

Training & Production Centre

Beagle Cross, Higher Stennack,
St Ives

Heritage, Design and Access
Statement

January 2023

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Issued

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Introduction

PROJECT OVERVIEW

The Training and Production Centre at the Leach Pottery will provide the pottery with the world-class facilities needed to enable the pottery to grow their educational programme and increase pottery production. This will have economic benefits in terms of employment and visitors to St Ives; and cultural benefits as more people can benefit from the Pottery's educational programme. The building will also create a sustainable future for the pottery.

With the generous financial support of the UK Government and Cornwall Council through the Town Deal Programme, the new training and production building will provide high quality, sustainable spaces to support growth. The project will form a key part of the St Ives Town Deal.

THE POTTERY

Founded in 1920 by Bernard Leach and Shoji Hamada, the Leach Pottery, St Ives, is among the most respected and influential potteries in the world. Over the last hundred years it has forged the shape of Studio Pottery in the UK and beyond. Scores of potters, students and apprentices, from across the world have come to the Leach Pottery to train, creating a uniquely international environment in the heart of Cornwall and maintaining the Pottery's creative principle of East/West exchange. Today, the Leach Pottery Studio, Museum and Gallery continue developing Bernard Leach's historic legacy.

At the Leach Pottery there is a diverse variety of buildings and activities that have evolved over the past 100 years. These range from the original pottery dating back to the 1920's, the 1950's – 1970's developments including Beagle Cross a converted house now used for learning, and most recently, the museum reception entrance, the Cube gallery, and the Leach studio workshop from 2008.

VISION FOR THE FUTURE

The vision for the Pottery is described by the client as:

“Creating a world class site that matches our international reputation. Creating a community hub where local people can come together to train, develop their creativity, improve their wellbeing, support each other and bring clay to life. Through our expanded learning offer and economic growth we will contribute all year round to St Ives through new jobs and visitor spend.”

Leach Pottery 2022

Production, learning, community activity and the visitor experience of the listed buildings are compromised by the current layout of the site and the use of the existing buildings. This is the result of ad hoc and unstrategic development over the past 100 years. This project is a once in a generation opportunity to rationalise the site, improve facilities and to place the listed buildings in a more appropriate context.

THE AIMS OF THE TOWN DEAL CAPITAL PROJECT

1. To create a deliverable and value for money capital development of the site that contributes to quality of life, pride of place and well-being for local residents, staff, students and visitors to the Leach Pottery
2. To protect and provide a long term sustainable future for the historical elements of the site
3. To create a capital project that meets the aims and objectives of the St Ives Town Deal and works in partnership with other Town Deal recipients for the benefits of St Ives
4. To create year round jobs and training for local people
5. To create a site that allows the Leach Pottery to grow its production and learning programmes, thereby increasing its income generation and supporting its long-term sustainability
6. To reduce our carbon footprint and increase biodiversity gain and do all we can to help fight the declared climate emergency across the whole project.

PROPOSAL

The proposed Training and Production Centre will provide:

- A new education room for the pottery's school education programme
- Two new adult learning studios, to accommodate adult learning
- A new pottery production studio, to secure the future of Leach Standard Ware which has been produced on the site for a century.
- New administration spaces to support the growing pottery.
- An improved landscape, to create a more welcoming experience and to improve the setting of the listed pottery buildings to the north.

Future phases will:

- Retain, Refurbish and improve the existing museum (the listed Leach Pottery)
- Retain, Refurbish and improve the existing shop (the listed Pottery Cottage)
- Return the first floor of the listed Pottery Cottage to residential use for visiting artists
- Convert the 2008 cube gallery into an archive study centre with a library, object store and archive
- Convert a part of the 2008 production studio into an introductory gallery to enable the context and importance of Leach to be fully explored
- Convert a part of the 2008 production studio into a temporary gallery for shows of pottery for sale
- Provide a new reception and cafe building behind and to the south of Pottery Cottage

In July 2022 the scheme was submitted for Pre-Application advice to Cornwall Council. This design and access statement is a response to the comments received through that application.

CLIENT

The client is Bernard Leach (St Ives) Trust Ltd. The Director representing the Trust and responsible for project delivery is Libby Buckley.

In 2020 the Trust appointed Perfect Moment (Project Support & Business Planning) and Trevor Humphreys Associates (Capital Project Management & Quantity Surveyor) to provide support on Capital Matters.

PROJECT TEAM

Architect

Dow Jones Architects

Structural Engineering

Momentum

M&E Engineering

OR Consulting Engineers

Landscape Design

Non Morris Landscape

CDM

CDM Services

Project Manager

Trevor Humphreys Associates & Macegreen Consulting

QS

Trevor Humphreys Associates & Macegreen Consulting

Planning Consultant

Andy Golay



View of the proposed Training and Production Centre from the North



View of the proposed Training and Production Centre from the South



Top: Bernard Leach teaching in his studio, n.d.

1. Client statement

LEACH POTTERY - THE NEXT 100 YEARS

“We are incredibly pleased that we have been successful in the first stage of a process to transform what we can do on site. Our proposed development was part of the successful St Ives Town Deal bid to central government.

Our proposed plans are to create a world class site that matches our international reputation. To create a community hub where local people can come together to train, develop their creativity, improve their wellbeing, support each other and bring clay to life. And through our expanded learning offer and economic growth we will contribute all year round to St Ives through new jobs and visitor spend.

Our capital investment in a living heritage asset will make a significant contribution to the vibrant culture of St Ives and position the Leach Pottery as a central community hub. The project focuses on all three objectives of the St Ives Town Deal;

Supporting the health, wellbeing and aspirations of all residents in life - through creativity in clay, training and jobs.

Creating opportunities for young people which allow them to flourish through our community and education programmes, improved accessibility and local partnership working.

Embedding sustainability, green growth and growing a year round economy - through reducing our carbon footprint, creating year round jobs and increasing a proven out of season tourism offer.

Production, learning and community activity as well as the visitor experience are severely restricted by the current layout at the pottery. The layout and mix of buildings are a result of ad hoc development over the past 100 years and this is a rare opportunity to rationalise the site and increase its capacity through a coordinated design which has been developed based on 12 years of running the site as a working heritage asset.

A major strategic redevelopment of the site will enable significant improvements in community engagement, education, production and sales, training and the overall visitor experience. This project will focus on capital investment for production and learning. Capital investment will maintain and enhance a unique skills-based heritage asset for the benefit of St Ives by;

Increasing the ability to employ skilled craftspeople, growing the apprenticeship scheme, increasing productivity, and broadening our customer base.

Enhancing the community skills programme- delivering more classes and projects, increasing participation by our target communities.

Increasing support for local enterprise development, including more mentoring, skills development, and access to international audiences, supporting recovery during COVID-19.

Increasing the capacity of our school's programme and improving the quality of the experience.

Supporting the delivery of more commercial education programmes, attracting visitors throughout the year.

Reducing environmental impact through adoption of more environmentally friendly technologies.”

Leach Pottery, 2022.

2. Site



BEAGLE CROSS

Beagle Cross is a part of the Leach Pottery campus, and is located on the edge of St Ives in a mainly residential area. The site is elongated, sitting across two formerly residential curtilages running roughly north south with the two main boundaries comprising the main road, Higher Stennack, to the west, and the Stennack River on the east.

The site slopes from the south down towards the town to the north and has challenges with accessibility.

The site lies south-west of the town centre in an area called Higher Stennack, an area consisting largely of late 20th Century residential development.

The neighbouring Pottery building and Pottery Cottage are grade II listed.

EXISTING BUILDING

The existing building is adapted from a dwelling, which was originally built in the 1950's. It has been adapted to create larger education rooms, but does not have any potential for further adaptation or extension. The domestic scale of the building makes it unsuitable for continued use as a public building. The building is currently significantly smaller than the accommodation required by the pottery to house their production and education departments.

Other challenges include:

- The domestic layout results in poor accessibility, with limited space for making improvements.
- The first floor is inaccessible to wheelchair users
- The thermal performance of its built fabric is poor, with no wall or floor insulation, and poor levels of airtightness.
- Its masonry structure, and irregular structural grid, does not lend itself to re-use
- The garage and shed structures in the garden clutter the site
- The building does not inspire users in the way an educational facility at internationally significant pottery should

PLANNING CONSIDERATIONS

The site of the new Training and Production Centre is not within a Conservation Area but it adjoins the site of two listed buildings: the Leach Pottery; and the Pottery Cottage. A Scheduled Monument, Penbeagle Cross, ref 1017348, outside the Fire Station is nearby but not within the site.

There are three trees on the Beagle Cross site: a Leylandii, a Sakura Cherry and a Beech. The cherry will be transplanted. The leylandii and the Beech will be removed. They are category C and B respectively.

The trees on the Leach Pottery site will be retained, and will continue to provide a sense of separation between the proposal and the listed pottery.

RELEVANT PLANNING HISTORY

- PA13/00474 - Construction of single storey extension to be used as education room. Wed 13 Feb 2013
- PA11/03376 - Change of use of Beagle Cross from B&B to mixed use. Mon 20 Jun 2011.
- W1/80/P/0439 Construction of dwelling and domestic garage. Tue 22 Apr 1980
- W1/68/P/28060 Erection of 2 bedrooms and store extension to dwelling. Tue 21 Jan 1969



Beagle Cross from Higher Stennack



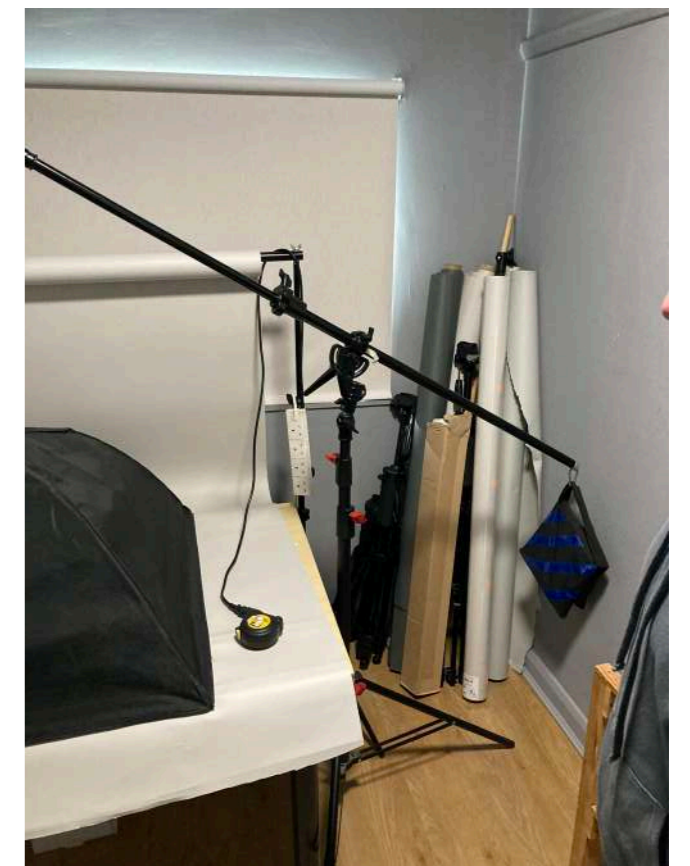
Interior of the large education room



Beagle Cross from the garden, showing adhoc additions

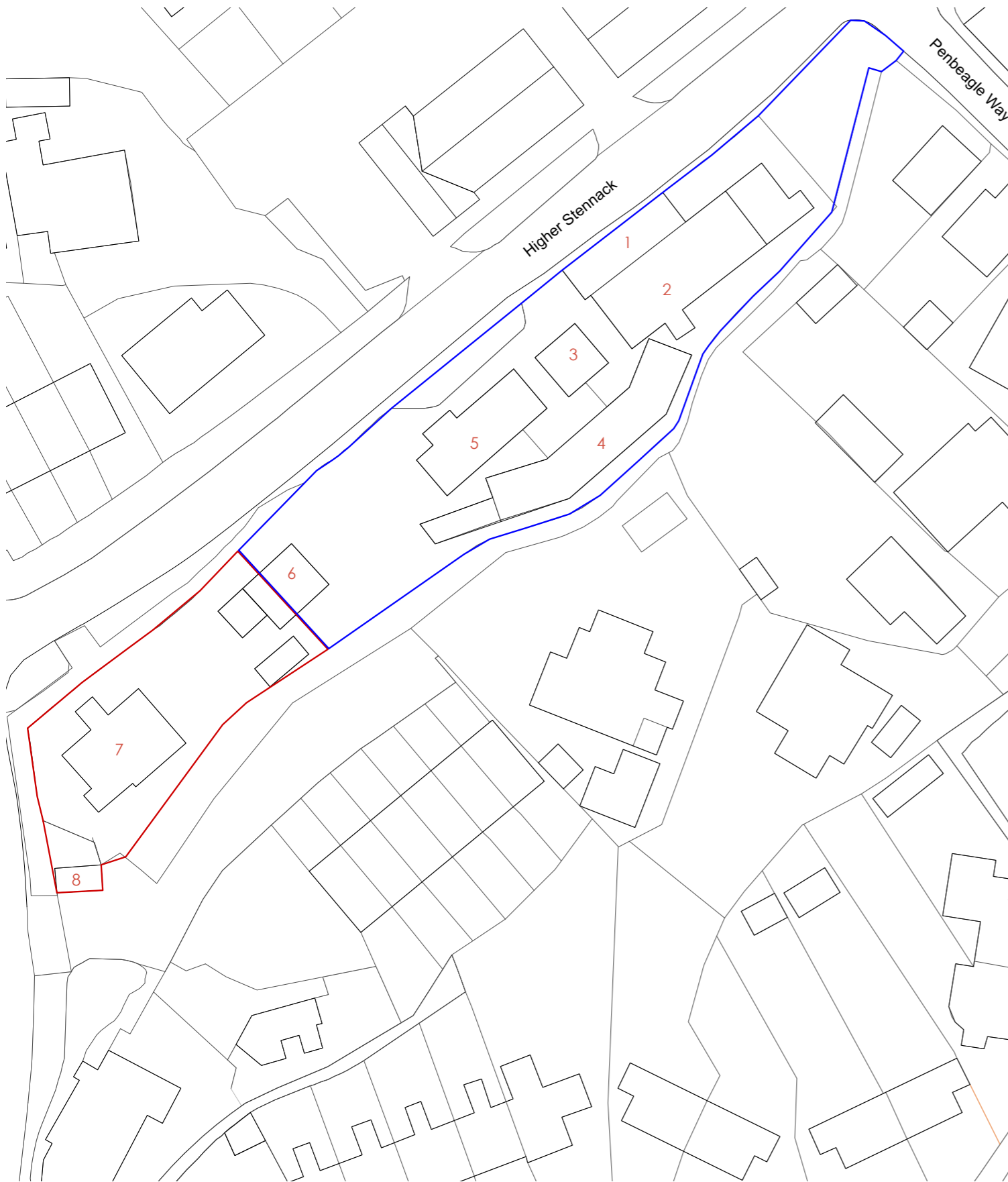


Interior of the large education room



Small ancillary spaces

3. The Leach Pottery



THE SITE

The Leach Pottery is located on the edge of St Ives in a mainly residential area. The site is elongated running roughly north south with the two main boundaries comprising the main road, Higher Stennack, to the west, and the Stennack River on the east.

The site slopes from the south down towards the town to the north and has challenges with accessibility.

The site lies south-west of the town centre in an area called Higher Stennack, an area consisting largely of late 20th Century residential development.

The Pottery building and Pottery College are grade II listed.

The wider pottery estate comprises of the following buildings:

1. Reception and entrance gallery completed 2008, connected to;
2. Original pottery, Grade II listed building dating back 1920, designed by Bernard Leach
3. Cube Gallery, completed 2008, stand along building between shop and museum
4. Leach studio, completed 2008, Japanese style architecture with timber cladding, main production studio space with electric kiln room and plant room, connects to Cube Gallery and shop via raised external walkways
5. Pottery Cottage, Grade II listed building, built 1927
6. Timber kiln shed with adjacent packing and store rooms, a semi-open structure
7. Beagle Cross Cottage, a separate dwelling dating to 1955, includes learning & participation spaces at ground floor with library and residencies accommodation above
8. Single garage off Penbeagle Lane, modern building

The pottery has small areas of external space, bounded by traditional Cornish hedges.

PLANNING CONSIDERATIONS

The Beagle Cross site is not within a Conservation Area, but the site neighbours the Pottery site to the north which contains two listed buildings: the Leach Pottery; and the Pottery Cottage. These are indicated with red lines on the opposite plan. A Scheduled

Monument, Penbeagle Cross, ref 1017348, outside the Fire Station is nearby but not within the site.

There are mature trees on site, which are not subject to TPOs, but are being retained and incorporated into the design.

RELEVANT PLANNING HISTORY

- PA17/06254 - Replacement of rotten window frames with new wooden frames. Thu 03 Aug 2017.
- PA17/06255 - Replacement of rotten window frames with new wooden frames. Thu 03 Aug 2017.
- PA11/09235 - Replacement of temporary shed with permanent clay storage shed. Mon 16 Jan 2012.
- PA11/03376 - Change of use of Beagle Cross from B&B to mixed use as part of Leach Pottery site. Mon 20 Jun 2011.
- W1/08-0791 - Retention of kiln shelters & siting of temporary shed. Thu 07 August 2008.
- W1/06/P/1354 - Renovation and alterations to pottery buildings construction of reception, training facilities gallery and associated works, amended design. Fri 26 Jan 2007.
- W1/06/H/0161 - Renovation and alterations to pottery buildings construction of reception, training facilities, gallery and associated works. Fri 26 Jan 2007.
- W1/06/H/0035 - Renovation and alterations to pottery buildings, construction of reception, training facilities, gallery and associated works. Mon 27 Feb 2006.
- W1/06/P/0260 - Renovation and alterations to pottery buildings, construction of reception, training facilities, gallery and associated works. Mon 27 Feb 2006.
- W1/05/P/0470 - Renovation & alterations to pottery buildings. Construction of reception, training facilities, museum & associated works. Tue 12 Apr 2005.
- W1/05/H/0054 - Renovation & alterations to pottery buildings. Construction of reception, training facilities, museum & associated works. Tue 12 Apr 2005.

