

Detailed Proposal for a
Dwelling
with Workshop Facilities for Education
& Care;

Lakeside View, Penistone.

March 2014

PART 2 Supporting Information Package

Reference Number

Planning Portal: 02385396

Planning Application: 2014/0293

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2.0 Introduction

This document is submitted on behalf of the clients, Hilary and Justin Simms and their family, and supports a planning application for a new home, workshop facilities for education and care with associated landscaping within the area of Lakeside. Both Hilary and Justin are local to the area, and wish to build a sustainable environmentally friendly home from which they can both live and work.

The application appeals to the National Planning Policy Framework, which states, "Policies in Local Plans should follow the approach of the presumption in favour of sustainable development, so that it is clear that development which is sustainable can be approved without delay". Emphasised are both the environmental and economic roles of development, both of which are central to this application and are detailed in the following pages.

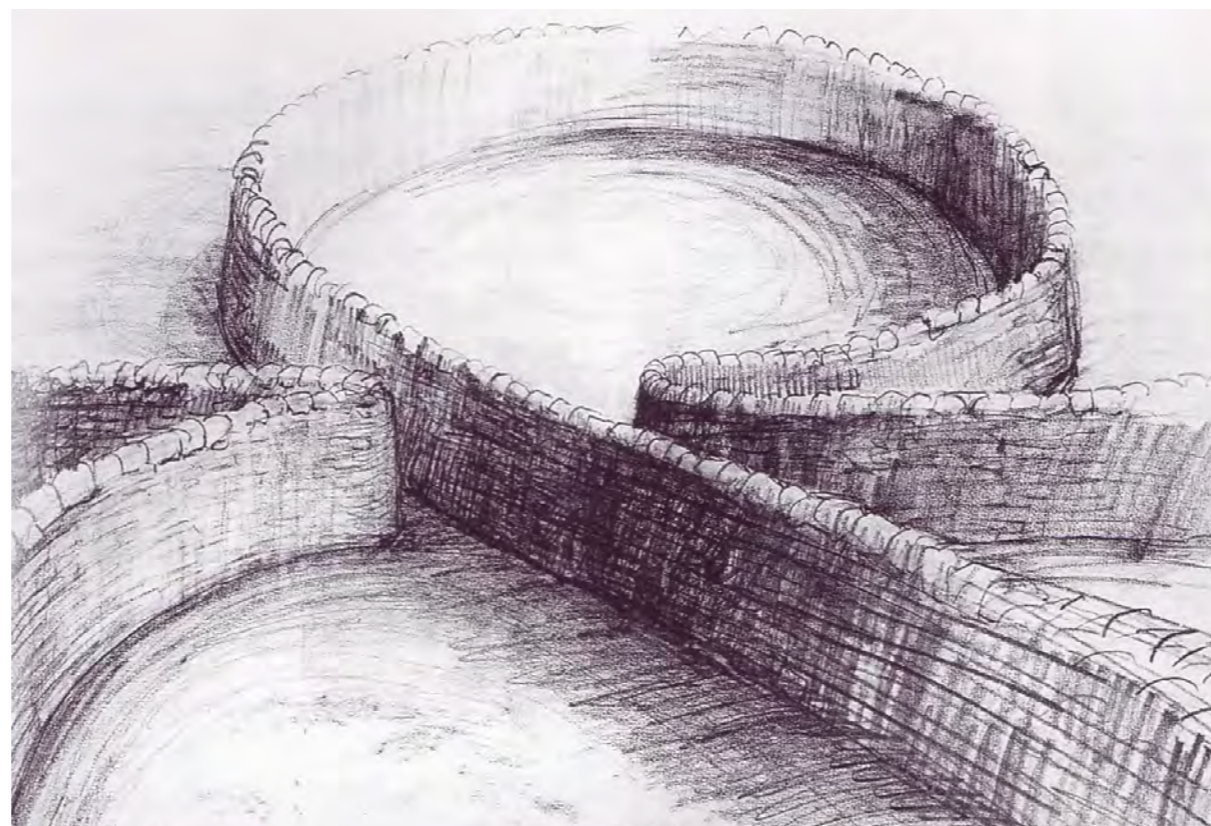
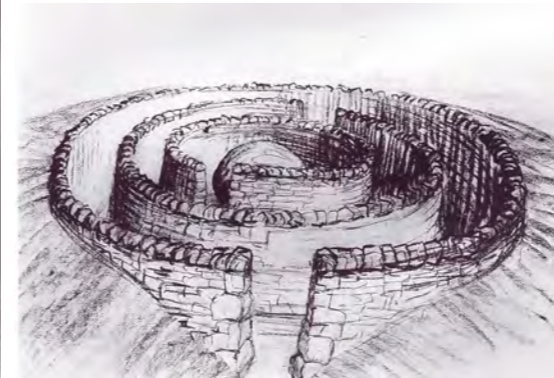
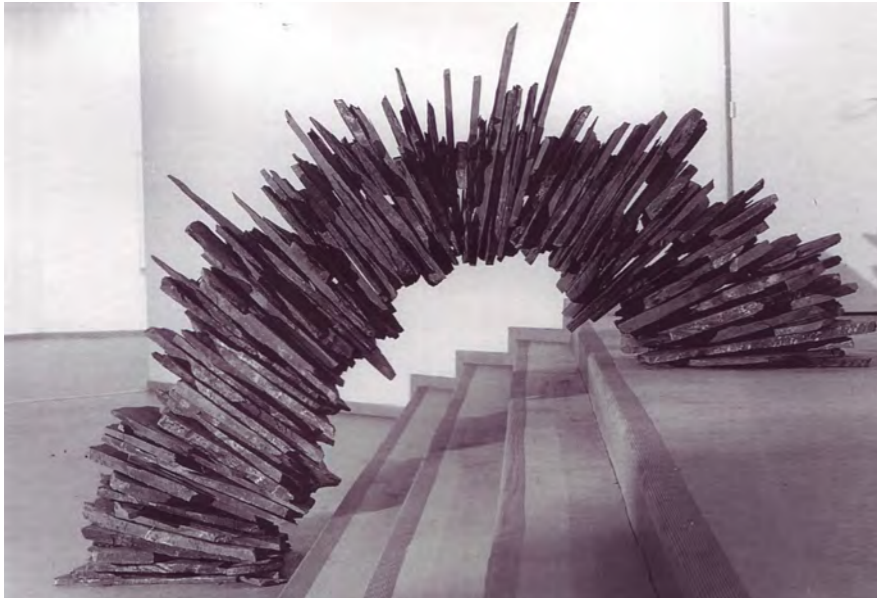
The environmental role of the building was in many ways the starting point for the design. The building is designed to sit into the hillside, covered by a green roof and connect to the landscape, with every attempt made to minimise its visual impact. Its proposed construction is from natural, renewable materials, and its operation uses environmental strategies and technologies to reduce energy demand. The proposal respects the countryside surrounding and character of the area, and intends to sit gently within it and not draw heavily upon the areas' resources. The home will aspire to Level 6 of the Code for Sustainable Homes.

