change the impact of the wider views, so the sculpture has a neutral impact.

However the sculpture IS of course designed to be encountered and experienced; it is not invisible. The expectation is that the sculpture does call for attention; the eye of the viewer is therefore supposed to be drawn downwards to the floor and to take in the stonework forms. How then is this shift of focus to be appraised in a heritage context. Is the sculpture any more a distraction or impediment from other similarly scaled modern elements? Consent the undercroft steps & balustrade; the south porch; the modern visitor information desk; or (even more recently) the new ramp at the pulpitum screen under the crossing? We cannot argue that the sculpture has no impact – the whole idea is that the sculpture does have a visual impact, which calls on the viewer to engage and to conceptualise or reflect on the meaning of the artwork. What else is 'Close' for? We suggest that perhaps the sculpture does have a very minimally negative visual impact in a heritage

[9] York Minster Liturgical Plan (2022).

evaluation, as an object placed within the overall scale and visual ensemble of the transept and crossing.

**Impacts to Other Sculptures and Collections: *No Impact***

It is important to consider how the sculpture will correspond to other visual art within the space. Sir Antony draws the distinction between the horizontality of the work and the predominately vertical sculptures within the Minster, though there are a few exceptions. For example, the horizontal effigy of Archbishop Thompson (designed by Bodley) will be present close-by - beside the entrance to the South Quire Aisle - as will the effigies within the South Transept east aisle (including the monument to Dean Duncombe).

Furthermore, *Close* is also unusual for its depiction of more than one person. There are some precedents for this – particularly in terms of effigies where husband and wife are memorialised together. Examples within York Minster include the Classical-style monument to Thomas Wentworth, who is depicted standing with his wife either side of an urn beneath a canopy. However, there are no sculptures within the Minster where both figures are horizontal, nor where the figures are pressed so close together.

These differences are not interpreted as heritage impacts. Rather, they are a reflection of the modern time. All of the Minster's sculptures are different in their own way, and this has value as an illustration of the period in which they were carved.

## Circulation/Activation Appraisal: *No Impact*

There will be a change to the circulation patterns through the South Transept to accommodate the new sculpture. It will be necessary to step around it walking straight down the middle of the transept - a particularly important consideration when the space is used as a processional route. The South Transept entrance is a key approach for bridal parties and for some funerals. There is plenty of space and distance between the porch entrance and the proposed sculpture for a procession or coffin bearers to elegantly navigate around the sculpture in a dignified route. The breadth of the Transept allows plenty of space either side for general circulation and for tower tours to assemble.

The intention of the intervention is that the flow of people (informal and formal) is intended to be changed by the presence of the sculpture in the floor surface – it demands attention and – hopefully – some interaction. This 'friction' is not considered to be a heritage impact.

[It has been considered as to whether there may be some interpretation to communicate the intention of the artwork, or devices required to prevent people sitting on (or tripping over) the sculpture. Interpretation and signage could be considered detrimental (depending on design and scope) – but they are not introduced as part of this initial application so are not reflected in this appraisal]

## Physical Appraisal: *No Impact*

There are only minimal, reversible fixings proposed in this application to secure the sculpture into the paving joints to prevent accidental dislodging blocks. It is understood that mostly the weight of the blocks will be sufficient. The paving and concrete structure below has been determined to be strong enough to support this load if uniformly distributed, so risk of cracking or aesthetic harm to

the paving slabs is low. The work will therefore be completely reversible and presents no risk of physical harm to the pavement.

### Ecclesiastical Appraisal: *Minor Positive*

There is a rich tradition of the Minster being a vessel and a place for art as an active component of liturgy. The sculptures within the Minster are all highly symbolic. The work is in keeping with the values and mission of the church. As expressed in the York Minster Liturgical Plan (2022), 'The architecture and symbolic design of the building is both a setting for particular acts of liturgy, and a participant in that liturgy. It is a never a neutral hangar in which events take place.'[10] We believe *Close* will fit well within this sentiment. It will stimulate discussion on the meaning of the piece and, more broadly, reflections on faith.