4. Statement of Significance of the Leach Pottery



Leach Pottery and Cottage showing climbing kilns, c.1920s

UNDERSTANDING CULTURAL HERITAGE

In 2008 English Heritage published Conservation Principles, which identified four principal heritage values which might be taken into account when assessing significance and which can be used to amplify the assessments in the statutory lists. These values are:

Evidential

Deriving from the potential of a place to yield (mainly archaeological) evidence about past human activity

Historical

Deriving from the ways in which past people, events and aspects of life can be connected through a place to the present

Aesthetic

Deriving from the ways in which people draw sensory and intellectual stimulation from a place;

Communal

Deriving from the meaning of a place for the people who relate to it, or for whom it figures in their collective experience and memory.

Heritage Significance is essentially a hierarchical concept, using descending levels of value. These follow guidelines established by James Semple Kerr, which have been adopted by the Heritage Lottery Fund, Historic England and others. The levels of significance are:

Exceptional - important at national to international levels

Considerable - important at regional level or sometimes higher

Some - usually of local value only but possibly of regional significance for group or other value

Little - of limited heritage or other value

Neutral - features which neither enhance nor detract from the value of the site

Negative - features which detract from the value of the site

LISTING

ST IVES B3306 Leach Pottery GV II

Pottery. 1921, for Bernard Leach. Stone rubble and rendered concrete blocks. Gable-ended scantle slate roofs, the kiln shed has louvred ridge ventilator. Brick

gable end and axial stacks. PLAN: Long range comprising, kiln shed at SW end, throwing and glazing rooms with loft over at centre, and workshop with studio above at NE end. EXTERIOR: Single storey kiln shed at SW end has outshut on NW side and porch on SE front. Throwing and glazing rooms at centre, built of stone rubble and with sash windows. Workshop with studio above is cross-wing at NE end with external stairs to first floor doorway on SE gable end. INTERIOR: In the kiln shed is the brick 3-chambered climbing kiln designed by T. Matsubayashi in 1921 and rebuilt in 1923, a small tunnel kiln, an individual kiln and a modern gas kiln. In the glazing room there is a corner fireplace with a cambered brick arch with two small terracotta niches above. In the throwing room two of Leach's wheels; above is the drying loft. Over the workshop at the NE end is Leach's studio with access via external stairs. NOTE: The Leach Pottery was established by Bernard Leach, with the Japanese potter Hamada Shoji, on his return in 1920 from studying in Japan. SOURCE: Leach, Bernard, A Potter's Book; published 1940.

Listing NGR: SW5087339942

ST IVES B3306 Pottery Cottage GV II

House and pottery showroom. 1928, by Bernard Leach for himself. Rendered concrete blocks. Scantle slate roof, with half-hipped and gabled ends. Rendered axial and end stacks with weathered set-offs. PLAN: Rectangular. Showroom on ground floor with accommodation above and loft over lower' north east end with access via external stairs on gable end and with integral verandah at rear. Domestic Revival in the style of the local vernacular. EXTERIOR: 2 storeys. Asymmetrical 4-window NW front with gable at centre, and two windows on right set back slightly with hipped roof porch in the angle; roof on left carried down to lower eaves; small casements. Rear, SE, projecting gable at centre, French casement on left and verandah on right with timber posts with shaped brackets and dormer above; oculus and external stairs to loft doorway on NE gable end. INTERIOR: Ledged and braced doors with cover moulds, ladder stairs to first floor and fireplace on first floor with six tiles above by Bernard Leach; loft at NE end open to roof.

Listing NGR: SW5084739924

STATEMENT OF SIGNIFICANCE

OVERVIEW

Founded in 1920 by Bernard Leach and Shoji Hamada, the Leach Pottery, St Ives, is among the most respected and influential potteries in the world. Over the last hundred years it has forged the shape of Studio Pottery in the UK and beyond. Scores of potters, students and apprentices, from across the world have come to the Leach Pottery to train, creating a uniquely international environment in the heart of Cornwall and maintaining the Pottery's creative principle of East/West exchange.

Today, the Leach Pottery Studio, Museum and Gallery continue developing Bernard Leach's historic legacy. The Leach Pottery is considered by many to be the birthplace of British studio pottery. One of the great figures of 20th century art, Bernard Leach played a crucial pioneering role in creating an identity for artist potters across the world.

The history of the Pottery reveals that Bernard Leach had a very pragmatic approach to his buildings and the site. When he arrived in St Ives he didn't have much money, working as a craftsman with limited means. He was expedient, using what he had to suit his purpose. He adapted and extended his buildings and altered the site to reflect the immediate needs for the production and sale of pottery. Since 1920 when he began working on the site, it has been in a state of flux.

The history of the Leach Pottery is extensively re-told on the Leach Pottery website, and transcribed into the Conservation Audit undertaken by Poynton Bradbury Wynter Cole Architects which is appended to this report, and will not be rehearsed here. The purpose of this document is to identify the essential character of the buildings and the site as a way to understand how and where a new building could be added to the site, and how this building, and a reworking of the landscape of the site, could help rationalise the site as a whole.

EVIDENTIAL VALUE

The site was first developed by Bernard Leach in 1920, and prior to that was an open piece of land. From 1920 to the death of Janet Leach in 1997, the pottery provides a unique insight into the working practice of one of the world's most significant potters.

The evidential significance of the Leach Pottery is Exceptional.

HISTORICAL VALUE

Bernard Leach is one of the most important potters of the 20th century and his influence has a global reach. The climbing kilns were the first to be built in Europe and the techniques and practices he developed in St Ives have influenced studio potters around the world.

The historical significance of the Leach Pottery as a cultural artefact is Exceptional.

AESTHETIC /ARCHITECTURAL SIGNIFICANCE

The Leach Pottery site has been added to and adapted since 1920, and it is most straightforward to assess the architectural significance of the buildings in a chronological order.

The Leach Pottery (grade II)

This is the most significant built fabric on the site. The external fabric is architecturally unexceptional but the internal spaces and built fabric elements, especially the climbing kilns, being the earliest example outside Asia, are of exceptional significance.

The architectural significance of the Leach Pottery is Exceptional

Pottery Cottage (grade II)

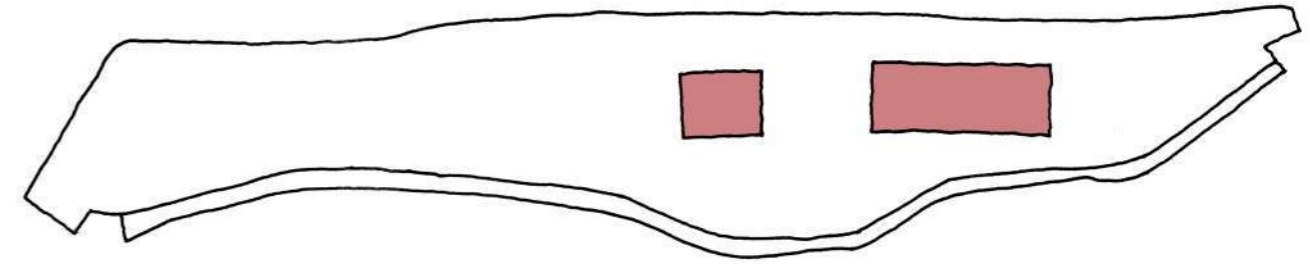
Pottery Cottage is architecturally unremarkable but grade II listed for its historical, evidential and communal value through its connection to Leach. Architecturally, the building is not significant, but there are some elements of note within it. The interior has surviving timber doors in the Arts and Crafts tradition; the central first floor room has a simple fireplace with six Leach tiles, and there are also Leach tiles in the kitchenette. These elements are of value for their direct connection with Leach. The equestrian roof tile on the roof to porch, was made by Deborah Stone, and not Bernard Leach as the Poynton Bradbury Wynter Cole Architects document suggests.

The architectural significance of Pottery Cottage is Some

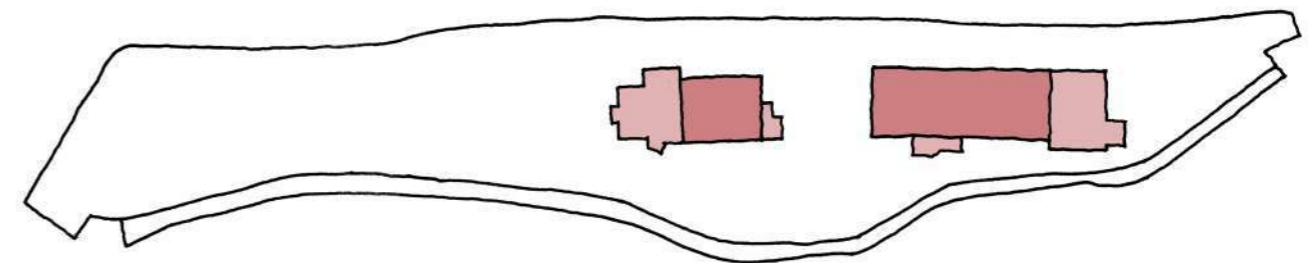
Beagle Cross

Beagle Cross is a modest residential property built in the 1950s on its own site to the south of the main pottery, and has little architectural value. The rubble stone Cornish hedges to the road have amenity value but little historic or architectural significance.

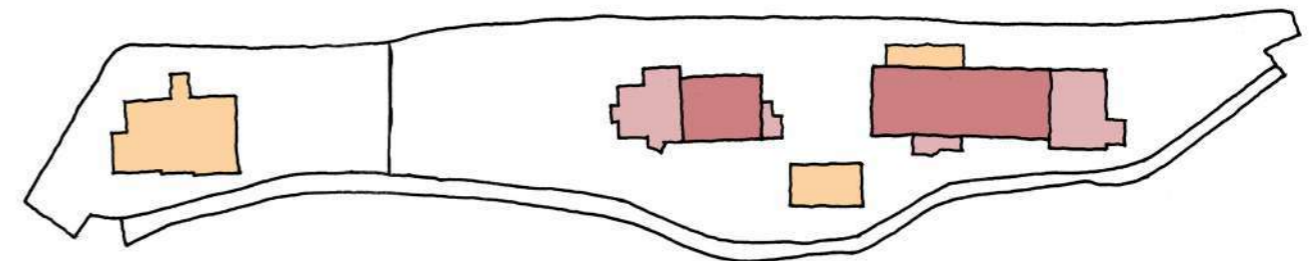
The architectural significance of Beagle Cross is Neutral



1920
Leach Pottery (left) and Pottery Cottage are built on an open site



late 1920s
By the late 1920s Leach had extended both the Pottery (left) and Pottery Cottage



1950s
By the 1950s Leach had built a lean-to on the side of the pottery building and a showroom set back between the Pottery and Pottery Cottage. Beagle Cross was built to the south of the site and replaced an earlier cottage.

The 2008 buildings

These buildings converted the pottery into a museum and have substantially altered the aesthetic value of the site as a whole. These additions have changed the way in which the original buildings relate to one another, to the site and the river. They make little reference through their architecture to the character of the site or the town, either in form or material. Their positioning impacts how the listed buildings are used and understood, blocking important views and disconnecting the listed buildings from the river.

The 2008 Production studio

Early photographs of the site show how the kiln shed opened to the Stennack river, and the space between the kilns and the river was a key working space. The 2008 production studio building blocks this relationship.

The 2008 Museum entrance

This building has been built across the front of the Leach Pottery building and screens it from the road, altering the appearance of the listed building to the street and negatively impacting on it.

The 2008 Cube Gallery

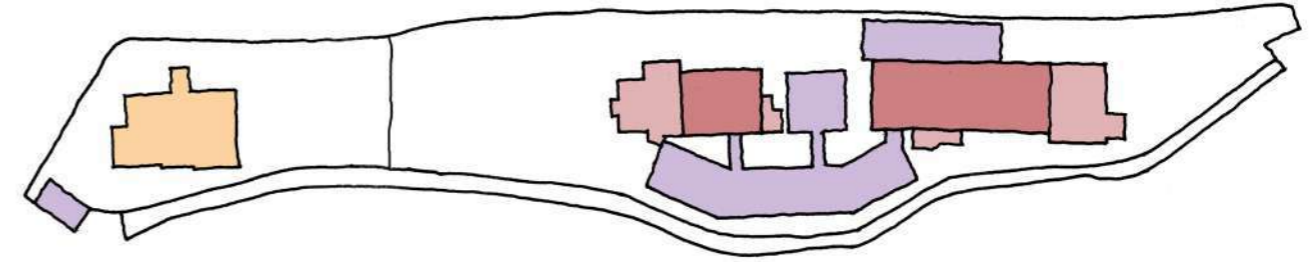
This building fills the space between the Leach Pottery and Pottery Cottage and changes the setting of the original buildings and their group value.

The architectural significance of the 2008 buildings is Negative .

The post 2008 additions

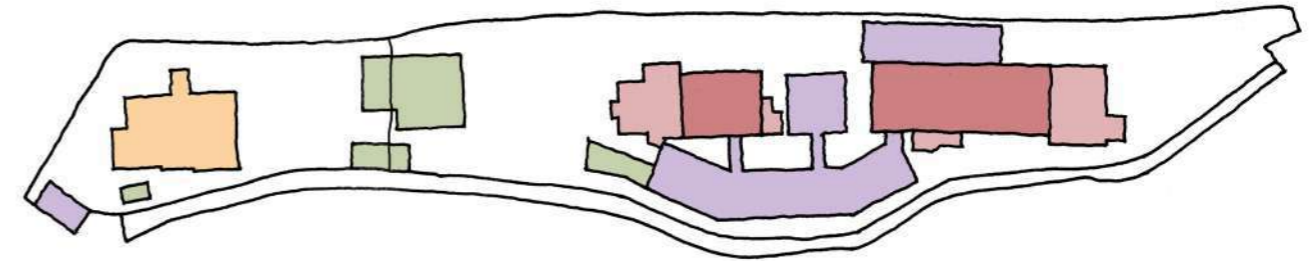
These comprise the new kiln shed and the clay preparation sheds. The kiln shed is sited south of Pottery Cottage and is sufficiently distant from it, and screened from the road by mature trees, to not affect the setting. The new clay preparation sheds are located behind Pottery Cottage and are tucked behind the chimney. They are modest flat roof buildings of no architectural merit and have little impact on the setting of the listed building.

The architectural significance of the post 2008 buildings is Neutral



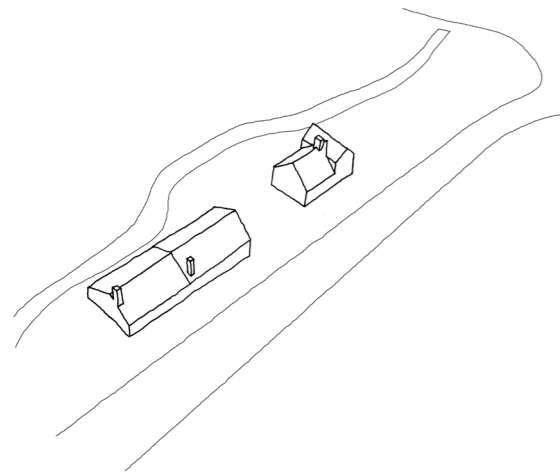
2008

The Museum Entrance is built across the front of the Leach Pottery, the Cube Gallery is added between the Pottery and Pottery Cottage, and the production building is added along the river bank. A garage is added to the south of the site.

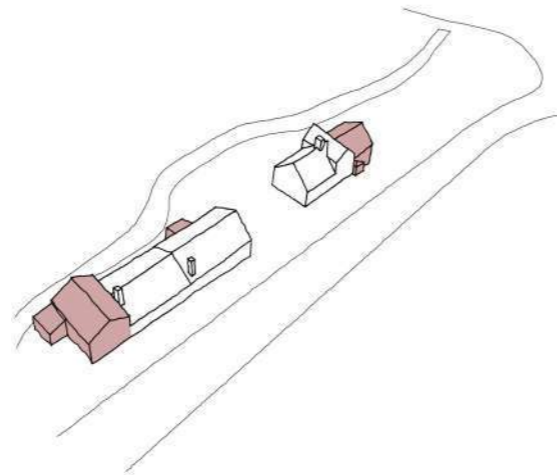


2008 - 2022

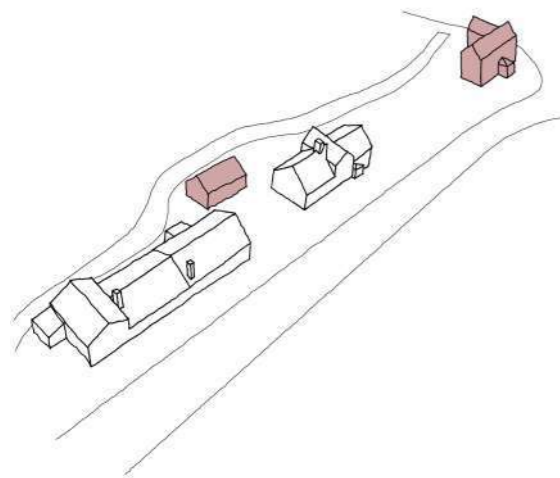
A range of ad-hoc buildings associated with the production of Leach Standard Ware are added to the site - the main kilns are the green building at the centre of the site.