The application also wishes to appeal to the economic role of planning policy, which according to national policy, "*should support economic growth in rural areas in order to create jobs and prosperity by taking a positive approach to sustainable new development*". Both of the clients wish to work from home, bringing their business to the area.

3.0 Inspiration

3.1 Inspiration

Textures and Shapes
Inspired by
Andy Goldsworthy



3.2 Sculpture by Hilary Simms



3.3 Creating a Gallery & Studio Space for Hilary Simms Artist in Residence



My intention is to build an artists studio large enough to accommodate all the equipment necessary to produce ceramic sculpture providing working space for students and patients attending workshops. I would want to promote hand made sculpture as something that can be enjoyed by anyone who is interested and provide training to encourage others to pursue this type of career.

I would like to invite other artists to exhibit their work in the outside space providing an interesting and changing exhibition of work for the people walking around Scout Dyke to view, while still maintaining the peaceful landscape setting.

3.4 Hilary Simms Artist in Residence

EXPERIENCE

I was educated at Penistone Grammar School where I had my first experience of ceramics in their excellent ceramics department.

Some time later I attended evening classes to further develop my technique and began working with an artist to create surface patterns on my 'coil built' forms. We exhibited in Batley Art Gallery, Huddersfield Art Gallery and the Piece Hall Gallery Halifax.

I studied ceramics at Barnsley Art College for 3 years part time and sold my work in South Yorkshire and Derbyshire.

I gave up hand built ceramics when I had my children and started working in our family run Industrial ceramics business trading throughout Europe. During this time I taught how to hand craft ceramics to infants and juniors at my childrens' school.

I set up my first studio in my cellar at home to develop and pursue my professional practice as a full time ceramicist. Here I produced my 'Volcanic ceramics' which first exhibited at Open Art Sheffield.

In 2009 an opportunity arose to take an 18 month residency at the Sculpture Lounge in Holmfirth, where I have a full time studio space to further develop my professional practice. We work in a semi rural location just on the outskirts of Holmfirth, these surroundings have had a positive effect on the work I produce and it is while working here that I have developed my Nautilus Collection of ceramic sculpture. This body of work has enabled me to show my work at the National Ceramics and Art shows.



3.4 Hilary Simms Artist in Residence



I would feel very privileged to be able work in this rural setting and it would provide a fantastic opportunity to further develop my work simultaneously it will offer a wonderful experience to others visiting the site for workshops and work experience from Penistone Grammar School students.

SCHOOLS

Gawber Primary School

When my children started school, I decided to offer ceramics tuition to the children in the same class as my own children. I did this each year throughout their time at this school. I was aware that there was very little time for this subject in school. The children were able to produce a piece of work using different making techniques, then I would fire and finish their work so that they could keep it as a permanent memory of the school. The children really enjoyed the experience and in my sons final year at Gawber Primary School, the class worked together on a large sculpture.

First they designed the piece on paper, then they all helped to build the design, finally they created a pattern for the surface and then applied it to the sculpture. I took the sculpture away for firing and now it is permanently displayed in the school.

I believe I could offer a similar experience to other local Junior schools. There is much to be gained by the children being involved in such an experience.

Harrogate Ladies College

I was invited to do workshops at Harrogate Ladies College with their GCSE students. The students were to study me and my way of working for their GCSE topic. I was required to visit the school on 3 occasions.