As noted within the Statement of Need and the artist's supporting statement (see appendix XX) the proposed artwork can be interpreted as drawing parallels with the historic message and purpose of the Minster, and the Christian values that the building stands for. The work may be construed by those of the Christian faith as furthering the Third Mark of Mission, 'Tend', which is 'rooted in Jesus' example of compassionate action.' [11] Through this interpretation, the work can be seen as sustaining the key purpose of the Minster to Glorify God, acting in support of worship and mission in line with the requirements of the Measure.

## CONCLUSION

The appraisal and submission has considered the impacts of the proposed sculpture on the significance of the South Transept. It has concluded that there will be no impact to other sculptures or collections and no impact in terms of physical and circulation/activation considerations. We suggest a Minor Positive impact in terms of ecclesiastical considerations, but a Minor Detrimental impact visually to the paving of the South Transept.

We submit that this proposed intervention and new artwork is justified by the following:

- The sculpture offers a major opportunity for the display of contemporary art within York Minster, a 'place and space for culture and the arts' according to the York Minster Liturgical Plan (2022), expanding access to contemporary art within the City of York.
- The sculpture is reversible and can be removed with no lasting harm to the paving below.
- The artwork is likely and intended to encourage new audiences to engage with activities and worship within York Minster.
- The sculpture will contribute positively to an area within the Minster which is already rich with symbolic meaning and will encourage reflection and debate.
- The sculpture will be fashioned in York by the Cathedral Masons within the Centre of Excellence, raising its profile and bringing public, artistic and commercial attention to the facilities.

[10] York Minster Liturgical Plan (2022)
[11] Anglican Communion, 'Five Marks of Mission' https://www.anglicancommunion.org/five-marks-of-mission/ [accessed 26/10/2026].

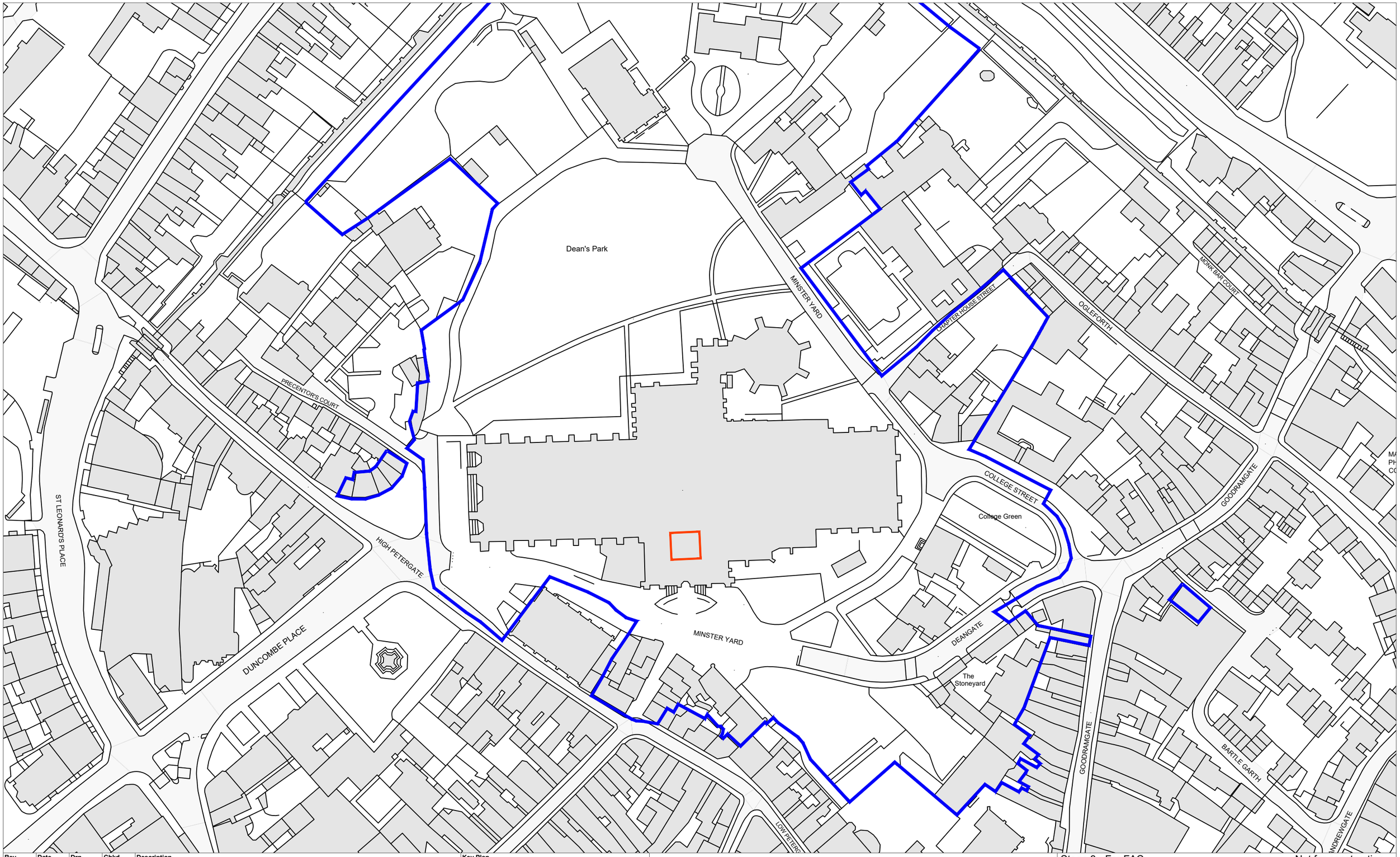
- The creation of the sculpture will offer a valuable opportunity for apprentice masons.