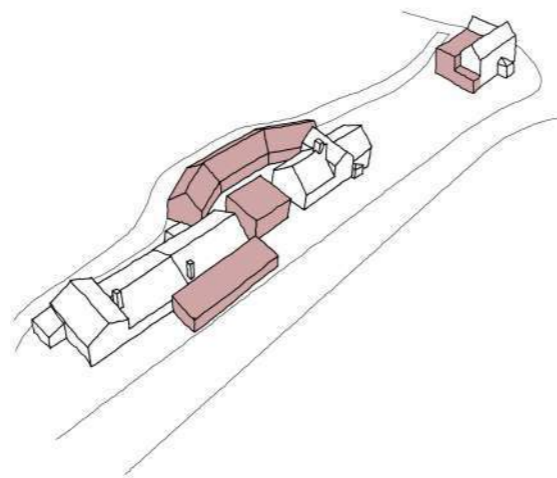
1920



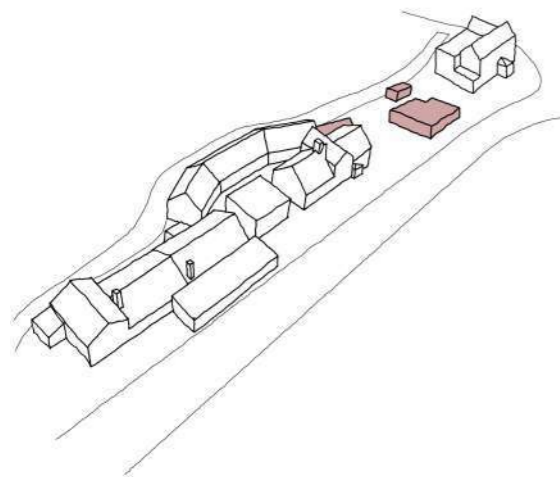
late 1920s



1950s



2008



2008-2022

COMMUNAL VALUE

Leach is regarded as the father of studio pottery and has influenced potters around the world. Leach's role in the artistic heritage of St Ives should also be recognised. Taken as a whole, the cultural significance of the Leach Pottery is exceptional.

The production pottery makes 20,000 items of Leach Standard Ware pottery at the site annually. Standard Ware is sold commercially around the world and is a thriving local business employing 10 people.

The museum attracts 10,000 visitors a year from around the world and is a shrine for the many potters influenced by Leach. The museum curates temporary exhibitions showcasing the work of contemporary, mostly local, potters. The museum also contains Leach archival materials which is used by scholars for research projects.

The Pottery Learning and Participation team runs an expansive education programme working with schools throughout Cornwall. They run a community outreach programme and run regular commercial throwing courses which attract potters from around the world. The production studio has an apprenticeship scheme that trains young potters.

The pottery runs an artistic exchange with potters from around the world who come to stay at the pottery and work in Bernard's Studio for a three month period. The pottery also has an ongoing cultural exchange with potteries in Japan.

The work of the Pottery continues to increase the communal value of the site.

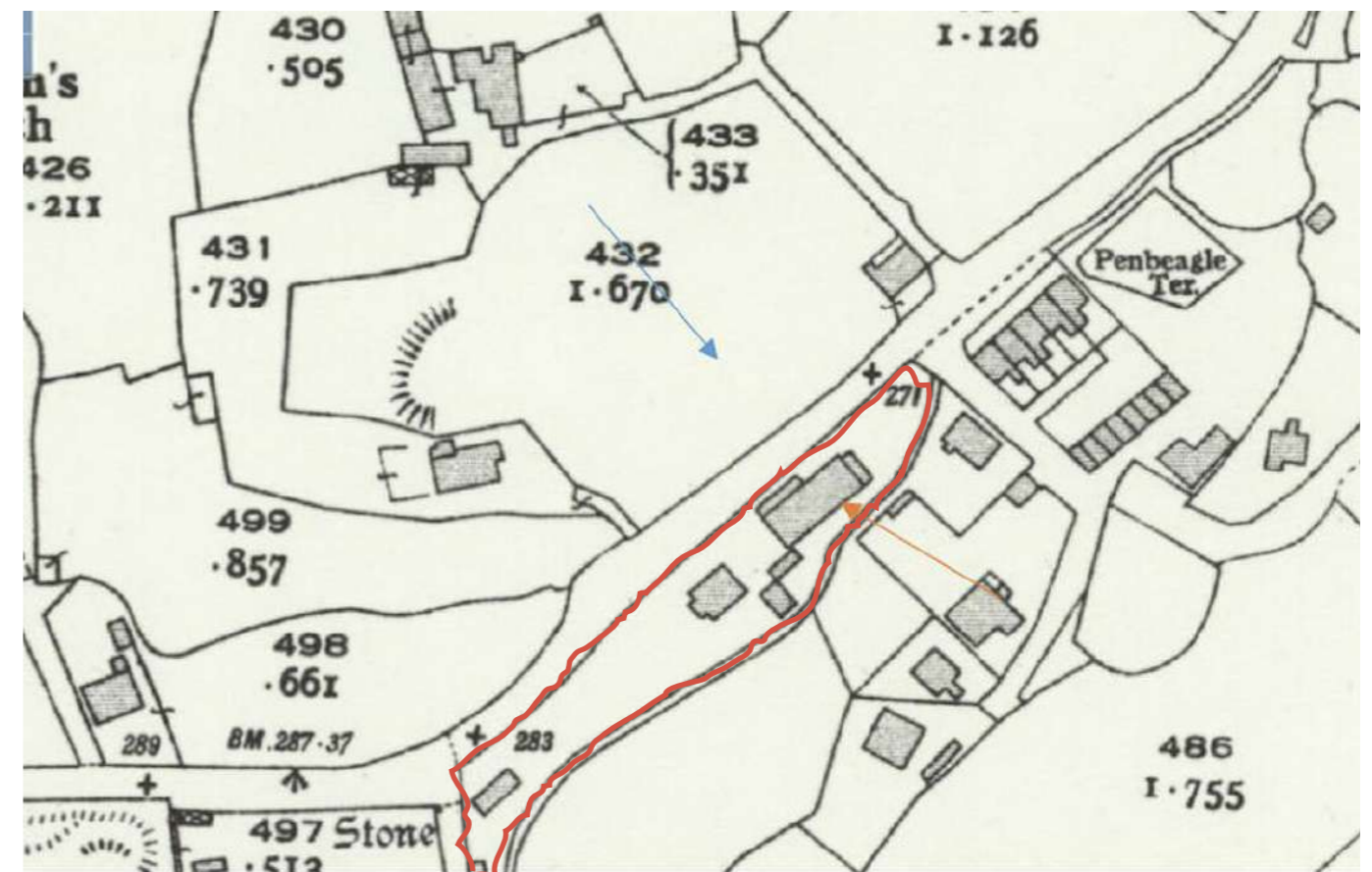
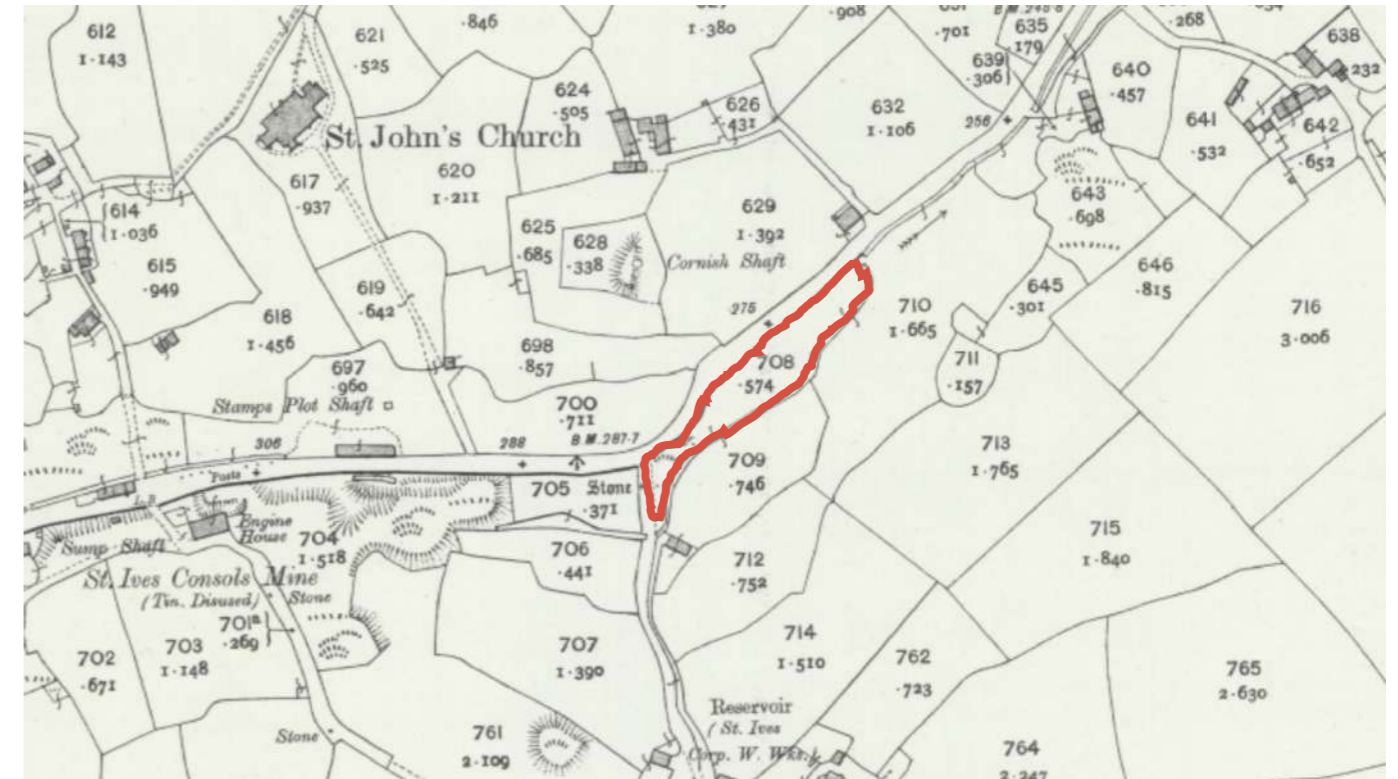
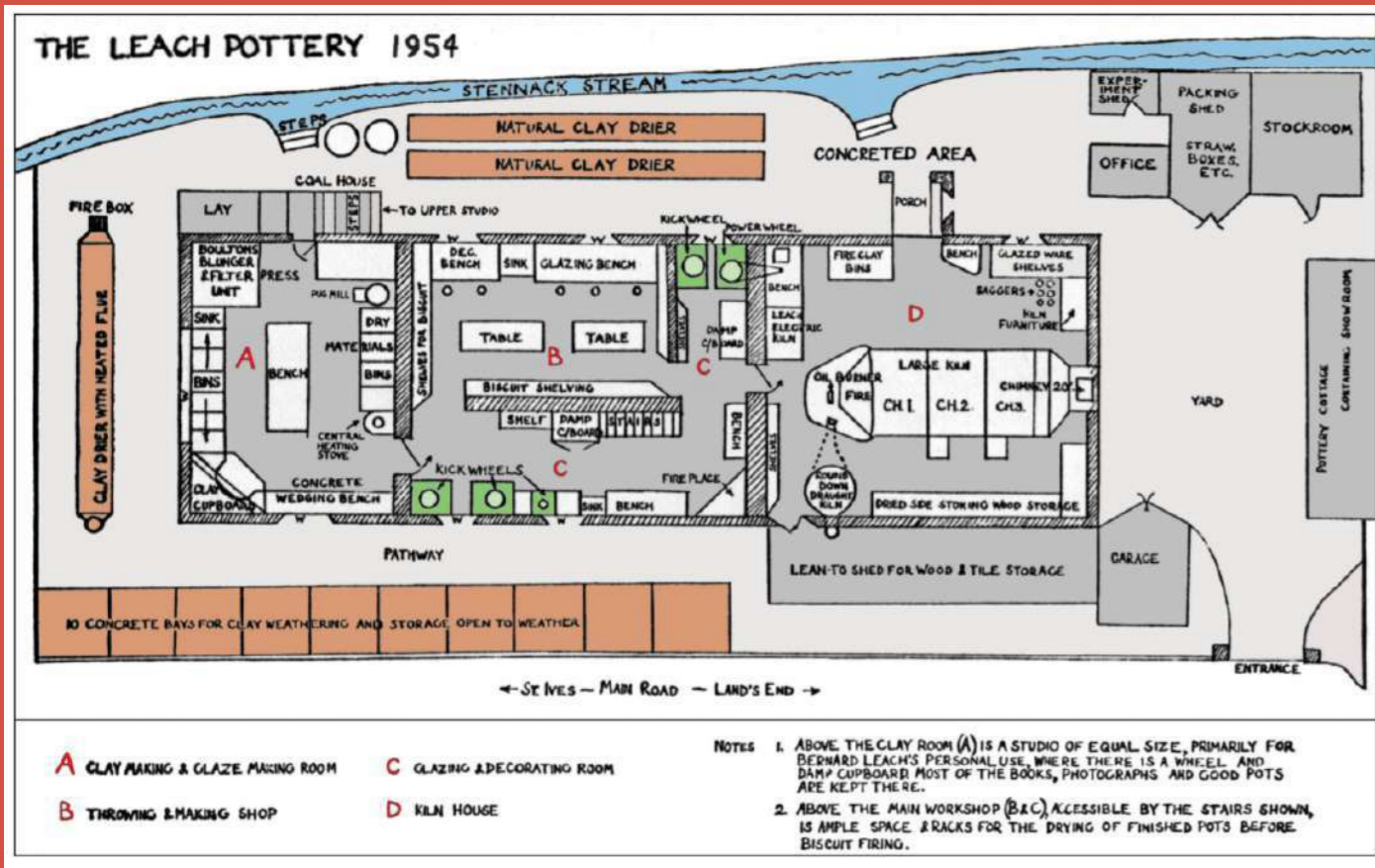
The communal value of the Leach Pottery is Exceptional.

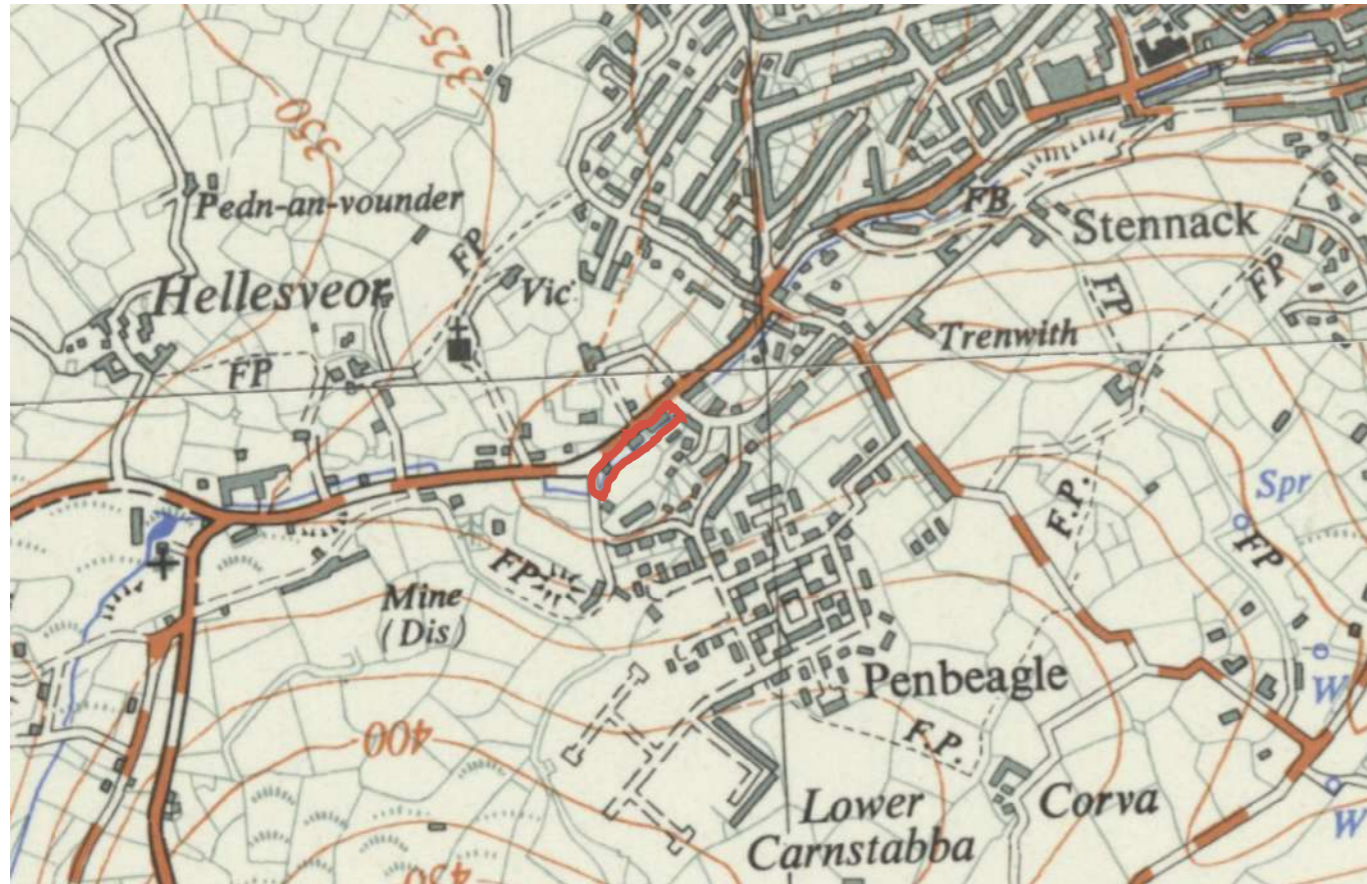


Above Top: The historic climbing kilns.