3.4 Hilary Simms Artist in Residence



- 1st workshop - short lecture about my work then designing and hand building techniques to make the piece.
- 2nd workshop - application of terra sigillata to colour the work.
- 3rd workshop - application of slip and glaze and Raku firing.

After these processes the students had a finished piece of work for their Art GCSE.

This is the sort of workshop I could provide for our local schools. I have been in touch with the Art department at Penistone Grammar School and at the moment I am in the process of organising a workshop with their GCSE and A level students. The school has also expressed an interest in Work Experience for their GCSE and A level students at our proposed Studio.

WORKSHOPS

I would like to be able to offer hand building and Raku workshops in my studio space. I have a list of people interested in attending any future workshops. The majority of the people on my list live outside the Yorkshire region and would need to find accommodation locally while attending the workshops. The approximate duration of the workshops would be 4 days for the hand building and 2 days for the glazing and Raku firing.

At present I work at The Sculpture Lounge in Holmfirth with other artists who run workshops. During my time there I have assisted in running their workshops which have been very well attended and the students have travelled from some distance and stayed in local accommodation.

3.4 Hilary Simms Artist in Residence

I feel that having done the National circuit of ceramics show this past year, the response from the public was overwhelming with people leaving me their contact details for future workshops.



4.0 Letters of Support

4.0 Letters of Support

The following pages illustrate the links the project will create within the local community, both in terms of education and also health through their letters of support for the proposal.

This demonstrates that the proposal will benefit not just the home owner and their family, but the wider population.

4.0 Letters of Support



Culture & Visitor Economy

Head of Culture & Visitor Economy: Helen Ball
Westgate Plaza 1, PO Box 597, Barnsley, S70 9EW
Tel: (01226) 787771 Fax: (01226) 773594
E-mail: helenball@barnsley.gov.uk

My Ref: HB / SOC Your Ref: Date: 28 August 2012
Enquiries to: Helen Ball Tel (01226) 787506 E-mail helenball@barnsley.gov.uk

Hilary Simms
Cockle Edge farm
Huddersfield Road
Ingbirchworth
S36 7GF

Re Lakeside View, Ingbirchworth

Dear Hilary

Thank you for sending me the details of your proposed workshop / studio along with associated workshop opportunities within an occupational therapy setting. As discussed when we met, I manage an Arts on Referral project in Barnsley that addresses early stage mental health prevention with a programme of uplifting activities that aim to engage people in positive activity. The programme is currently working to establishing itself within wider circles of people and organisation that come into contact with people presenting with mental problems (GP's, health workers drug and alcohol related support teams etc).

Your proposed space/workshop is an exciting and potentially very beneficial addition to this programme, providing at risk people with a space and location in which to relax, meet new people and learn new creative skills in a safe environment.

The opportunities presented within your information provide a potential new and exciting offer for people in Barnsley (and wider) and one which supports the Arts and Museums Culture Strategy for Barnsley, in terms of improving the health and well being of its communities.

Yours sincerely

James Brunt
Community and Learning Officer
jamesbrunt@barnsley.gov.uk
01226 773512



South West Yorkshire Partnership **NHS**
NHS Foundation Trust

Our ref: JM/JN

17 September 2012

Hilary Simms
Cockle Edge Farm
Huddersfield Road
Ingbirchworth
Penistone
S36 7GF

Acute Inpatient Psychiatric Unit
Oakwell Centre
Kendray Hospital
Doncaster Road
Barnsley
S703RD
Direct dial: 01226 434666
Fax: 01226 434675

Dear Ms Sims

It was really good chatting with you today about your plans for your workshop. It is certainly something that we would be interested in here both for clients within mental health services but also for clients from other areas of the organisation.

When the work is completed please let us know so that we can chat further about the options available to us.

I look forward to hearing from you.

Yours Sincerely

Jude Mitchell
Clinical Lead Occupational Therapist
Barnsley Business Delivery Unit

Chair: Iain Black Chief Executive: Steven Michael

Putting people at the heart of everything we do in Barnsley



4.0 Letters of Support



Keresforth Hill Road
Barnsley
South Yorkshire
S70 6RG

Tel 01226 287165
Fax 01226 295328

Ref: SH/SH

15 October 2012

Private & Confidential

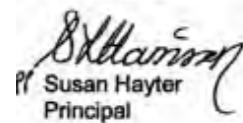
Ms H Sim
Cockle edge farm
Huddersfield Road
Ingbirchworth
Penistone
S36 7JF

Dear Hilary

I am writing to thank you for the time you spent describing your vision from an Art studio in Ingbirchworth. The project you outline is very exciting. The pupils at Greenacre School, who experience severe and complex learning difficulties benefit from a range of learning opportunities delivered through creative and therapeutic activities and your proposals will definitely add to the existing opportunities. I was particularly interested in your determination to find out what facilities are needed for the workshop to ensure the facilities are as inclusive and accessible as possible and was pleased to be able to show you the range of personal care facilities you might want to consider.

I do hope that you are successful with the planning application and that the process respects and understands the possibilities you will be able to provide for a range of vulnerable children and adults.