- *Close* and also the proposed West front sculpture *Meet* (subject to a separate CCM) may have a commercial benefit, creating a stronger public offer – with the potential to increase visitors, ticket sales and wider engagement with the Precinct.

- The sculpture will demonstrate the craft of our present era, showing how art has changed alongside historic pieces.

- The sculpture is delivered in accordance with the ambition outlined in the York Minster Liturgical Plan (2022) to actively consider art installations within the Minster.

We believe these points are sufficient to justify the minor impacts to the South Transept paving. We therefore submit to the FAC that the CCM application is suitable for approval.




| Rev. | Date | Drn. | Chkd. | Description |
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**Key Plan**

- Application Site
- Boundary of Cathedral Precinct

N

0 1:1250 125m

YORK MINSTER

Stage 3 - For FAC — Not for construction

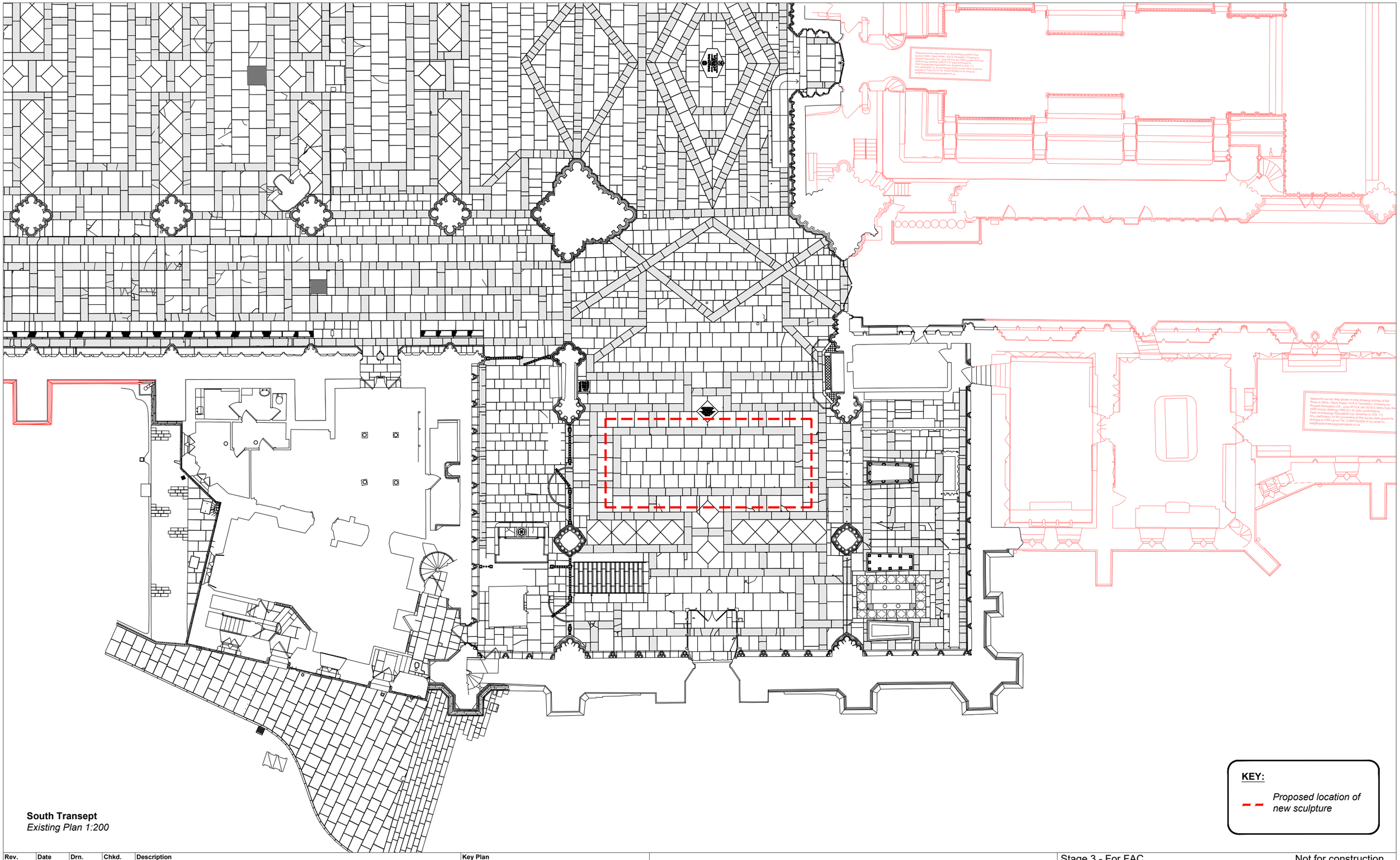
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| South Transpet Statue | CP | OC |