Above: The historic studio in the Leach Pottery building

5. Historic maps





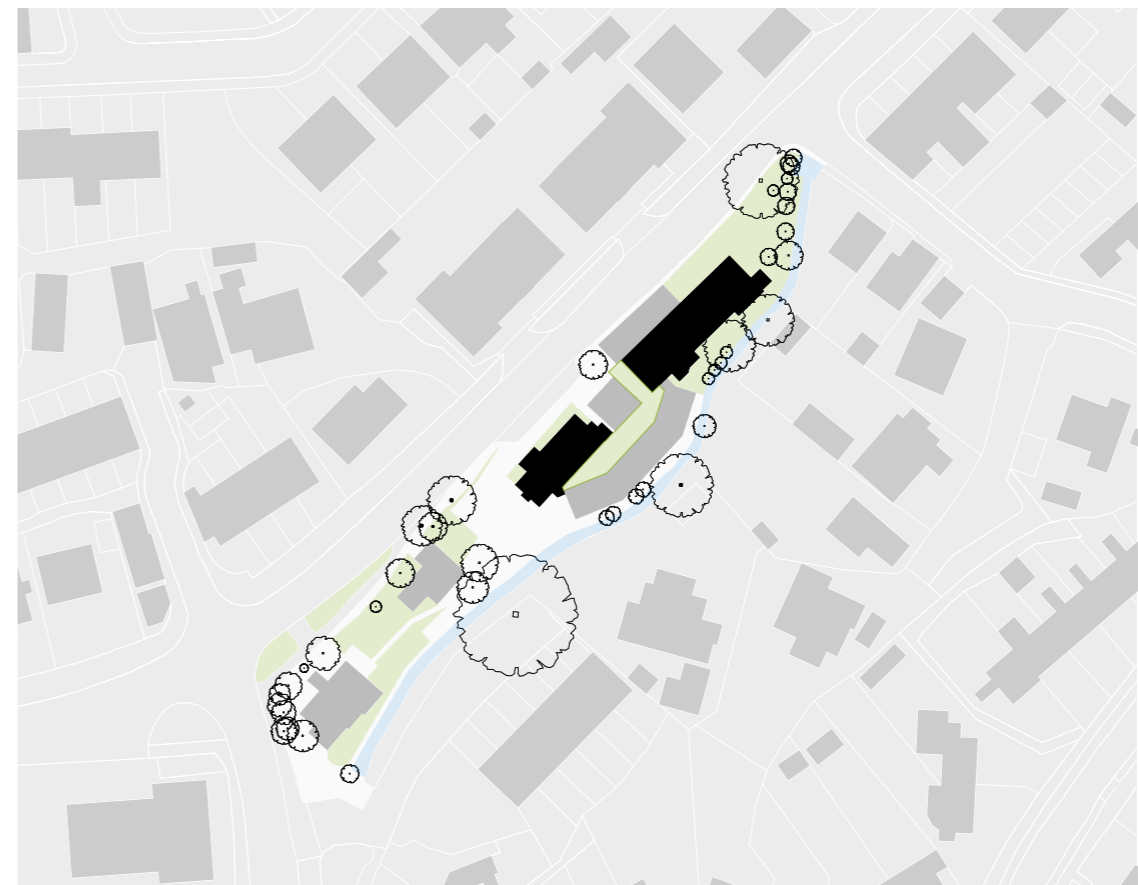
1937 - 1961



1945 - 1965

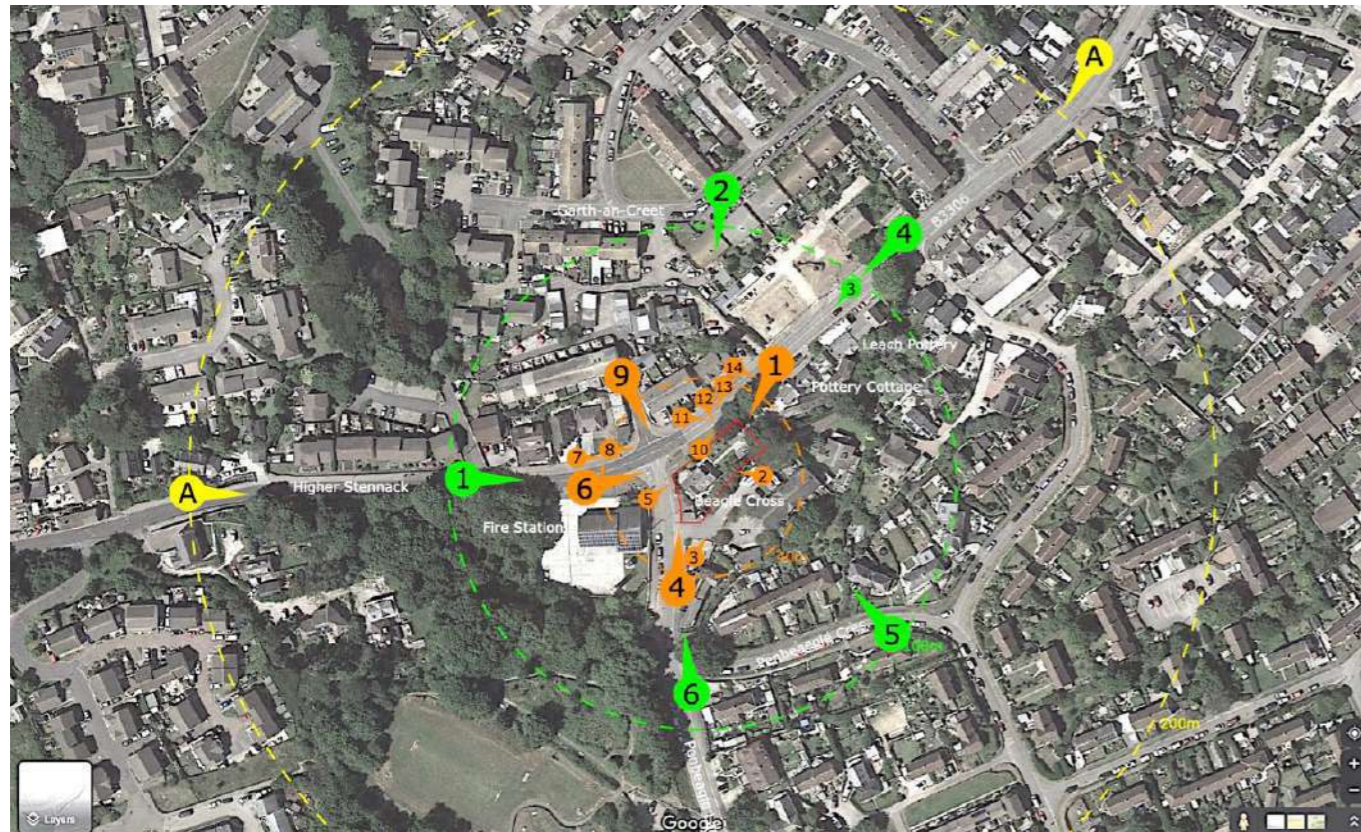


1949 - 1971



2022

6. Photographic Survey



This Photo Survey demonstrates the views towards the site at Beagle Cross from principal vantages at a range of distances.

The following text and images show that within these views the proposed site is rarely witnessed alongside the Grade II listed buildings of 'Pottery Cottage' and 'Leach Pottery'. Blue arrows are used to identify the proposed site.

40m (approx.): Orange images

The site at Beagle Cross is situated on a crossroads and seen in the immediate context of St Ives Fire Station and Penbeagle Lane (photos 4 & 13)

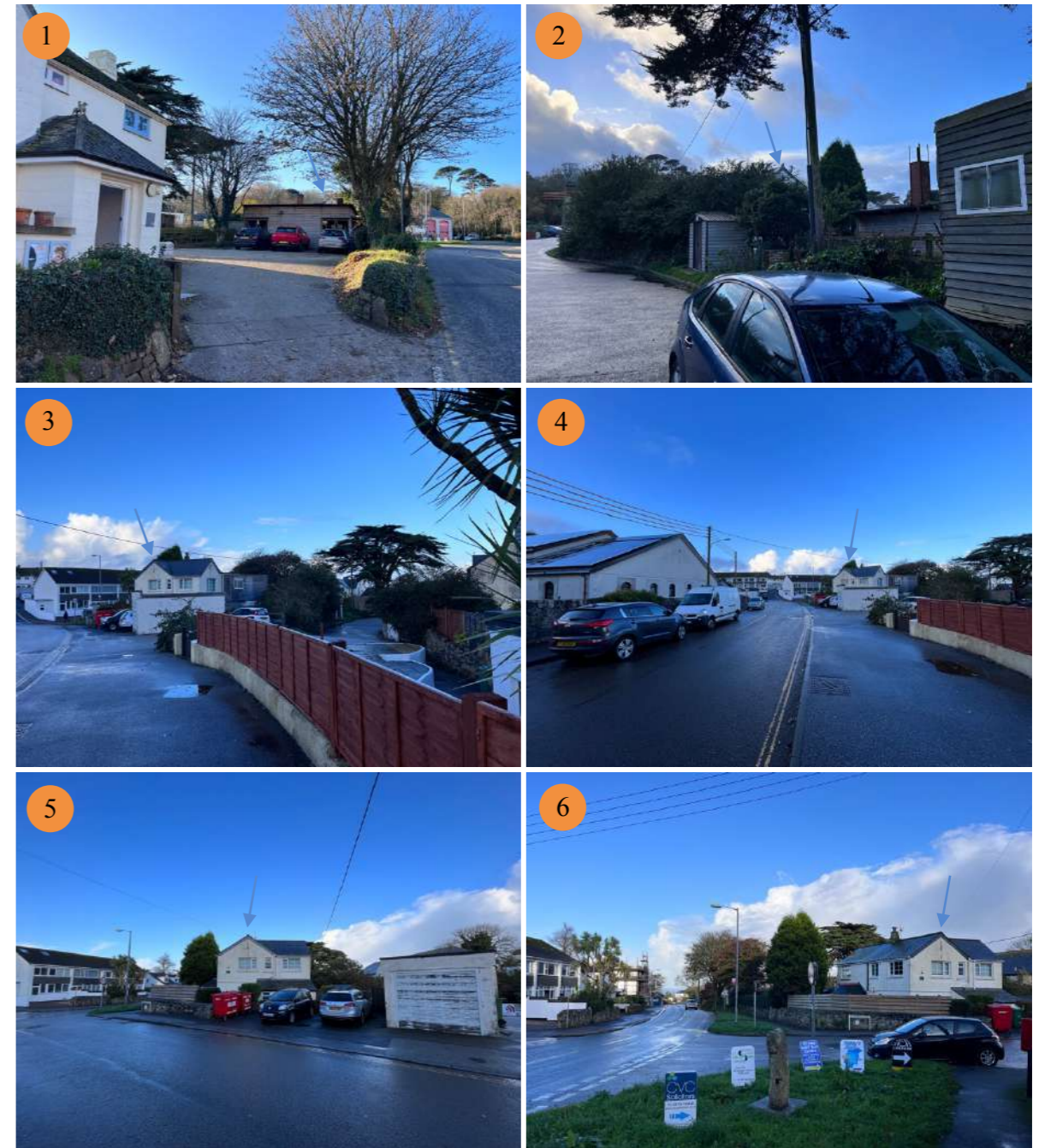
Approaching the site from either direction along Higher Stennack, the site is set back from the roadside edge.

Due to the curve of the street, existing buildings and prominent trees, the listed buildings and Beagle Cross

are rarely seen together (photos 6, 10, 11 & 12). This separation is also apparent in views of the site from the south (photos 2, 3 & 5).

From the north of the crossroads, where the longer street scene opens-up, sightlines of the listed building remain obscured by the intervening trees (photos 7 & 8).

Photo 1 shows the visual link between the nearest listed building (Pottery Cottage) and the proposed site. To demonstrate the effects of the proposed development in this view, a detailed visualisation is provided with the planning submission.



Views 40m away from the site



Views 40m away from the site



Views 100m away from the site

100m (approx.): Green images

At approximately 100m, from the north and south areas within the residential streets, only fleeting glimpses of the proposed site can be gained between buildings (photos 2, 5, and 6).

Along Higher Stennack, from either direction, the listed buildings and Beagle Cross are not easily seen together in the same view due to the curve of the road, existing buildings, and the intervening trees (photos 1, 3, & 4).

Photo 1 shows the site against the immediate context of the fire station. Demonstrating the effects of the development in this view, a detailed visualisation is provided with the planning submission.



Views 200m away from the site

200m (approx.): Yellow images

Photos 1 and 2 below show that the site is barely visible at approximately 200m. At this distance, the listed buildings and Beagle Cross cannot be seen together in the same view. Due to the rising topography and the building density, the site is not visible from vantages within the residential areas at the north and south.

7. Design approach

WORKING WITH CULTURAL HERITAGE

We have worked with a large number of complex listed buildings and delivered projects that adapt, extend and recuperate them so that the buildings can be either reused, or re-purposed for a wider cultural benefit.

Making new buildings in the context of a complex listed site is always a balance between meeting the needs of the project, which is often to deliver a sustainable future for the buildings and the organisations that use them, and the needs of the listed buildings.

Our approach is always to respect the character of the listed buildings and to make a contemporary building that responds to the fundamental nature of the building and its setting. This demands having a clear knowledge of its history and development, and understanding the techniques of construction that it embodies.

We have worked on extensions and remodelling of listed buildings of all grades, in Conservation Areas, UNESCO World Heritage Sites, Sites of Special Scientific Interest and Areas of Outstanding Natural Beauty.

We have worked with Nicholas Hawksmoor's grade 1 listed masterpiece, Christ Church Spitalfields. Our work there won the Architects Journal Retrofit project of the year. Our work at George Street's grade 1 listed St Mary

Magdalene in Paddington won a Civic Trust award and the Architects Journal Retrofit special award. Westminster Council use the building as a showcase for how listed buildings can be extended and re-purposed.

Our extension to the grade II* listed Garden Museum won a Civic Trust award, the Architects Journal Retrofit award, and we won Public Buildings Architects of the Year Award for this project. Historic England and SPAB use the building as a case study for good practice for additions to listed buildings.

We have also won the Refurbishment Architects of the Year Award twice and our projects been shortlisted for the prestigious Stephen Lawrence Award twice. Our unique and considered approach to working with listed buildings and complex sites has seen our work published around the world and we have been invited to lecture about our practise in a number of universities in Europe, USA and China.

We were invited by Peter Phillips, Head of Planning for Cornwall Council, to provide a CPD training session for planning officers and councillors on the issue of Low Carbon design in the heritage environment in December 2021. Alun Jones was invited by the RIBA South West and the Cornwall Architecture Trust to deliver their 2022 Summer Lecture.



Above and left: Christ Church Spitalfields

'Other shortlisted firms had completed larger refurbishment projects than had Dow Jones, but none had established so clear a philosophy about the way new work might relate to old.'

Refurbishment Architect of the Year
Award citation



'A sensitive and appropriate response to Street's architecture, contextual but eschewing any hint of pastiche ... It links the church and adjacent school in a highly sensitive way and will be a significant work of architecture in its own right by a leading young practice of our own day.'

Kenneth Powell, November 2015, St Mary Magdalene

'This is an exciting and innovative project, and will set a benchmark for new work in the historic environment.'

English Heritage, 2015, the Garden Museum

'Dow Jones combine a tactile and intellectual reverence for the old with a sharp-tipped exploration of the new.'

Christopher Woodward, Director, Garden Museum



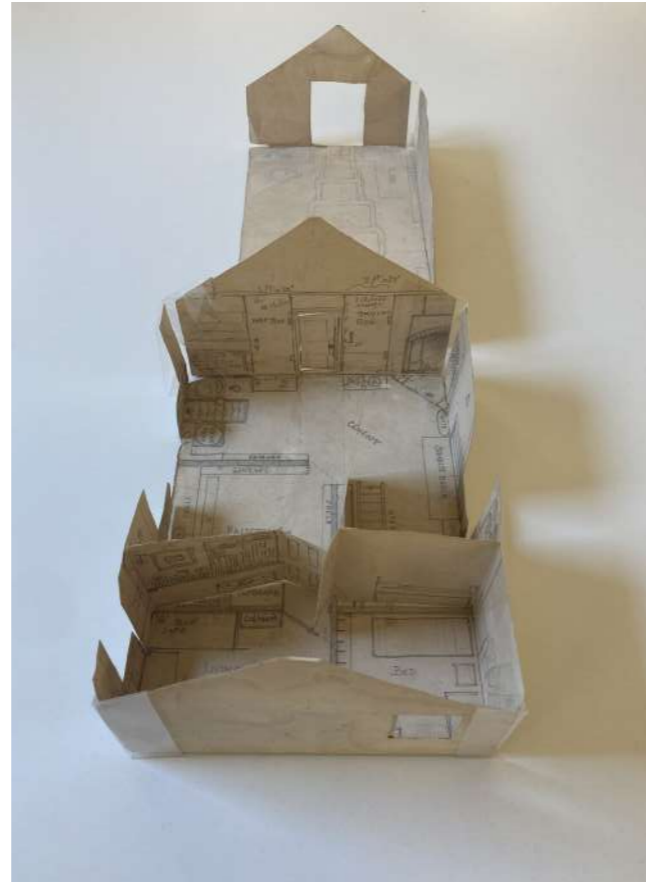
Above: Garden Museum

Above: St Mary Magdalene

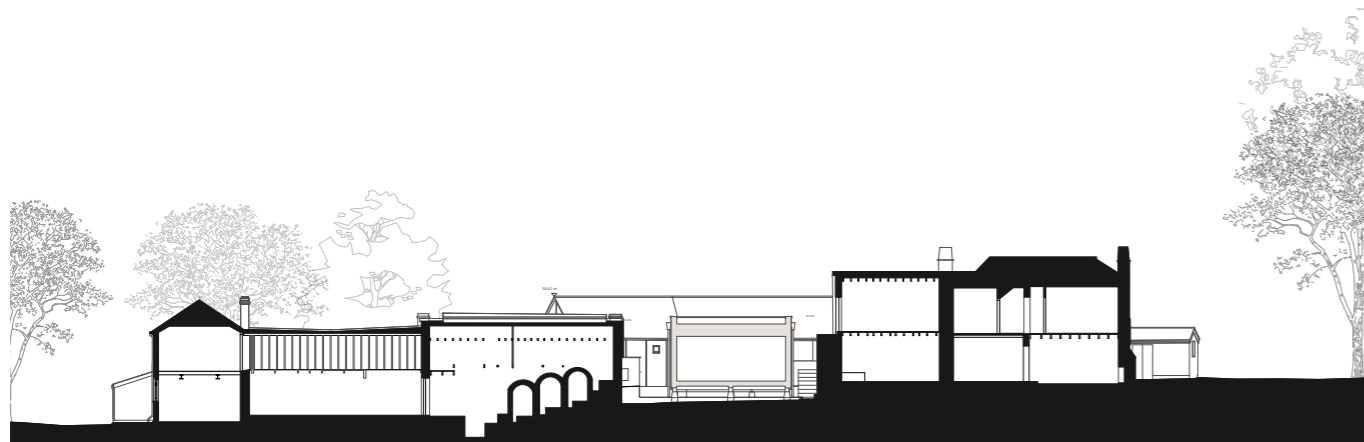
THE NEIGHBOURING LISTED POTTERY

The Leach Pottery was designed by Leach himself and is intrinsic to the cultural heritage of the site. Whilst it is not a remarkable building, the climbing kilns are of exceptional significance. We are interested in the setting of the kilns and how they were contained in an open sided building that fronted onto the Stennack river, with the space between the pottery and the river being made available as a key work space. We are intending to recreate this relationship with the new pottery building on the Beagle Cross site.