Best Wishes


Susan Hayter
Principal

Principal: Susan Hayter
Vice Principal: Andrew Whitaker
Assistant Headteachers: Sarah McDonald, Ann-Marie Ellis, Diane Greaves, Karen Halford and Michelle Farr



"Whenever illness is associated with loss of soul, the arts emerge spontaneously as remedies, soul medicine." Shaun McNiff

Bates Mill
Milford Street
Huddersfield HD1 3DX
t: 01484 434 909
e: info@artists-in-mind.org.uk
w: artists-in-mind.org.uk

Hilary Simms
Cockle Edge farm
Huddersfield Road
Ingbirchworth
S36 7GF

September 12, 2012

Re: Ceramic Artist Workshop Experience

Dear Hilary

Thanks for sending me the details of your proposed workshop / studio.

AiM (Artists in Mind) provides a number of arts-based programmes to support the wellbeing of people who experience acute and enduring mental ill health.

The activities you have outlined could well be of benefit to a number of the artists we currently support in our studios.

I would like to support your proposal, and look forward to this new venture.

Yours sincerely

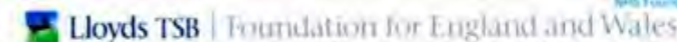


Richard Turner
(AiM Manager)

AIM is supported by



South West Yorkshire Partnership



AIM (Artists in Mind) is a Registered Charity (no. 1098044) and a Company Limited by Guarantee (no. 4575517)

4.0 Letters of Support



Gawber Primary School
Church Street
Gawber
Barnsley
S75 2RP
Telephone: 01226 289728
Fax: 01226 734028
Headteacher: Mrs J Brown M.A

Mrs H Simms
Cockle edge Farm
Huddersfield Road
Ingbirchworth
Penistone
S36 7GX

Dear Hilary

Thank you for sending me your ideas for workshops for children. I enjoyed reading your portfolio. If relevant to our curriculum and topics we would consider using such a venue to stimulate learning.

Good luck with your venture.

Regards

Julie Brown
Headteacher



Doncaster Road Primary School

Doncaster Road, BARNSBLEY, S70 1TS
Tel: 01226 281943 Fax: 01226 246979



Miss V. Hall Executive Head Teacher

Mrs J. Lea-Jones Acting Head of School

Dear Hilary, thank you so much for providing the information we requested.

I was particularly interested in reading of your commitment to outdoor education. Here at Doncaster Road we are committed also to this approach.

We are very interested in the service you aim to supply and feel that it would enhance our Art curriculum greatly.

I look forward to hearing more about your provision and discussing tailor made sessions with you that will directly enhance the art work that we engaged with at present.

Kind regards,

Jane Lea-Jones
Acting Head of School
Doncaster Road Primary School
Doncaster Road
Barnsley
S70 1TS

OUR SCHOOL VISION

We are a healthy, happy, family where we are all learners for life. We are a team focused on achievement. Each and every one of us is encouraged to follow our dreams. We feel safe to take risks knowing that all successes will be celebrated.

Everyone in our global community has the confidence to be the best that they can be.

4.0 Letters of Support

Carlton Primary School

Fish Dam Lane
Carlton
Barnsley
S71 3HF
Tel: 01226 722166
Fax: 01226 722918



Headteacher: Miss V Hall

May 2012

Dear Hilary

I am writing to share my interest in the project you are putting together regarding the Ceramic Artist's Studio in a countryside setting promoting the use of clay and sculpture within the primary curriculum.

Sharing your project with the senior leadership team at school has raised a great deal of interest as to how your service can be used to enhance the education provision we currently offer at Carlton.

You may be aware that in the current agenda of raising standards in education one area that can often be narrowed is in the teaching of the creative arts and of using the outdoors to stimulate learning. We believe that this is a priority for children to experience and can be often used as an avenue to further enhance the curriculum and lead to raising standards.

We have an outdoor learning philosophy at Carlton, an aspect being adopted by many local schools, which will be further benefitted by your approach.

I look forward to hearing more about your project and sharing this with the clusters of schools we are currently involved with. This is an area of demand within education and we are happy to support local businesses to promote the arts in Barnsley.

Kind regards

Viv Hall

From: hayley youell <hayleyannyouell@hotmail.com>
Subject: RE: New Arts Proposal recommended by James Brunt
Date: 6 August 2012 09:11:01 GMT+01:00
To: <hilary@volcanic-ceramics.co.uk>
Cc: helen boutle <helenboutle@blueyonder.co.uk>, Vikki Padgett <vikki.padgett@swyt.nhs.uk>, Philip Walters SWYT <philip.walters@swyt.nhs.uk>, James Brunt <jamesbrunt@barnsley.gov.uk>

Hello Hilary,

Thanks for getting in touch and this certainly sounds like it could be an inspiring and therapeutic space!

I have copied in some colleagues, as several things spring to mind!

Our UPLIFT project- potential workshop spaces...?

And Creative Minds, which is a strategy that the South West Yorkshire Partnership Foundation Trust have developed to support creative initiatives across Barnsley, Kirklees, Calderdale and Wakefield. Your spot would be accessible from all quarters. As part of this strategy we encourage organisations to become Creative Partners to the trust to explore creating more opportunities for service users and to generate match funding opportunities to sustain work.

It would be great to hear more about progress with this project!

You can contact me on 07885900257.

All the best!