| DRAWING TITLE | JOB NUMBER / DRAWING NO. | REVISION |
| Location Plan | 122-28 (EX)002 | 3.00 |

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CAROE ARCHITECTURE LTD
Office 5, Unit 8, 23-25 Gwydir St
CAMBRIDGE CB1 2LG
TEL: 01223 472 237
WWW.CAROE.COM

The Surveyor's Office
St Paul's Cathedral
LONDON EC4M 8AD
TEL: 02072 468 341

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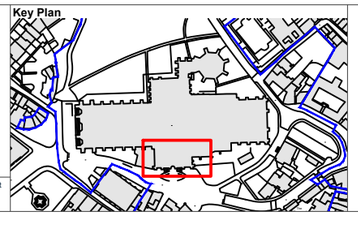
**South Transept**
*Existing Plan 1:200*

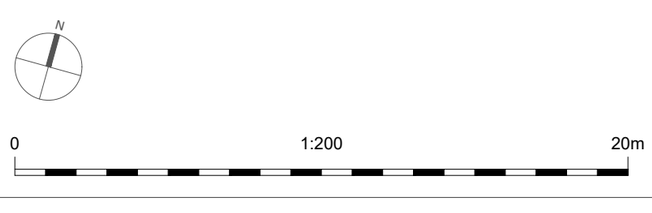
**KEY:**

*Proposed location of new sculpture*

| Rev. | Date | Drn. | Chkd. | Description |
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Key Plan






Stage 3 - For FAC — Not for construction

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|---|---|---|
| CLIENT | SCALE | DATE |
| York Minster | 1:500 @ A3 | 26.10.26 |
| PROJECT | DRAWN | CHECKED |
| South Transpet - Sculptures | CP | OC |
| DRAWING TITLE | JOB NUMBER | DRAWING NO. / REVISION |
| South Transpet<br>Existing South Transept | 122-28 (EX)100 | 3.00 |