The survey section through the site shows how the climbing kilns take advantage of the topography of the site. The site slopes quite considerably, and from the bottom to top of the site is a 3.8 m change in level. We are incorporating the level change into our building so that the slope of the hill can be concealed by the architecture of the building, very much in the way Leach did with the climbing kilns.



Paper model of the proposed studio by Bernard Leach, c.1920



Long section through the existing buildings on the adjacent site, and the climbing kilns



Listed buildings on the adjacent site, as shown in red

WORKING WITH ST IVES

The new building needs to have a concrete relationship to the listed buildings to the north, the wider site, the immediate physical context and the deeper context of St Ives.

The Beagle Cross site extends south along the main Zennor road and sits at the key road junction with Penbeagle Lane. The house occupies a very prominent corner opposite the fire station and has a significant place in the streetscape of St Ives as it arguably marks the beginning of the town proper.

The NDP defines this area of St Ives as Character Area S12, described thus:

“This area represents the largely post-1930s expansion of the town on both sides of the upper Stennack valley. Development is suburban in character and includes some areas constructed as social housing. There are 1 and 2 storey houses, detached, semi detached and in short terraces and with occasional apartment blocks of up to 4 storeys. All generally have rendered or pebble-

dash elevations with some slate hanging. Wet laid scantle slate roofs were applied to new housing up to the late 1950s and while some survive much has been replaced with other materials – large module natural slates, cement-fibre and concrete slates and tiles, all of which predominate on more recent buildings. Pitched roofs predominate, but there is a small group of flat roofed semi-detached houses in the mid-Stennack. Some of the social housing areas now have an uncared for appearance.

Older stone walled cottages are built in groups or singly along the valley floor, which forms the historic route out towards the north coast. These are now subsumed within the suburban area.

Whilst some mature trees survive in front gardens or on small undeveloped plots, particularly along the Stennack, hard landscaping dominates the street scene over much of the area, to the detriment of the street-scene.

The main road through the valley is one of the major entry points into St Ives and the town does not display itself to best advantage along much of this route.”

Policy B10 also identifies as a key ambition for this area:

“To improve the appearance of the upper and mid-Stennack as a major entry point into the town.”

We are interested in how a new building for the Leach Pottery can mark this entry point to the town and act as a gateway to St Ives.

Along with Tate, Porthmeor Studios and the Hepworth Museum, the Leach Pottery is one of four globally significant arts organisations that define St Ives. Currently the Leach Pottery does not have a public face and we think that this is an opportunity to address this issue.

The NDP rightly identifies the role that the arts play in the cultural life of the town, and this building will accord with the ambition of the NDP.



View down towards the town of St Ives, encompassing Beagle Cross.



Character Area S12 - showing the typical post war suburban setting, Beagle Cross is visible on the right of the image

8. Design influences

CONTEXT

Our approach to architecture is based on an examination of the wider context of the project. From this we develop an understanding how we can make a building that will weave back into the place and make sense culturally. We are interested in an idea of context that means more than the immediate visible context, and extends to the geology, economics, social and cultural issues and ecology of the setting to name but a few.

We are also keen to work with references and influences that are not just other buildings, and look into a wide variety of sources to seek inspiration and to find anchors around which to build our ideas.

To develop the design for the new building we have looked at a wide range of influences and precedents that will help to embed the building in the culture and landscape of St Ives and West Penwith.

Leach was a key figure in the artist community of the mid C20, and the work of Ben Nicholson is particularly interesting in the way it recognises the connection between the characteristic topography, geology and form of the building that arises out of it.

GEOLOGY

The way in which the granite weathers into blocky rock outcrops of West Penwith has inspired many artists, most notably Barbara Hepworth. The characteristic form of the granite outcrops has suggested an approach to form making.

There is also a relationship between the geology and the form of the industrial buildings in West Penwith which is something we have also taken inspiration from.

INDUSTRY

The industrial landscape of Cornwall has changed dramatically, and this view of Cambourne and Redruth in the early C19 is a stark reminder of this. The architecture of Cornwall has been dominated by industrial forms for many years. The Stennack mine was located opposite the Leach Pottery and the shafts pass under the site. They mined copper, tin and zinc, traces of which have been found in our contamination survey.



Top left: West Penwith geological landscape
Top right: Industrial buildings in Botalock
Left: Cambourne & Redruth, C19
Above: Stennack Mine St Ives

ST IVES ARTISTS STUDIOS

The artists studios of St Ives are another significant reference point. Patrick Heron's studio in the Porthmeor Studios building is a good example of a tall roof-lit space in St Ives. The quality of light in the studio is a key characteristic and is something we are interested in replicating for the new production studio and the education rooms. The unique quality of light in St Ives has attracted artists for many years, and we

want to capture this essential quality through the use of rooflights to the studio and production spaces in our building.

The use of expressed rooflights has become a key visual cue for contemporary arts space, and often set the buildings apart from the domestic settings. The extension to Tate St Ives has a garden of rooflights that characterises the presence of the galleries below.

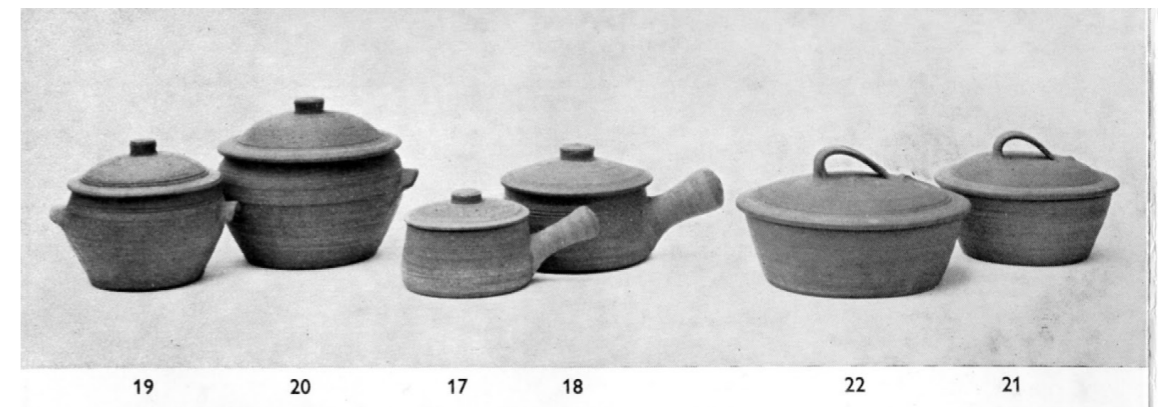


Above: Patrick Heron's studio, at Porthmeor Studios, St Ives
Below: Tate St Ives rooflight garden



STANDARD WARE

We have looked closely at Leach Standard Ware, still produced by the pottery, and how the different vessels are all part of a family of forms. They are all different but have a sufficient formal correspondences to be obviously the same. We are interested in how we can use an idea of a family of forms to make a building that can be broken up formally to appear smaller than it otherwise might whilst still retaining a sense of completeness.



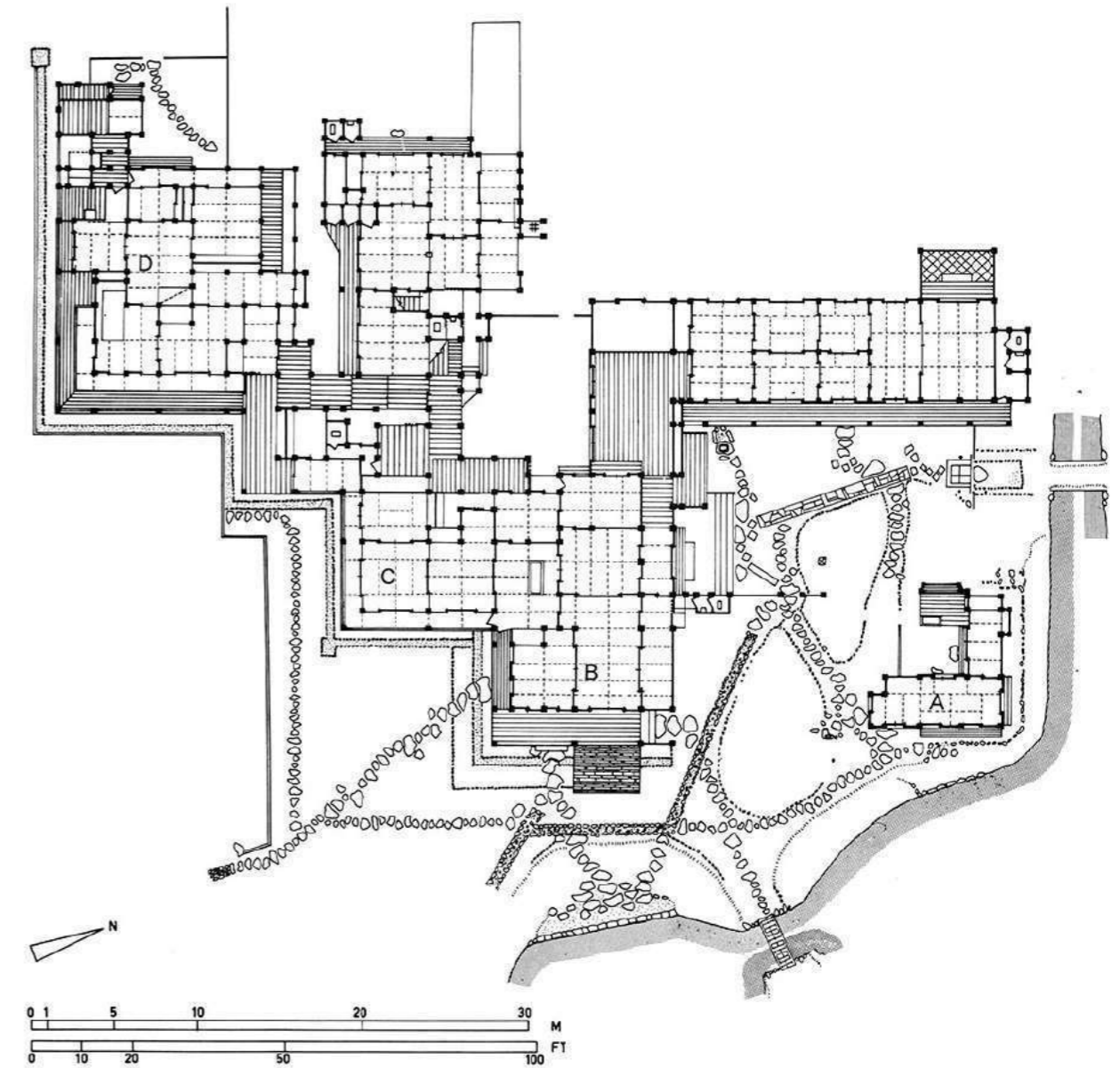
JAPAN

Another reference point is Japan. Leach grew up in Kyoto and his style of pottery is based in the Sung pottery tradition that he brought to the UK. His collaborator and friend Shoji Hamada helped Leach set up and build the St Ives pottery in 1920. In the Potters Handbook, Leach takes great lengths to explain the connection between the form, material, glaze type and style that characterises this pottery.

Opposite is a plan of the Katsura Palace in Kyoto. Japanese architecture has a very specific relationship between inside and out, and uses loggias and covered walkways as deep thresholds to spaces. This enables connections to be made both from the inside to nature via an intermediate space, but also connections to be made along the length of the building.

The photo of the covered walkway in the Katsura Palace shows how nature and architecture meet and has been an influence for us in deciding how the various parts of the site can connect.

The form of the roof of the palace is also interesting in the way it appears as a massing up of pitched roof forms.



Top: Plan of the Katsura Palace
Above: The pitched roof forms of the Katsura Palace
Left: Deep threshold spaces to nature

ART

The paintings of the St Ives school have a very powerful connection between a sense of place and how that is defined by form. The local topography is a main character in a lot of the paintings, and if not literally, as in the Nicholson examples, then through the fact that a lot of the depictions of the town are from above.

The Nicholson views merge rooftops and land forms.

Lubaina Hamid's drawing makes an interesting connection between the form of the waves, the architecture of the town and the geology of St Ives. Hamid was based at the Porthmeor Studios in 2018.

Willie Barns-Graham's "Grey day in St Ives", which also depicting the town as a roofofscape also highlights the fact that the overbearing colour palette of St Ives is grey.



Top: Ben Nicholson
Left Lubaina Hamid
Right W Barns - Graham



Terry Frost,

9. Design proposal

To minimise impact on the listed buildings on the site to the north, the proposed new building is placed as far away from the listed buildings as possible.

The stand of trees that sits between the new building and the listed pottery buildings provides a natural visual break across the site.

These trees will be retained and incorporated into the design to enhance the sense of separation.

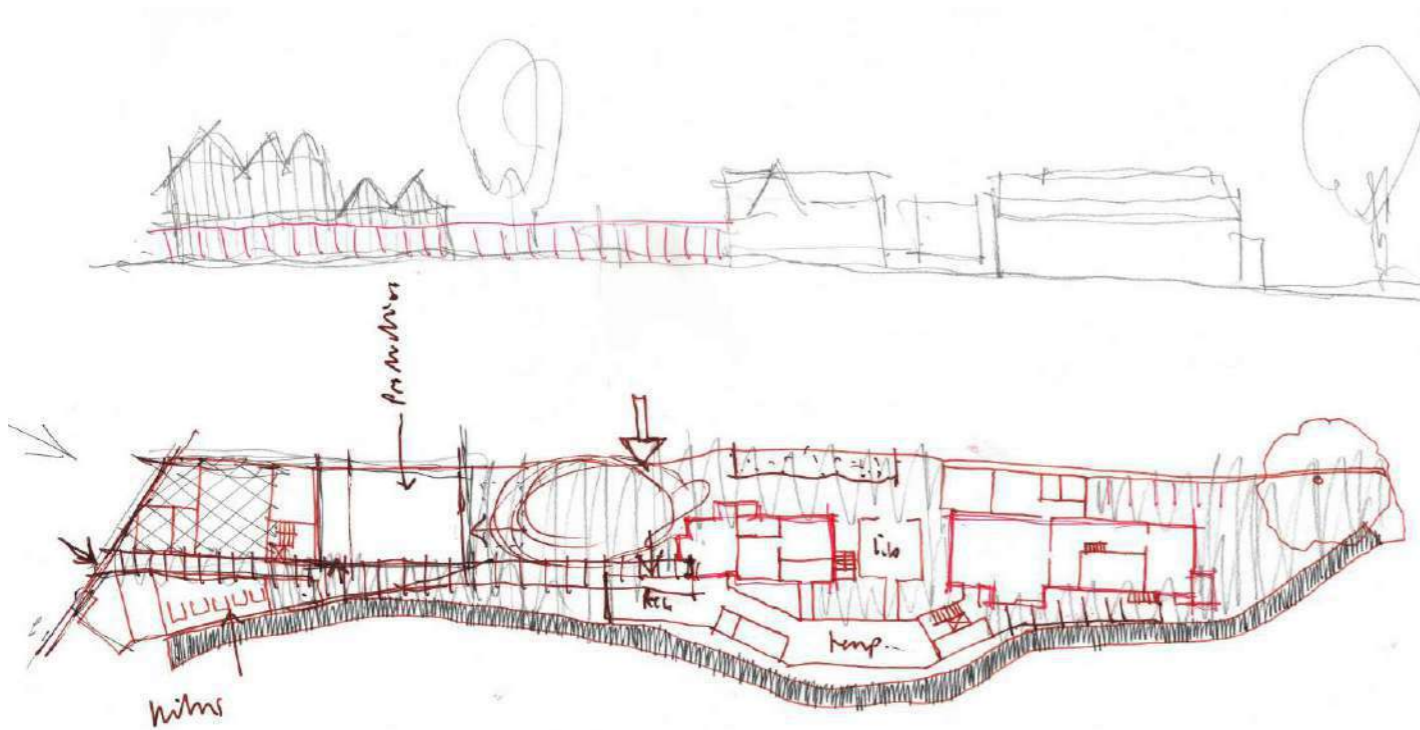
The new Training and Production Centre has the production pottery at ground floor, opening onto the entrance courtyard space. This will enable visitors to see into the studio and watch Leach Standard Ware being made, which is something they can not currently do.

The production spaces sit within the single storey part

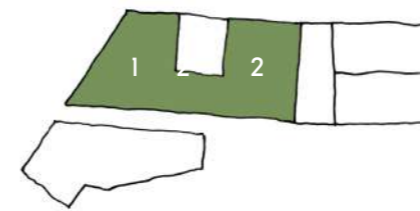
of the building, with a double pitched roof showing two gables to the courtyard. The roofs are open inside to the full volume of the pitch and surmounted with linear roof lights that provide natural daylight and reference the artist studios of St Ives.