Hayley

From: hilary@volcanic-ceramics.co.uk
Subject: New Arts Proposal recommended by James Brunt
Date: Thu, 2 Aug 2012 09:52:10 +0100
To: hayleyannyouell@hotmail.com

Dear Hayley

I was given your contact details by James Brunt, he thought you might be interested in our Arts proposal.

We are presently looking for letters of support for our proposal from any interested organisations. We have support from local schools interested in what we plan to offer. Greenacres have expressed an interest we are waiting for them to return from their holidays.

I am keen to offer something to the mental health services, I think an experience of working in an artist studio in a countryside setting could be very therapeutic.

I have attached our proposal so that you can see what we plan to offer on this site.

If there is anything else you would like to know please contact us.

Best regards

Hilary Simms

5.0 Sculpture in the landscape

5.1 Sculptor

Bryan Proctor

Bryan is originally a self taught stone sculptor but a few years ago did a 3 year degree course in Architectural Stone Carving at the City & Guilds of London Art School which he managed to complete in 2 years.

He has multiple public installations in and around Barnsley and further afield, and at the present moment Bryan is working in the stoneyard at York Minster on the extensive renovation project.

nowtbutsculpture@hotmail.co.uk
07747 493394



5.2 Sculpture in the landscape



5.2 Sculpture in the landscape

Overview

The client contacted me with a request, to design a sculptural front for his proposed new-build, using his architectural plans as a canvas. The scope for creativity was immense but we both agreed the design should appear to emerge from the landscape, transforming the house into a strong and enduring contemporary sculpture that paid homage to its natural surroundings.

The Design

Following a useful site visit began with a series of drawings to gather my initial thoughts, a general theme began to emerge with organic shapes and stylized references to geological and elemental forces coming to the fore. The eventual design incorporates refined versions of these ideas which have been drawn in outline, this sacrifices detail to indicate how the sculpture might appear from some distance away. This design is essentially a working draft, a conceptual work to progress further discussion, the eventual design would describe a myriad of undulating surfaces, textures and interplays of light and dark. In the finished building, sculptural shapes would appear and dissolve as the sunlight moved across the surface, illuminating and casting shadows in the deeply cut stone.

The stone of choice would be local sandstone (mill stone grit series), it is extremely durable, performs well with detailed carving incredibly well and has a quartz constituent that catches the light to great effect when worked with a chisel.

Sculpture rarely comes close to the sheer scale of this build and recent architecture that engages with stone as an evocative and meaningful medium (beyond its

decorative use as a surface cladding) tends to stay with surfaces that are relatively flat and grid-like. The proposed direction for this project is far more creative than that.

There are a few ambitious buildings that have imaginatively incorporated sculptural forms with organic imagery in stone, notably the architect Gaudi and a 'mixed bag' of largely European works from around the turn of the Twentieth century that can be grouped stylistically as 'art nouveau'. Earlier expressions of nature inspired art and architecture that helped paved the way for these modernists, can be found in the eighteenth century 'baroque' style and the generally more elaborate, French 'rococo'. Prior to this period, we have to look to the unrivalled mastery of the medieval masons whose nature inspired 'gothic' architecture set the limits for stone technology.

I made a conscious effort to avoid replicating or 'borrowing' from these genres, I wanted my design to be of it's own time. I have attempted to focus on what strikes me as the essence of each of these earlier styles. I wanted to capture the pent-up energy of the Art Nouveau lines which are both graceful and full of energy like the lines of a whip, it's slow curves quickly flowing to a rapid flick of sharp power. Similarly, the design has a movement or sweep of forms that circle the lower left window as though picking up speed like an orbiting object in space ready to be catapulted across the building to drive themselves back out and embed themselves back into the earth from whence they came. This has the effect of tethering the sculpture/build to the hillside.

The theatrical symbolism of baroque artwork, its dramatic use of light and dark, complex shifts in direction and movement out to the viewer and back to

the work, like an actor drawing in an audience, this all seemed appropriate to utilize. I used a more restrained palette than my baroque counterparts but with stylized references to fossils, organic shapes and flowing forms, that could be read as elemental forces, wind, water or ice, I hoped to evoke something of the natural world at work. I have nevertheless tried to keep these forms quite loose and 'open' so they could also be seen without any reference to this figurative narrative. In this way the sculptural form works like an abstract painting that leaves space for people to see different things in the work with each subsequent encounter.

5.2 Sculpture in the landscape

Production

I have sketched out a design that I intend to hand carve when it comes to shaping the stone. This is not a nostalgic attempt to re-live the arduous life of a medieval mason, it is a necessary labour to adequately understand and create the correct sculptural forms so they that retain a sense of energy and interest. This type of carving encourages greater creative opportunities to develop from an intimate awareness of the material, it involves total commitment. If Michealangelo was right to suggest the sculptor frees the work that lies dormant in the stone, then this direct carving is the best way to achieve that aim.

Nevertheless, I will use mechanized tools to remove the bulk of the stone beforehand and many of the blocks will be individually selected at the quarry for their specific natural shape and assigned a position within the design. The local stone can be carved on site, block-by-block, this will be very environmentally friendly.