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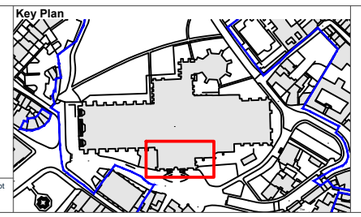
**South Transept**
*Proposed Plan 1:200*

**KEY:**

*Proposed location of new sculpture*

| Rev. | Date | Drn. | Chkd. | Description |
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Key Plan



0 1:200 20m

Stage 3 - For FAC — Not for construction

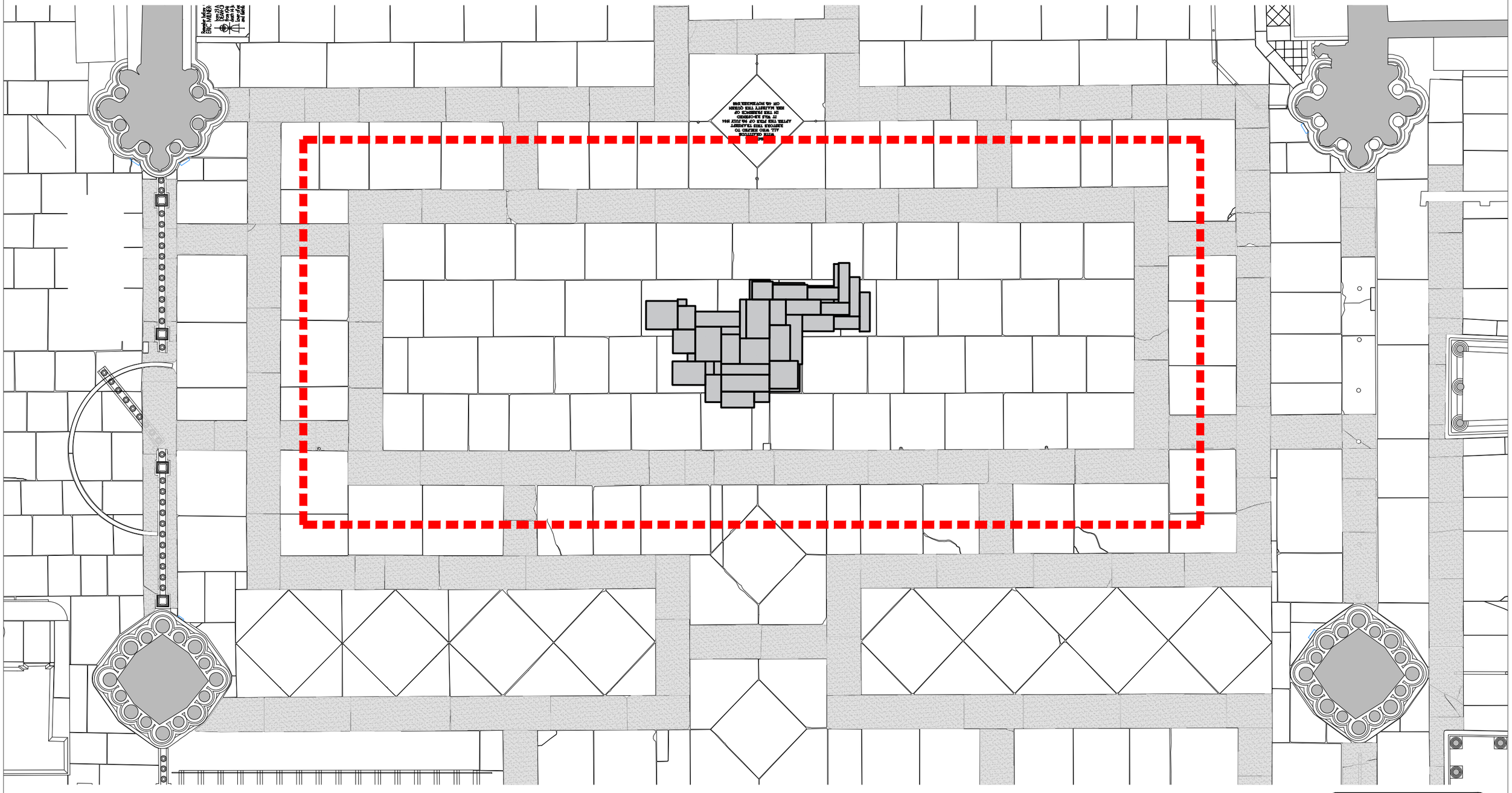
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| DRAWING TITLE: South Transept Proposed Location | JOB NUMBER: 122-28 | DRAWING NO.: (GA)101 |
| | | REVISION: 3.00 |