The remainder of the ground floor has the staff and back of house facilities, clay preparation and the kiln shed.

At first floor is the training suite. This comprises two education studios for groups of 6, and a larger education room for a class of 30. Like the production studio, these rooms have pitched roof forms and roof lights to provide high quality natural lighting.



Sketch site plan



FIRST FLOOR PLAN

- 1. Classroom
- 2. Training studios



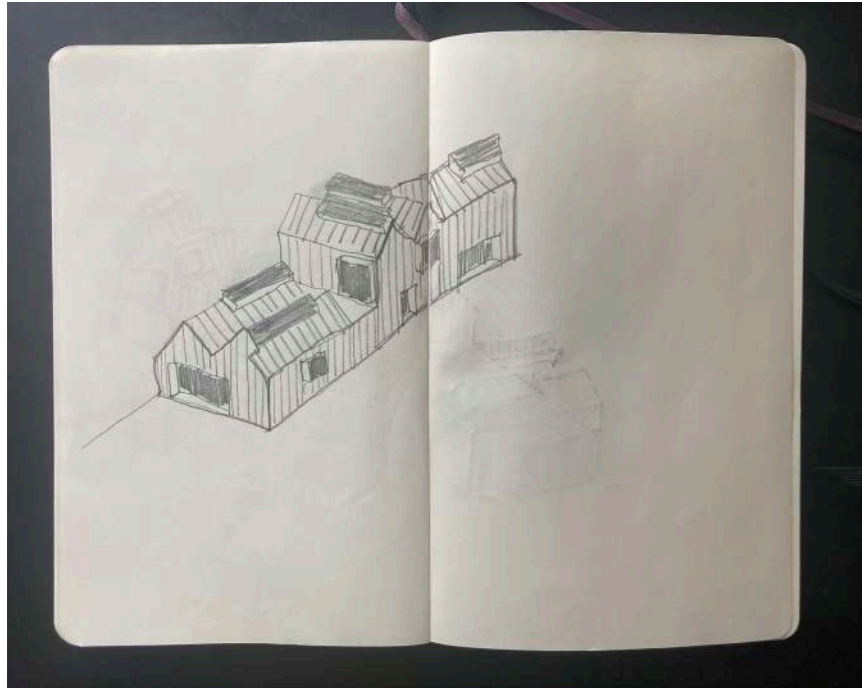
GROUND FLOOR PLAN

- 3. Offices
- 4. Staff facilities
- 5. Production pottery
- 6. Plant
- 7. Kiln shed

FORM

These sketches look at the idea of form, and how we are making a building that takes on the forms of the town more directly. It proposes a building that is a collection of pitched roof forms at different orientations that is a microcosm of the morphology of St Ives that the Bryan Pearce paint depicts.

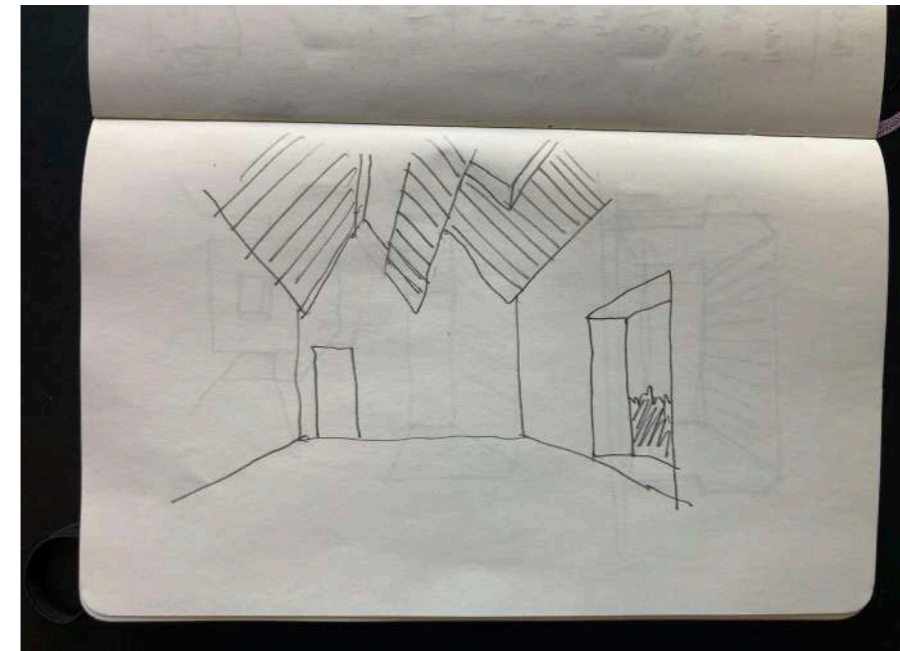
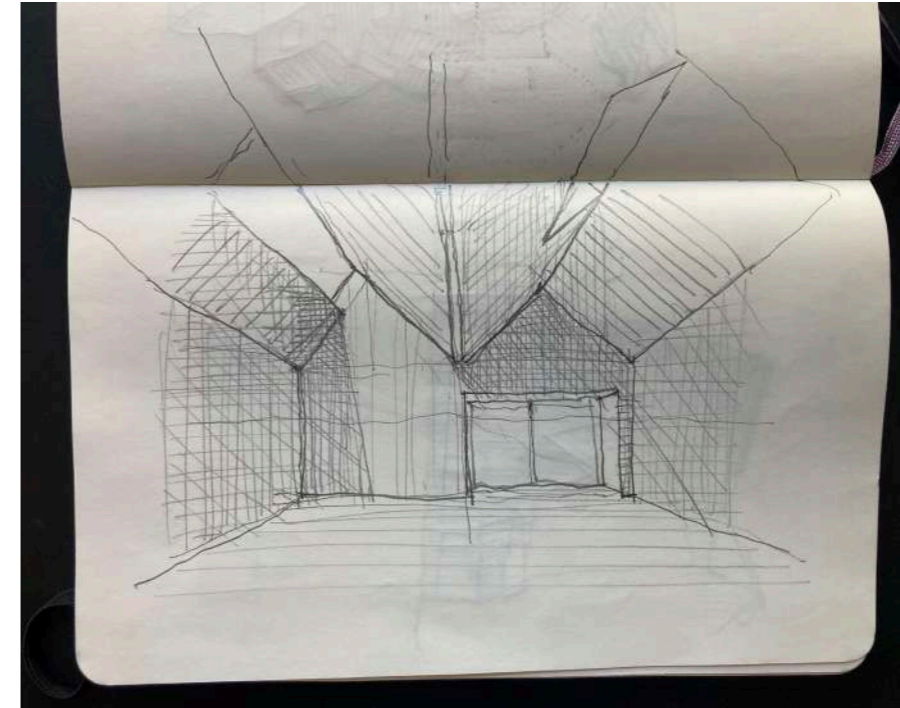
The roofs have prominent roof lights that make a visible connection to the studio buildings and also to contemporary museum spaces.



LIGHT

These sketches look at the quality of the spaces in the production pottery and in the first floor education rooms. They show the prominent rooflights and the quality of light that will infuse the spaces. These rooms have been placed under the roofs so that they can benefit from natural light and have a characterful architectural form that is reminiscent of the traditional studios in St Ives.

The production studio will have big doors that will open onto the entrance courtyard garden and allow the public to see the Leach potters in action.



THE STREET

This sketch (top) shows a view of the building as you come down the hill from Zennor. The fire station is on the right. This shows the intention to make a building that sits on this prominent site and make a gateway to the town.

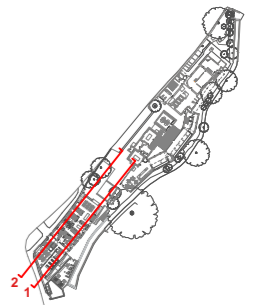
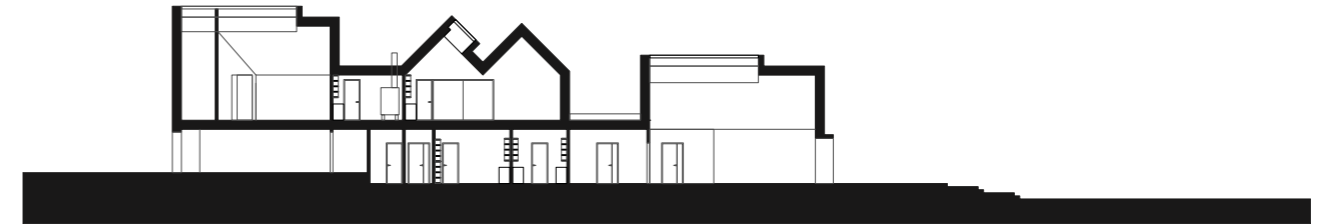
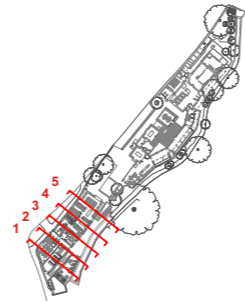
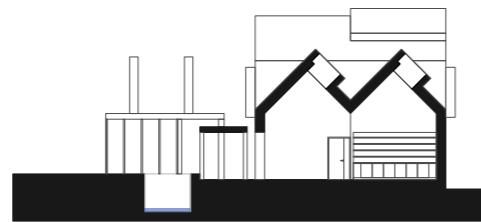
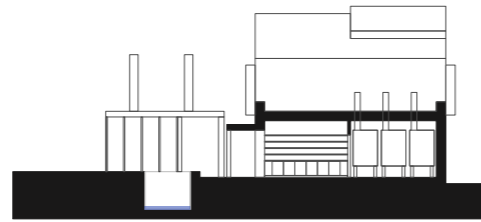
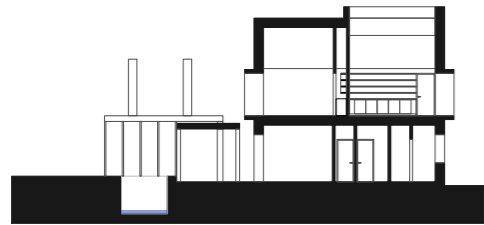
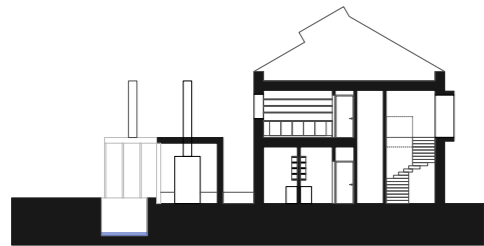
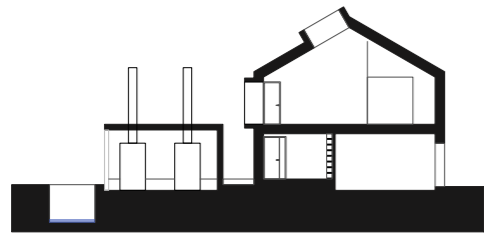
This sketch (bottom) shows Pottery Cottage on the left and the fire station at the top of the hill. Our proposed new building sits between the two and replicates the roof forms of the original Leach buildings.



BUILDING ORGANISATION - SECTIONS

The sections describe how the form of the building changes as it descends the hill, making a building with a range of rooms all with a distinct character and a unique quality of light.

The sections also show how the pitched roof form serves to break up the mass of the building and enables us to reduce the height and step the building down the hill



BUILDING ORGANISATION - FORM

Sketch model showing how the form of the roof of the new building replicates the scale, grain and geometry of the roof to Pottery Cottage. The single storey walkway wraps in behind the chimney of the cottage and makes the new entrance courtyard.

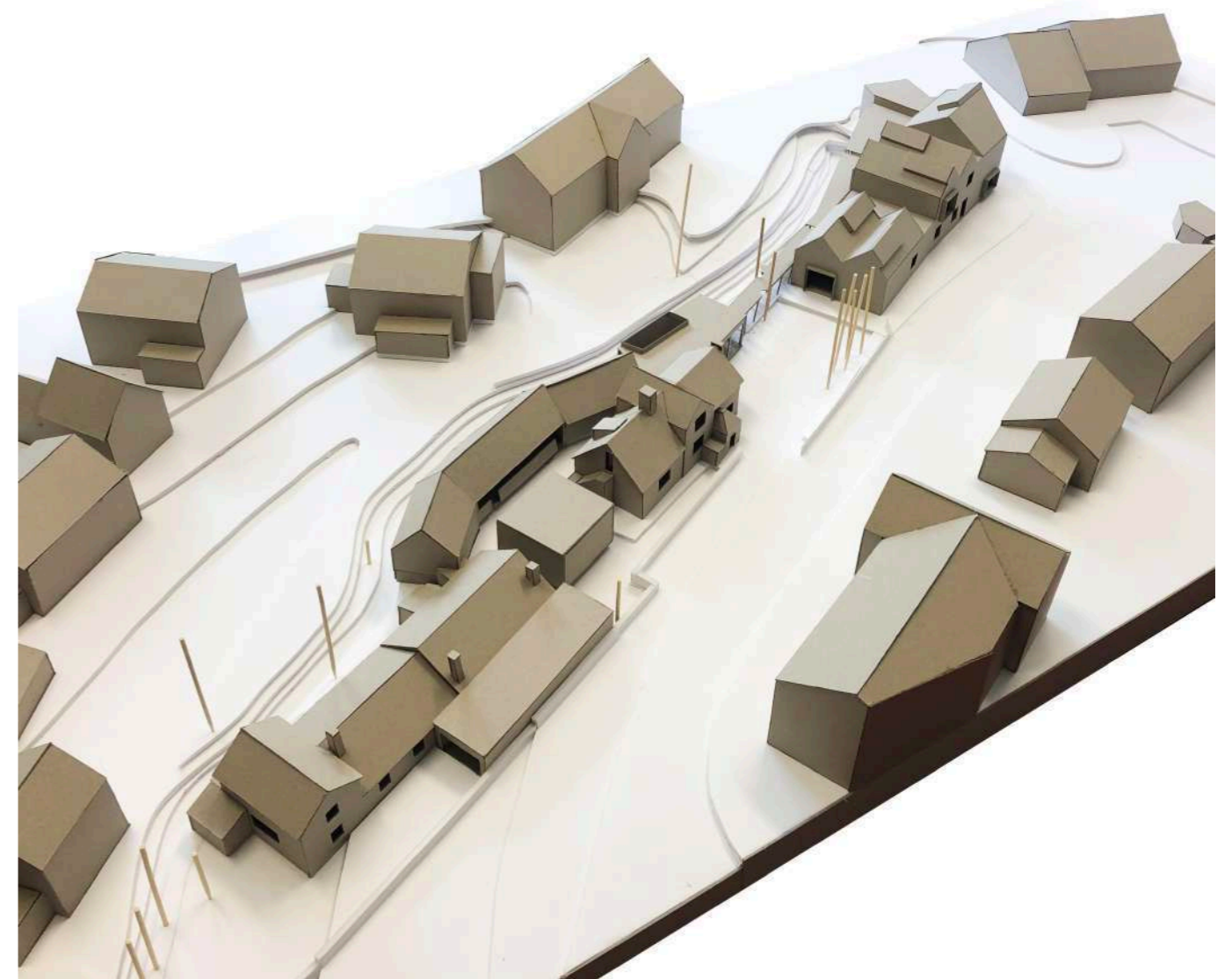
The form of the new building is two storey plus roof, and replicates the grain of the neighbouring buildings.



BUILDING ORGANISATION - FORM

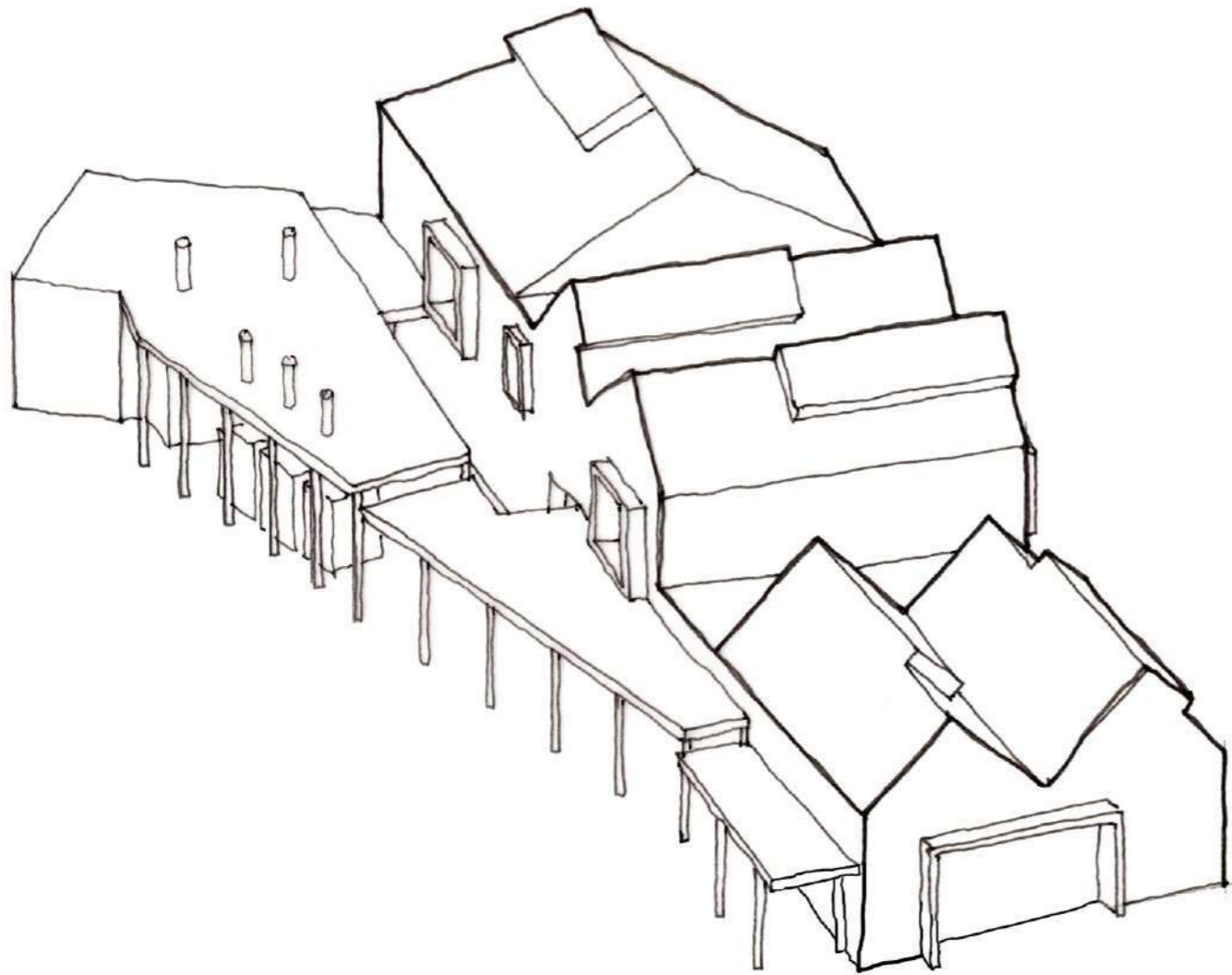
Sketch model showing how the placement of the new building, at the very south end of the site, serves to make a clear separation between the listed buildings and the new buildings. The idea to place a courtyard

garden at the heart of the scheme helps to make this separation. The existing trees occupy the courtyard and make a further separation between the listed buildings and new pottery.