The larger base stones will be carved from 1 - 3 tonne blocks, the natural face of the stone as it leaves the quarry will be retained from the floor level before being directly sculpted and masoned into the front of the house (fig. 2). This detailing echoes the naturally exposed sandstone beds at the reservoir edge (fig 1), beyond the field gate. It will also create both a bond with the hillside and an interesting visual transition from the natural surfaces back into the landscape.

The two main windows will require supportive mullions to carry the load of the shallow arches and these can be treated in a similar manner to Gaudi's solutions in the Casa Batllo (fig. 3). There are significant overhangs within the design, similar ideas have been successfully attempted in earlier stone builds and the overhangs can

then be carved to form organic shaped mouldings in the shallower surrounds for the windows (fig. 4)

Interesting stone carving depends upon strong contrasts in light and dark, this design has ample depth and the surfaces can be given a range of 'colour' through inventive and consistent surface treatment with hammers and chisels (sparrow-pecks, claw, point, punch, bouchard hammer). Uplighting will create another completely stunning variation to the daylight impression.

Scale

Siting a sculpture within the vast, open air of a rural setting is notoriously difficult. The sculpture has to compliment rather than compete for attention as it will invariably lose out to the land. Although the footprint of this planned build is proportionally well suited to the size of the field within the dry-stone walled enclosure, I have specifically chosen to emphasize the notion of scale within the narrative of the sculpture rather than just seeing it as a design challenge.

The scale of anything is relative to the viewer, the imagery I plan to carve within the stone is huge when stood alongside, the leaf shapes will be large enough to function as an outdoor bench for three or four adults to sit on, and yet to the passer-by on the trail at the bottom of the field, they will appear as small as a real leaf if they were to hold one up to the stone version (fig. 5).

From another perspective, the inordinately long time that it has taken for the sandstone to be formed (the ancient continents to drift and the repeated glacial formations to shape the landscape, some 300 million

years or so) is difficult to comprehend and yet the whole spectacle has been condensed into a visual theatre that can be viewed in a glance.