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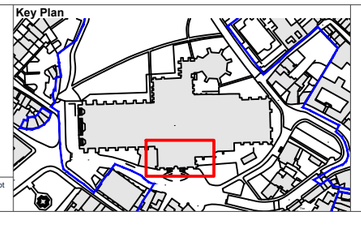

**South Transept**
*Proposed Plan 1:50*

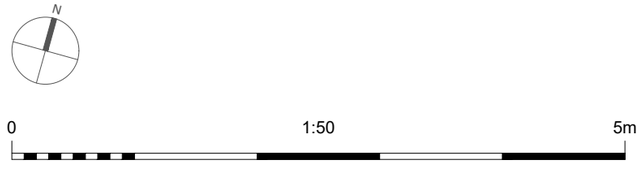
**KEY:**

*Proposed location of new sculpture*

| Rev. | Date | Drn. | Chkd. | Description |
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Key Plan






Stage 3 - For FAC — Not for construction

CLIENT: York Minster
SCALE: 1:500 @ A3
DATE: 26.10.26
PROJECT: South Transept - Sculpture
DRAWN: CP
CHECKED: OC
DRAWING TITLE: South Transept Proposed Location
JOB NUMBER: 122-28 (GA)102
DRAWING NO.
REVISION: 3.00

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## ***Close* and *Meet* for York Minster**

I am delighted to have the opportunity to collaborate with the stonemasons of York Minster's Centre of Excellence to create a new artwork to be sited within the minster. Our work will be called *Close*. *Close* is a double work, which at twice life-size, indicates the space of bodies folded into each other's space. Whilst larger than life-size, the scale provides a human gauge within the vast enclosed volume of the minster. This work will be made of multiple dressed limestone blocks lying directly on the flagstones of the cathedral floor stacked on top of each other.

I would like to place the work underneath the restored rose window of the south transept. In contrast to much of the sculpture within the cathedral, this work will not be elevated: it will occupy the same ground as the viewer. *Close* uses blocks which rely on their own weight, nestled and balanced together. They depend on each other and the topography of the floor.

*Close* will be made of the same stone as all the recent repairs to the minster. It is significant that the sculpture is made of the same material as the cathedral and carries 150 million years of sedimentation and the traces of complex marine life structures.

On the outside of the minster, I would like to make a work called *Meet* for the empty double niche on the west façade. This work will be made of two stacks of mutually supporting cast-iron blocks evoking two slightly over-life-size bodies that come together to form a single structure.

These sculptures do not attempt to illustrate but to indicate a space for compassion, allowing the contemplative projection of the viewer to occupy the sculpture. The elevation of the body is a common practice in the sacred spaces of Christianity. Singular vertical images outnumber those that depict meeting and togetherness. Bringing works that celebrate togetherness is a necessary antidote to the divisiveness of our present time.

I want to make the relationship between the two forms, one horizontal and one vertical, and two materials, limestone and iron, meaningful. Sculpture uses matter to affect the mind. Bringing iron, the fundamental material of the Industrial Age, into a sacred context made of Permian limestone, is purposeful. The mechanisation of life has been made possible through the engineering of steel, and iron is its primary form. However, I would not argue for the relevance of the work in these terms but would like it to make us mindful of our dependency on all life forms, whether they share our species' morphology or not.

I treasure the sacred spaces of our churches and cathedrals, and value their peacefulness that encourages reflexivity. They are in the world, but not of it, and allow us to see our own lives and our social systems from a point of withdrawal and distance.

For me, this project is a precious and welcome opportunity to make a new work for a collectively made structure, a place that has provided the space for human imagination for millennia.

- Antony Gormley