COLONNADE

This axonometric drawing from the north looks in more detail at the timber colonnade along the Stennack and its relationship with the pitched roof forms of the new building.



RELATING TO THE ORIGINAL POTTERY

Below is the woodcut from the cover of the 1958 Leach Pottery catalogue showing the kilns under a covered roof on the bank of the Stennack, with a pitched roof building beyond. It effectively describes the building we are proposing to make.



Cover of 1958 Leach Pottery Catalogue

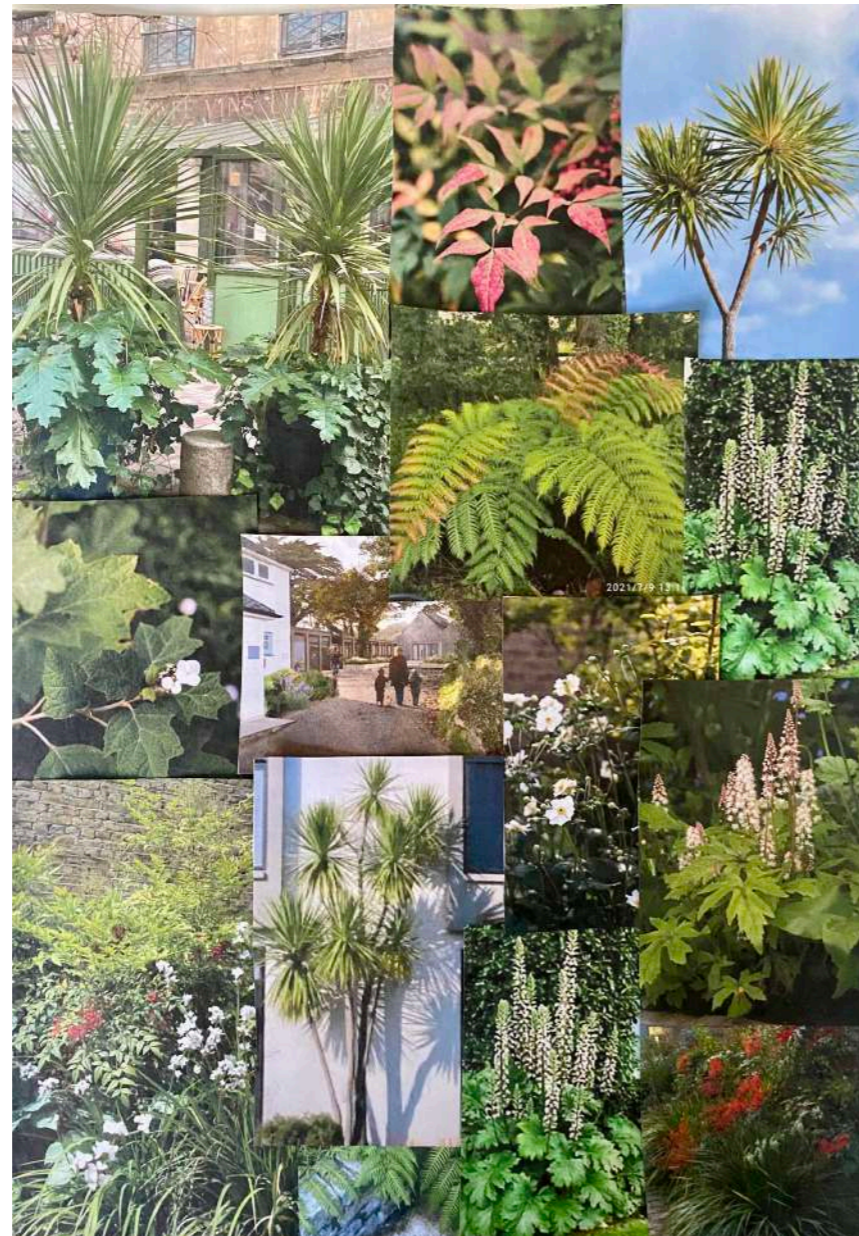
LANDSCAPE

DJA have worked with Non Morris Landscapes to identify spaces for planting within the scheme. Non has then created a planting scheme for each of these areas, as detailed in her report.

The overall intention is to use landscape and planting to define a stronger sense of space in the external areas of the museum. The chosen planting will relate to both the Cornish location of the pottery and its strong links to Japan.

The entrance courtyard landscape will define the point at which people arrive at the pottery and enhance the setting of Pottery Cottage.

The north garden landscaping will make it a more attractive space to visit, and an integral part of the revised museum circulation route.

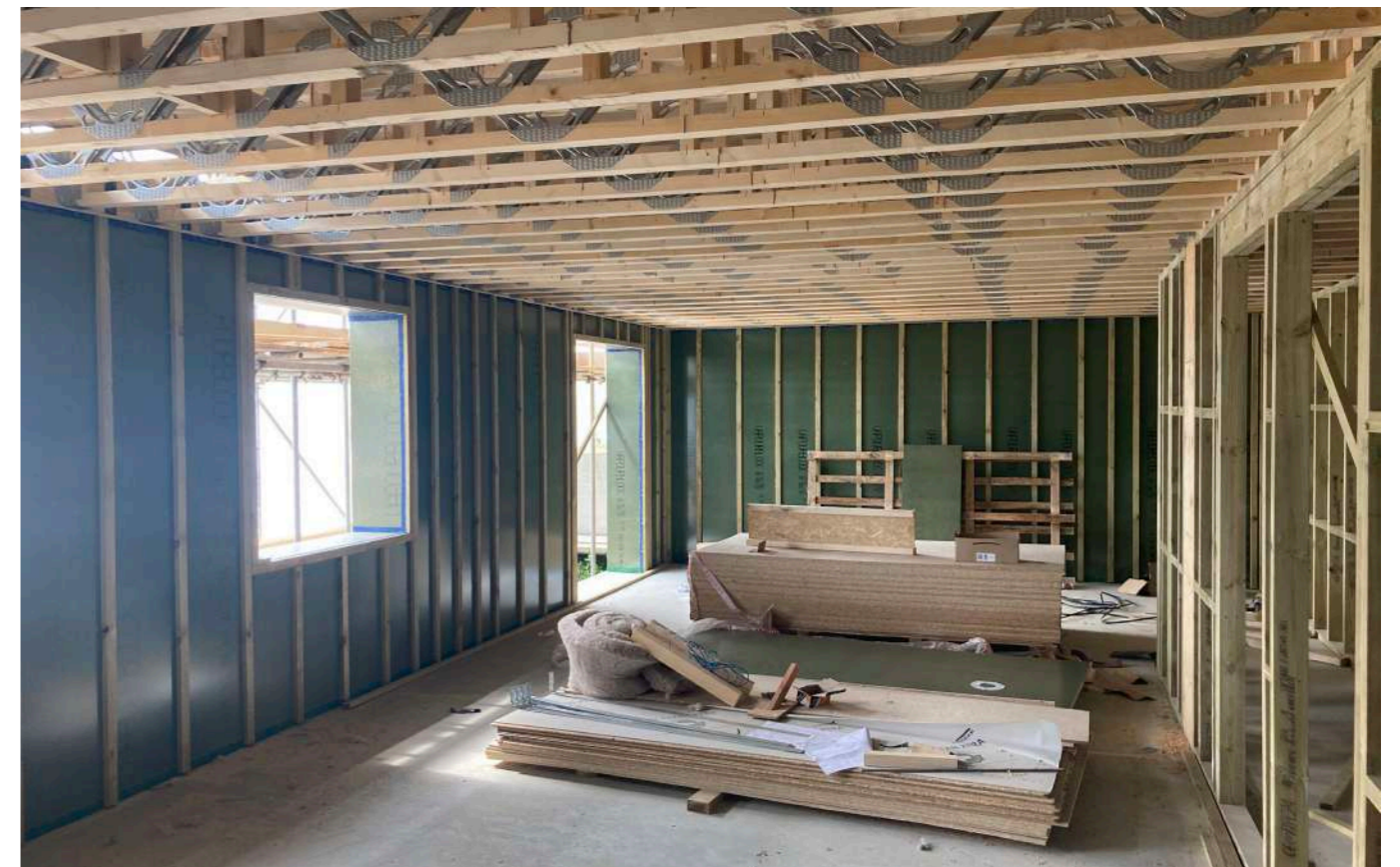


Planting ideas inspired by Cornwall and Japan

CONSTRUCTION

The building will have a timber frame structure and will avoid, where practical, the use of petrochemical insulants. This significantly reduces the embodied carbon of the proposal and will help the Leach realise its goal of being carbon neutral by 2030.

The new building will be built to Passivhaus standards of insulation and airtightness. The new building as designed is carbon zero.



Silverdale Road Falmouth, Passivhaus under construction

MATERIALITY

The materiality of the building is derived from the history of making buildings in the town. The picture opposite shows Porthmeor Road in central St Ives, where the buildings are made with a rough hewn granite base with a slate hung wall and a slated roof above. The important facts being a lower course of granite gives way to a small modular material that covers both the walls and roof.

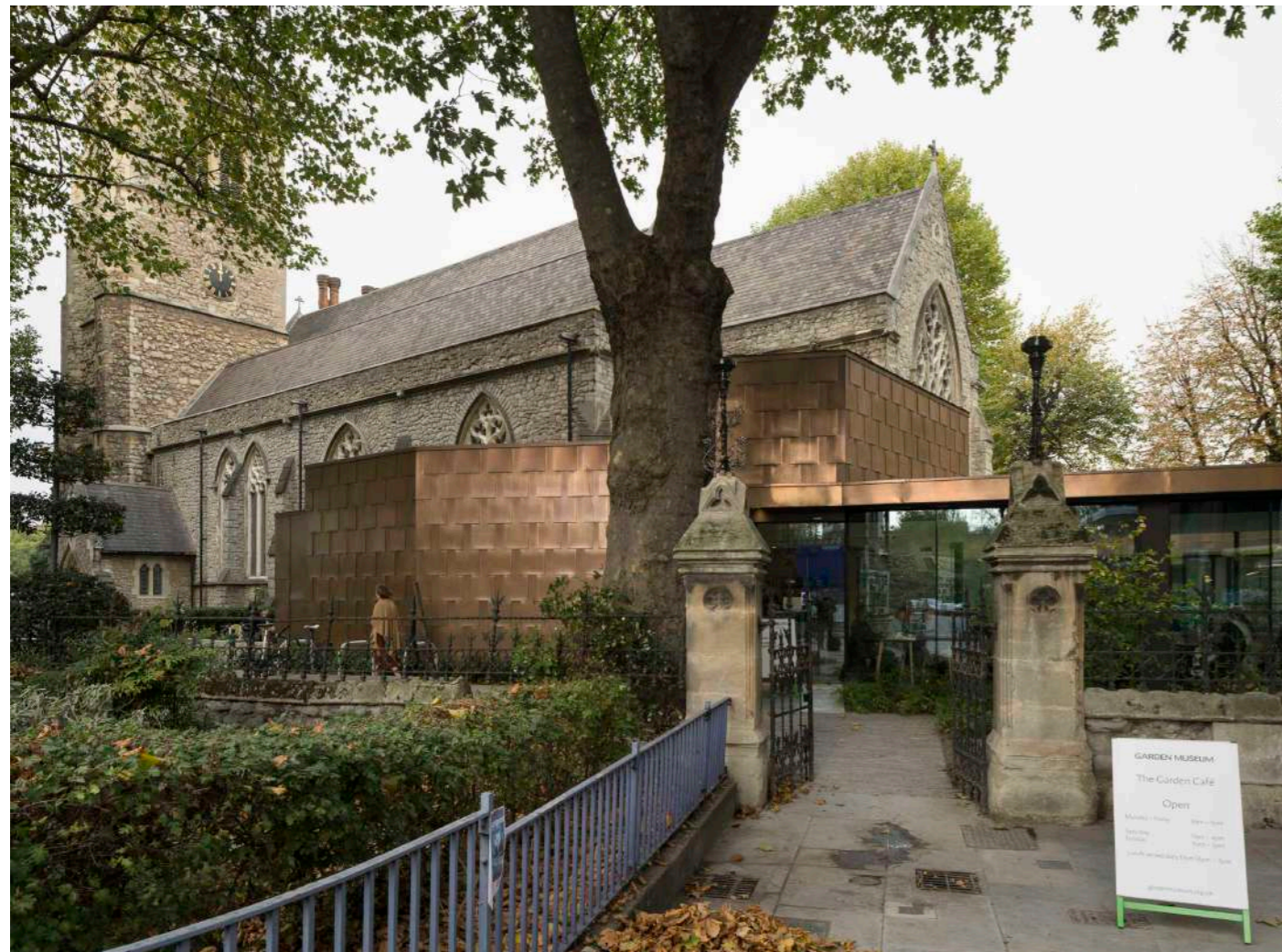
We are proposing to replicate this with a lower course of granite and an upper storey and roof of light grey zinc shingles that will match the colour of the pale grey Cornish slate.

The external walls that face onto the street will have a base course of random rubble Cornish granite. This base will vary in height as the building steps down the hill and will effectively reinstate the current granite boundary wall to Beagle Cross. On the interior of the site the granite will take the form of thinner smoother sheets and form a robust dado to the building.

Above the granite the building will be clad in light/mid grey zinc shingles. The idea behind zinc is that it is a material that relates to the scale and colour of the local slate wall hung tiling that predominates in St Ives, and is replicated in this area of the town. The zinc shingles will be a similar scale to slate, and provide a sustainable, very low maintenance, long lasting facade and roof material.

Zinc has been mined in Cornwall for millennia along with copper and tin, and is a local material. It has been used successfully around the county in any number of contemporary buildings, and is being used as a wall cladding on the block of flats being built immediately opposite the Pottery.

We have used zinc on a number of our award winning projects and have also used thin metal sheet shingles on our award winning Garden Museum project in London, which made a contemporary extension to a grade II* listed building.



Far left: Garden Museum London, a contemporary version of copper shingle cladding
 Top left and right: Porthmeor Road, St Ives, a granite plinth with slate walls and roof
 Above right: Penbeagle Lane, St Ives, (next door to the pottery) slate walls and roof
 Left: slate grey zinc shingles

10. Impact statement

When experiencing the listed buildings of the Leach Pottery and Pottery Cottage, the proposed site is not readily apparent due to the intervening trees and the timber shed. This is best shown in the Photo Survey ('Photo 1' taken at 40 metres).

In the post war era St Ives' residential suburbs spread into what was formerly open land and today this forms a tight context around the listed pottery buildings.

Intervening trees situated on the boundaries frame and form a backdrop to the pottery and its cottage. This provides a verdant buffer which helps define and preserve the heritage setting.

Beagle Cottage is separate to this more defined setting whilst it has greater aesthetic and historic association with the surrounding modern suburbs.

The proposals aim to preserve the cultural significance of the listed buildings.

Through the development, the important trees separating the site from Pottery Cottage will be protected.