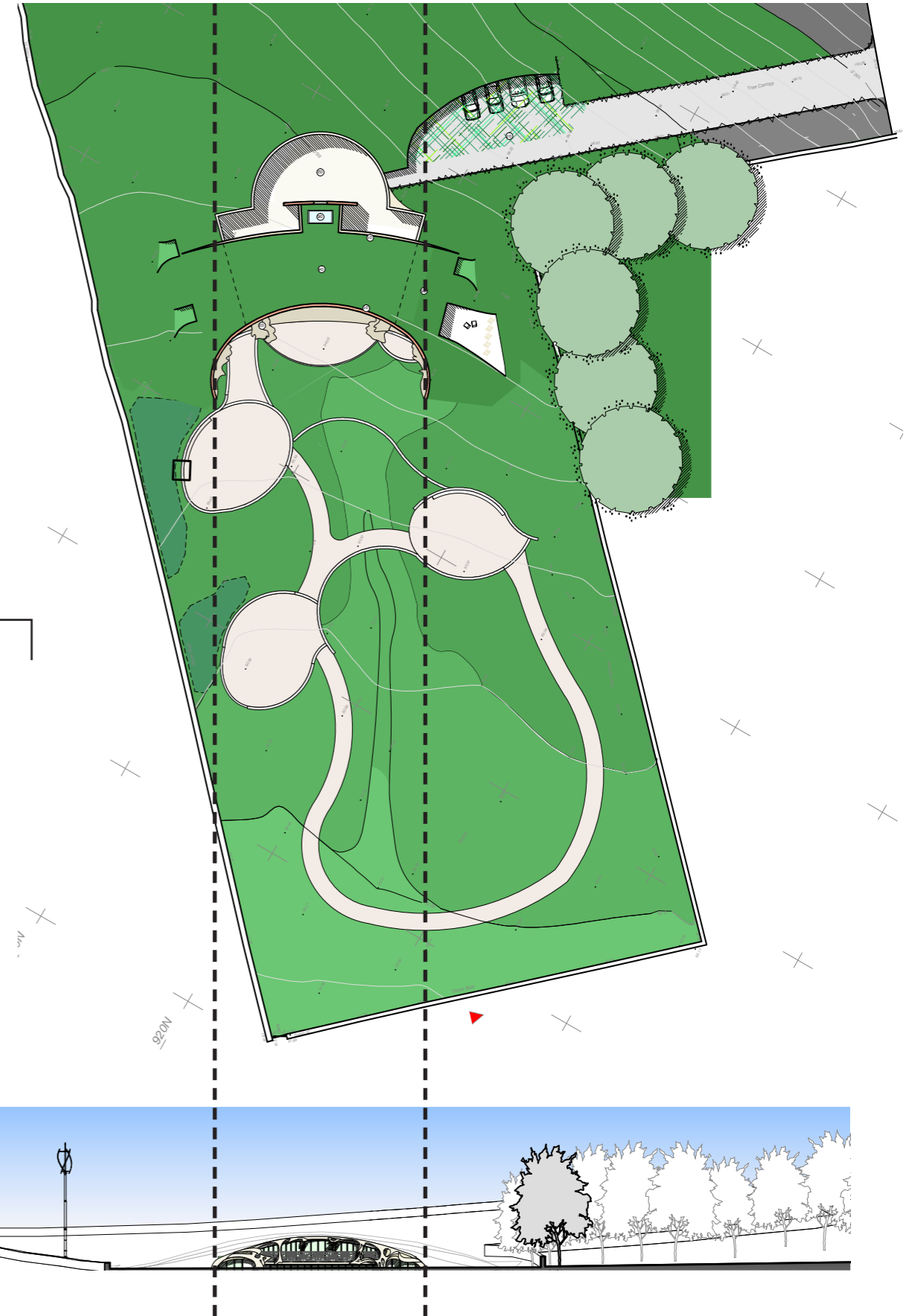
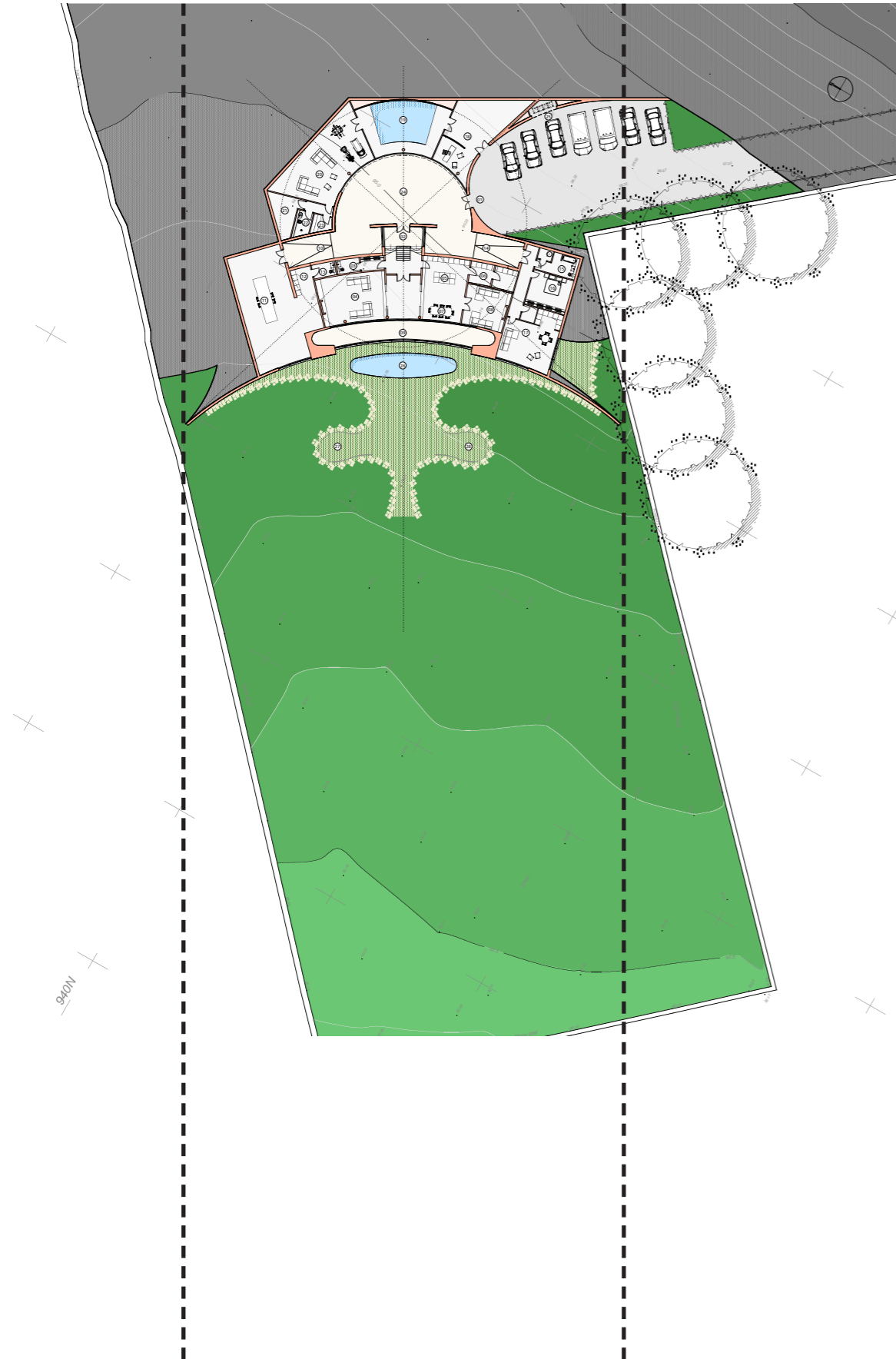
The one tonne boulder that floats above the ground-floor window as though tumbled by a glacier is also the grain of sand being blown on the breeze or carried by an ancient stream to be deposited like countless others, layer upon layer ready for its long journey to a Penistone hillside, way before the dinosaurs even walked the earth.