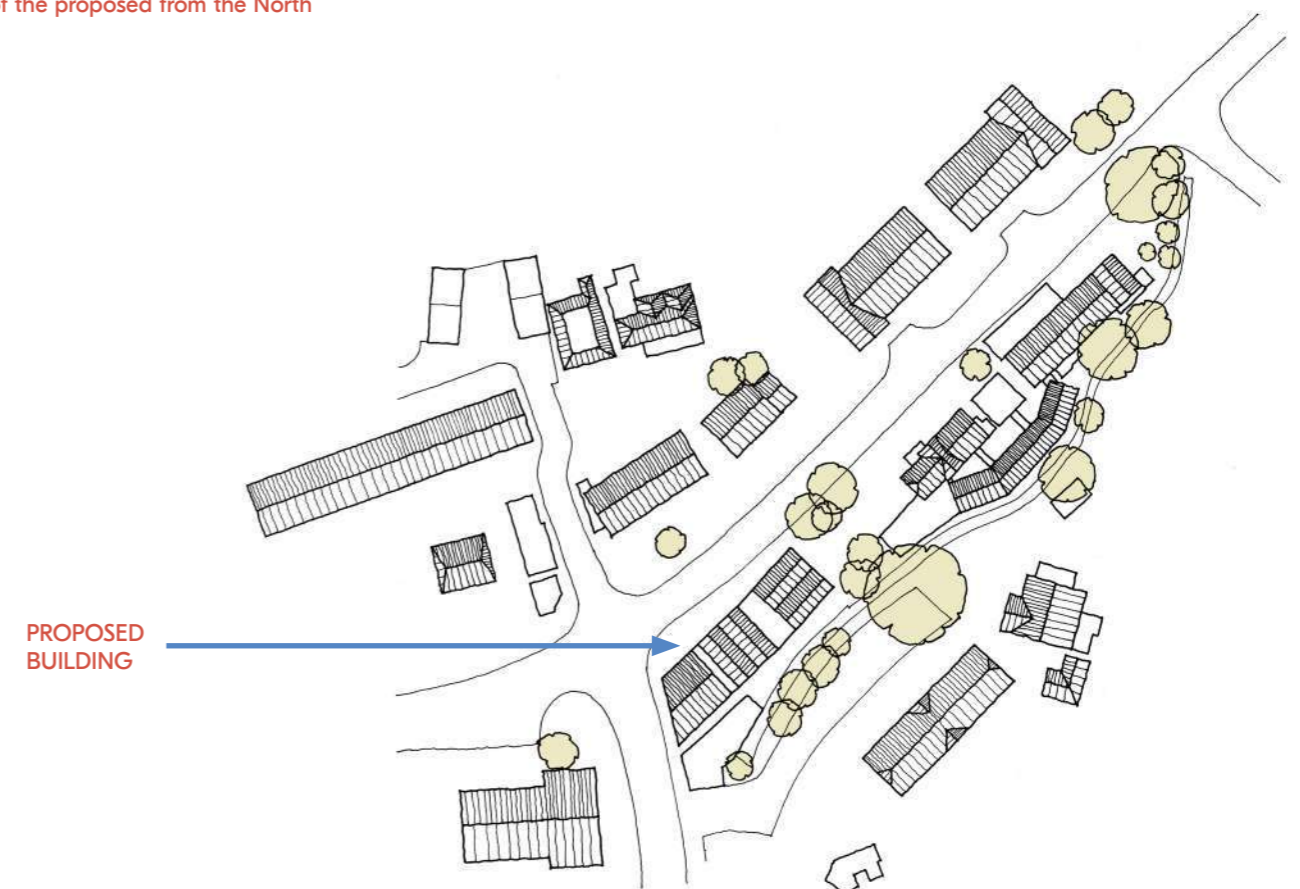
Against the boundary with the listed building, replacing the existing timber sheds, the new form is kept intentional low and well distanced to allow only modest intervention – this effect is shown in the image to the right.

In these views towards the site, the proposal will be seen framed by the canopy of the existing trees, with a crisp finish-material to help enhance the contrast, supporting the definition of the heritage setting.

The proposal will also be set back from the roadside edge and will follow the existing grain and density of the surrounding suburbs. A context image is given below showing the proposal highlighted with the blue arrow.



View of the proposed from the North



Context diagram

11. Project benefits

PROJECT BENEFITS

The business case that supports this Town Fund project has been built from considerable consultation and market research.

This has demonstrated strong demand from the local community for accessible services, and a high potential for the site to meet the needs of modern visitors' who are interested in active holidays, comprising 'site-doing' rather than 'site-seeing'.

Through evaluation, the evidence shows that for every £1 invested from the Towns Fund, £2.62 of benefits would be realised into the local economy.

Leading social and economic benefits are listed below:

- Creation of 10.53 FTE permanent jobs by 2030/31, including 2 new apprentices per year.
- Supporting tourist economy with an improved visitor experience, with nearly 100% increase in the number of annual visitors to the site.
- New training spaces to support increased pottery production with 'Learning and Participation' activities for more than 3,000 individuals PA.
- 100% increase in pottery production from £211,000 in 2022/23 to £432,500 by 2030/31.
- 55% increase in sales (including online) from £372,000 to £580,000.
- Increased volunteering opportunities from 15 hours to 59 hours per week.
- Supported by Policy 5 of the Cornwall Local Plan, the proposal upgrades a high-quality sustainable tourism attraction, providing space for new employment, as well as upgrading the educational facility.
- The creation of a 'gateway' building to St Ives as identified by the NDP.
- The enhancement of the Upper Stennack area as identified by the NDP



View of the proposal from the south

St Ives Neighbourhood Development Plan (NDP)

"This plan aspires to protect and enhance the culture and heritage of the St Ives area, its values and principles, and support a thriving community. The culture and heritage of St Ives is not a passive inheritance but of crucial importance to its future, and a central pillar of St Ives Area NDP. The recent Porthmeor Studios restoration, continuing its use as a working facility by artists, fishermen and community, is a great example of how strands of culture, heritage, economy and planning can be woven together, to ensure the sustainability and viability of the economy and community into the future."

(p70)

12. Pre-app response

ISSUES RAISED

The pre-app response raised a number of concerns about the proposal:

- scale of the building with respect to the context
- materials of the building
- the loss of the granite boundary wall
- the protrusion of the rooflights from the roof plane
- the potential loss of the Cornish hedges
- trees on site
- the design of the cafe and walkway
- landscape design

ALTERATIONS AND CLARIFICATIONS

We have carefully considered the comments by the Local Authority and have made a number of design changes to address all of the issues raised. These are summarised as follows:

Scale

We have reduced the height of the building so that the building at its tallest is lower than the adjacent fire station, and at the lower end, is lower than Pottery Cottage as the building steps down the hill.

Materials

The building cladding has been changed to slate grey zinc shingles to match the local wall hung slates.

Granite boundary wall

The granite boundary wall is now retained as a part of the external wall of the building.

Rooflights

The size of the rooflights and the amount they project has been reduced.

Cornish hedges

These were always intended to be retained and repaired.

Trees on site

These were always intended to be retained and incorporated into the landscape design.

Design of the cafe and walkway

The cafe will form part of a future planning and listed building consent application for the works to the existing museum in the listed Leach Pottery.

Landscape design

A comprehensive landscape design is proposed.

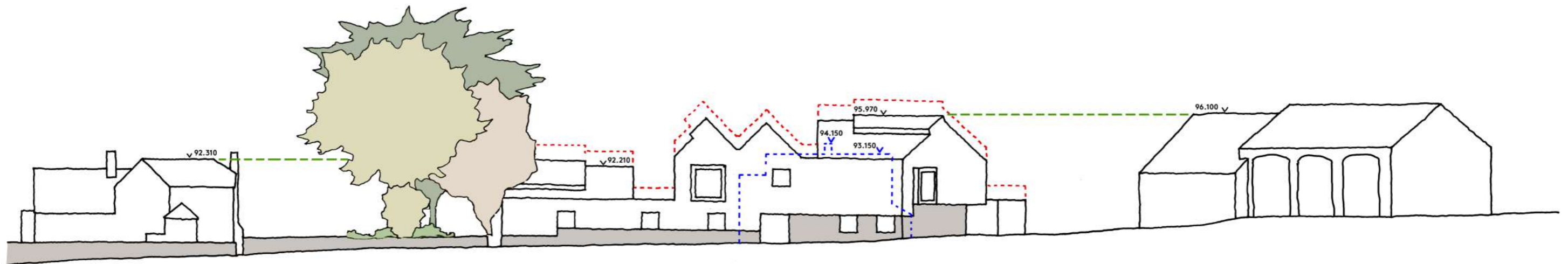


Diagram showing the reduction in the scale of the building and the introduction of a granite plinth

13. Access

PROJECT OVERVIEW

The site has a 3.8m change in level across it, and a number of buildings at different levels within it. Despite the obvious challenge we have managed to provide a level, step free route across the whole site.

This will involve the construction of a ramp from the level of the existing Pottery Cottage up towards the new studio and learning building at the south of the site.

PARKING

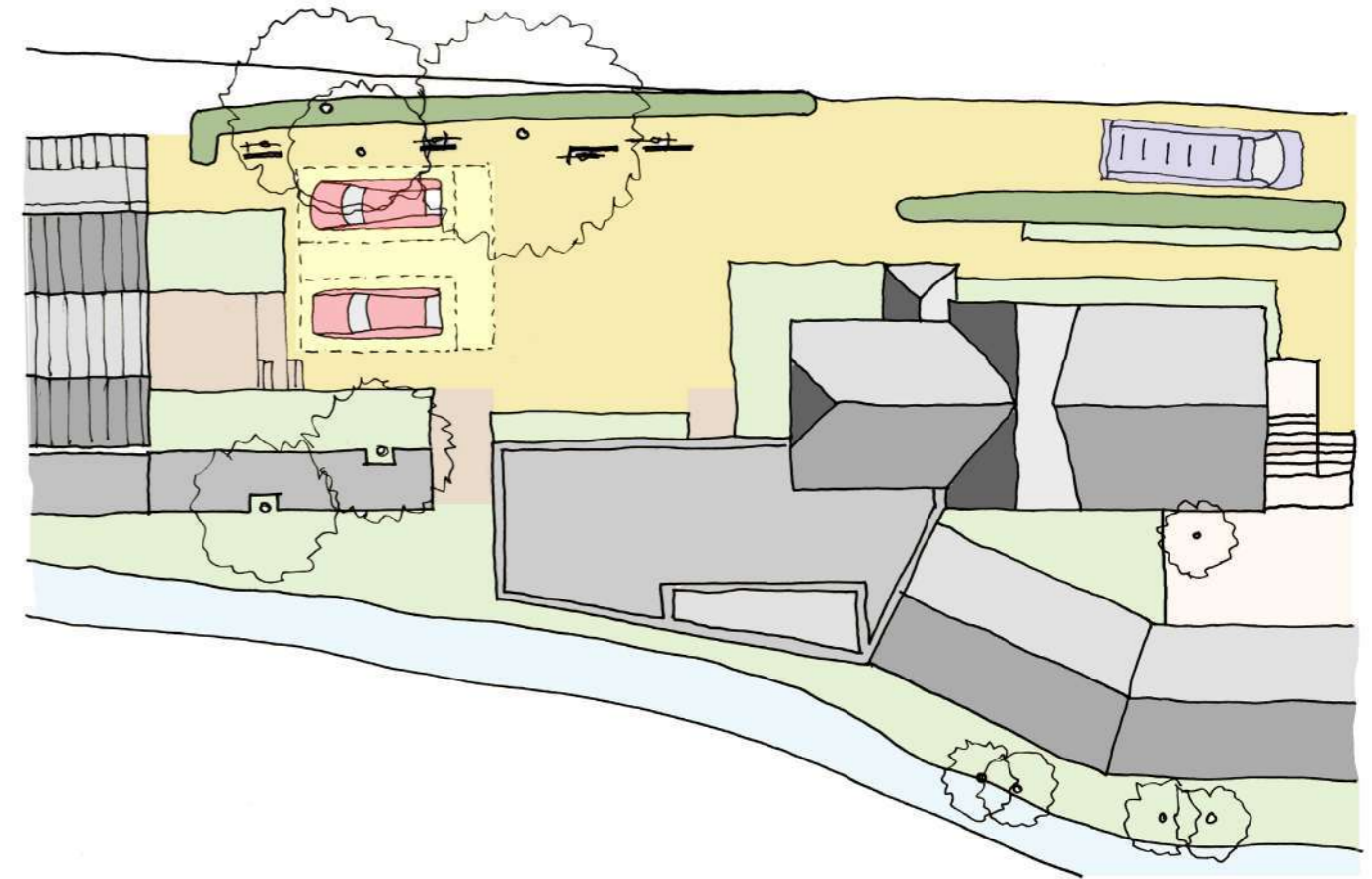
The existing access to the site is retained. The two existing parking spaces outside Pottery Cottage will be retained. There will be space within the entrance courtyard for another 2 disabled parking bays. The client will manage the parking to facilitate events within the courtyard and minibuses dropping off schoolchildren for classes.

Visitor parking is provided. The museum has an agreement with St John's church to use their car park for staff and visitor parking.

The existing roadside dropoff bay will be retained.

Bike parking for staff and visitors will be provided on site, including electric bike charging points. 5 racks capable of accommodating 10 bikes will be provided along the boundary of the site.

The building will be serviced from the new pedestrian gate to Penbeagle Lane and a bin store has been located here to accommodate waste from the whole site.



Parking diagram

ACCESSIBILITY

Level access will be provided across the site during Phase 1 and 2. The section below shows how we intend to connect together the different parts of the site by building a compliant ramp which extends from the existing pottery cottage up to the new Training and Production Centre and out onto Penbeagle Lane.

During phase 2, the new reception and cafe will be built at the same level as the existing Pottry Cottage, which will allow a level connection across the site.

DJA have engaged with Disability Cornwall who have given DJA access to their auditing software. The design proposals are being assessed against these parameters. Measures such as good lighting, contrast nosings to stair and ramps, ergonomic handrails and high quality disabled WC's will be incorporated.

Induction hearing loops will be provided at the new education rooms.



14. Sustainability

OVERVIEW

We have designed the new building to achieve net carbon zero by employing passive design principles. The new building will be well insulated and highly airtight.

We are proposing a series of targeted interventions for the existing buildings which will also improve their thermal performance, airtightness and the efficiency of their existing heating systems.

CURRENT SITUATION

Energy	57t CO2e/annum
Water and Sewage	486kg CO2e/annum
Waste	9t CO2e/annum
Audience Travel	191kg CO2e/annum

45% of emissions are from the kilns.

PROJECT TARGETS

1. RIBA 2030 targets
2. Operational energy: <55kWh/m²/yr (excluding kilns)
3. Embodied carbon <750 kgCO₂e/m²
4. Water use <10l/p/day (of mains water)
5. Exceed new Part L regulations

REDUCING ENERGY DEMAND AND HEATING STRATEGY

New building

- New air source heat pump supplying UFH
- Minimising internal heat generation through energy efficient design, e.g. keeping excess kiln heat away from occupied spaces in summer.
- Ability to vent kiln room naturally.
- Reducing the amount of heat entering the building in summer by controlling solar gain.
- Use of thermal mass and high ceilings to manage the heat within the building
- Passive ventilation, with as much cross ventilation as possible.

- Night time cooling, with both windows and MVHR
- Heat recovery from kilns feeds into site wide heating. There is a question about whether the heat will be recovered from the air near the kilns or more directly from the kiln flue. To be informed by kiln selection.
- MVHR heat recovery ventilation. To offices, classrooms, WC's and the workshop.
- Good level of day lighting in all working spaces.
- High lighting efficiency. Presence detection.
- High energy efficiency grade of appliances
- High level of thermal insulation to the fabric: solid elements ~ 0.13 W/ m²k;
- Windows <1.2 W/m²k.
- Highly airtight: <0.1 m³/hr.m²

Renewable energy

- PV panels on roofs to supply heat pump with energy as well as other electricity needs. Located on new building and 2008 buildings.

OTHER SUSTAINABILITY MEASURES

- Energy consumption monitors in public spaces
- Air quality control monitors
- Energy monitoring policy

KILNS

- New kilns will be installed that will be more energy efficient than existing. These will be selected by the client during Stage 4
- Heat recovery from the kilns - to be considered in more detail during Stage 4, once kilns are selected.

PLANT

- The plant to support the sustainability strategy will be located in a designated plant room in the new building. Some air handling equipment will be located on the roof of the new building. It will be designed so that it does not create more noise than the measured background noise on the site.

MATERIAL SOURCING

- The retention of existing buildings retains existing materials and minimises additional embodied energy.
- All materials will be ethically and responsibly sourced.
- Materials with a high thermal mass will be used to improve the thermal comfort of the building.
- All raw materials will be sourced from Europe
- As much as possible will be sourced from the UK, although there are a number of limitations: e.g. windows, brassware, lifts
- The use of petrochemical based materials will be minimised. Alternative sources will be found for insulation and paint.
- The use of concrete will be minimised.

ECOLOGY

- A bat and bird assessment has being commissioned.
- Opportunities will be found to incorporate bat and bird boxes within the new structure.
- Native planting will be used in the garden
- The site is within a critical drainage zone and a sustainable urban drainage (SUDS) system will be put in place to attenuate waterflow from the site.

BUILDING ENVIRONMENT / HEALTH

Overheating: TM52 standard, refer to OR report.
The standard is being met other than when external temperatures exceed 30 degrees.

Daylighting: 2% average daylight factor.
This is being significantly exceeded, other than in the glaze room and office which are constrained in terms of the amount of light they can receive.

CO₂ levels: <900ppm internally. With monitors.
Total VOCs: <0.3mg/m³
Formaldehyde: < 0.1mg/m³

OTHER MEASURES

- Electric bike parking and charging facilities
- General recycling facilities
- Clay recycling facilities
- Car charging, provision of ducts for future installation
- On-site composting
- Heat pump laundry machines

15. Consultation

INITIAL PUBLIC CONSULTATION - OCTOBER 2020

At the outset of the project the Pottery engaged with over 1200 visitors and local residents to get a clear understanding of how they could better serve the local community. The outcome of this process was used to define the brief for the project and to ensure that it was based on real audience needs.

CORNWALL COUNCIL

PreApp PA22/01264/PREAPP took place in summer 2022. A site visit took place on 4th August 2022.

HISTORIC ENGLAND

We have made contact with Simon Hickman at Historic England, who has advised that their role is restricted to advising on Grade II listed buildings only where demolition is proposed. Therefore, Historic England do not need to be involved in the consultation process.

20TH CENTURY SOCIETY

We have met with Catherine Croft, head of the 20th Century Society. She was very positive about the scheme and will support the scheme at the Planning Application stage.

PUBLIC CONSULTATION - AUGUST 2022

A public consultation event was held on 4th August 2022 for members of the public to visit the pottery and to see the proposals.

Feedback was universally positive.

ST IVES ARTS FESTIVAL

The scheme was presented at a talk during the St Ives arts festival on 22nd September 2022.

Feedback was universally positive.

CORNWALL BUILDING GROUP RIBA SUMMER LECTURE

The scheme was presented at a talk for the Cornwall Buildings Group and RIBA summer lecture at Falmouth University on 20th May 2022.

Feedback was universally positive.

ST IVES TOWN COUNCIL

The scheme was presented to St Ives Town Council on 8th December 2022.

Feedback was universally positive, councillors thought that the provision of a contemporary building in this location would be an asset to the town and would deliver on the NDP aspiration for there to be a 'gateway' building in this area.