6.0 Revised Design

6.1 Revised Design in Plan

Original scheme submitted

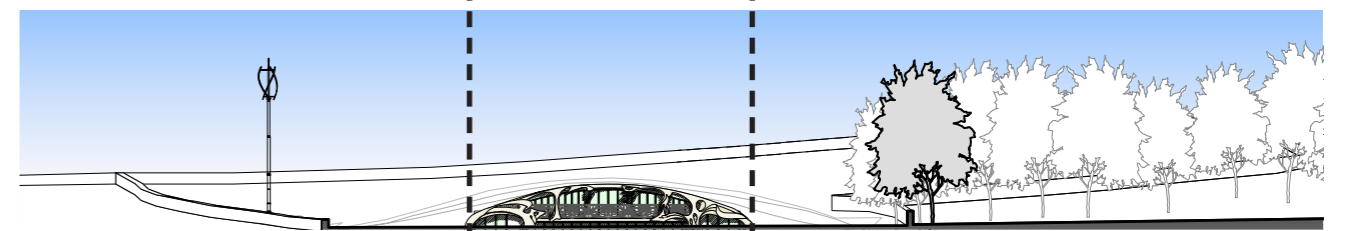
Current revision (G)



Original scheme submitted

Current revision (G)

50% reduction in original scheme



6.2 Revised Design in Context



Original scheme submitted



Current revision

6.2 Revised Design in Context



Original scheme submitted



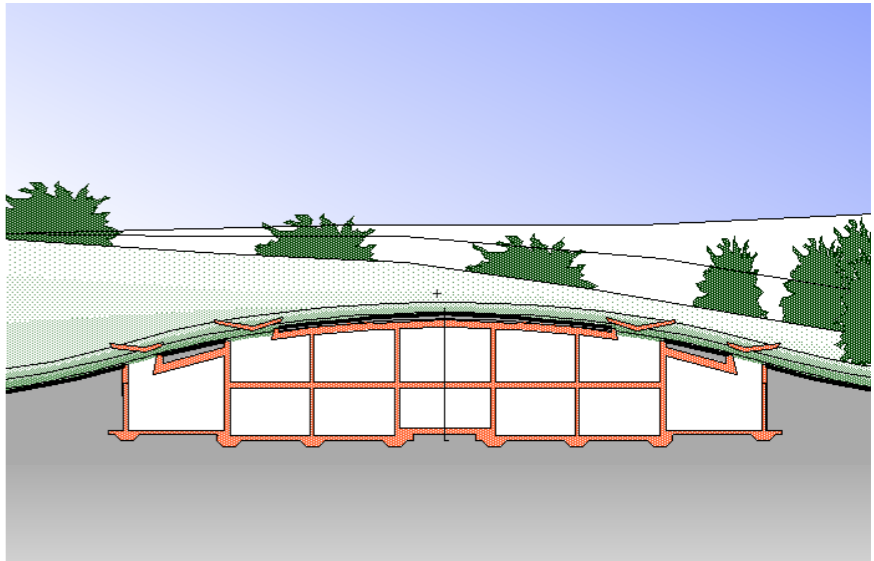
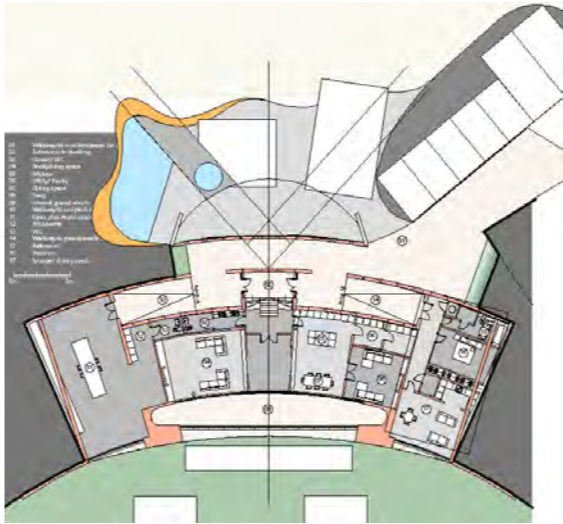
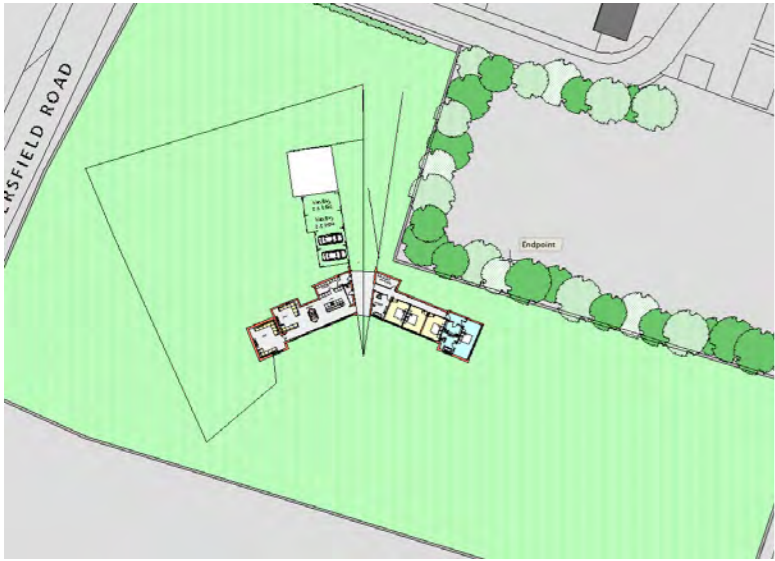
Current revision

7.0 Design Development

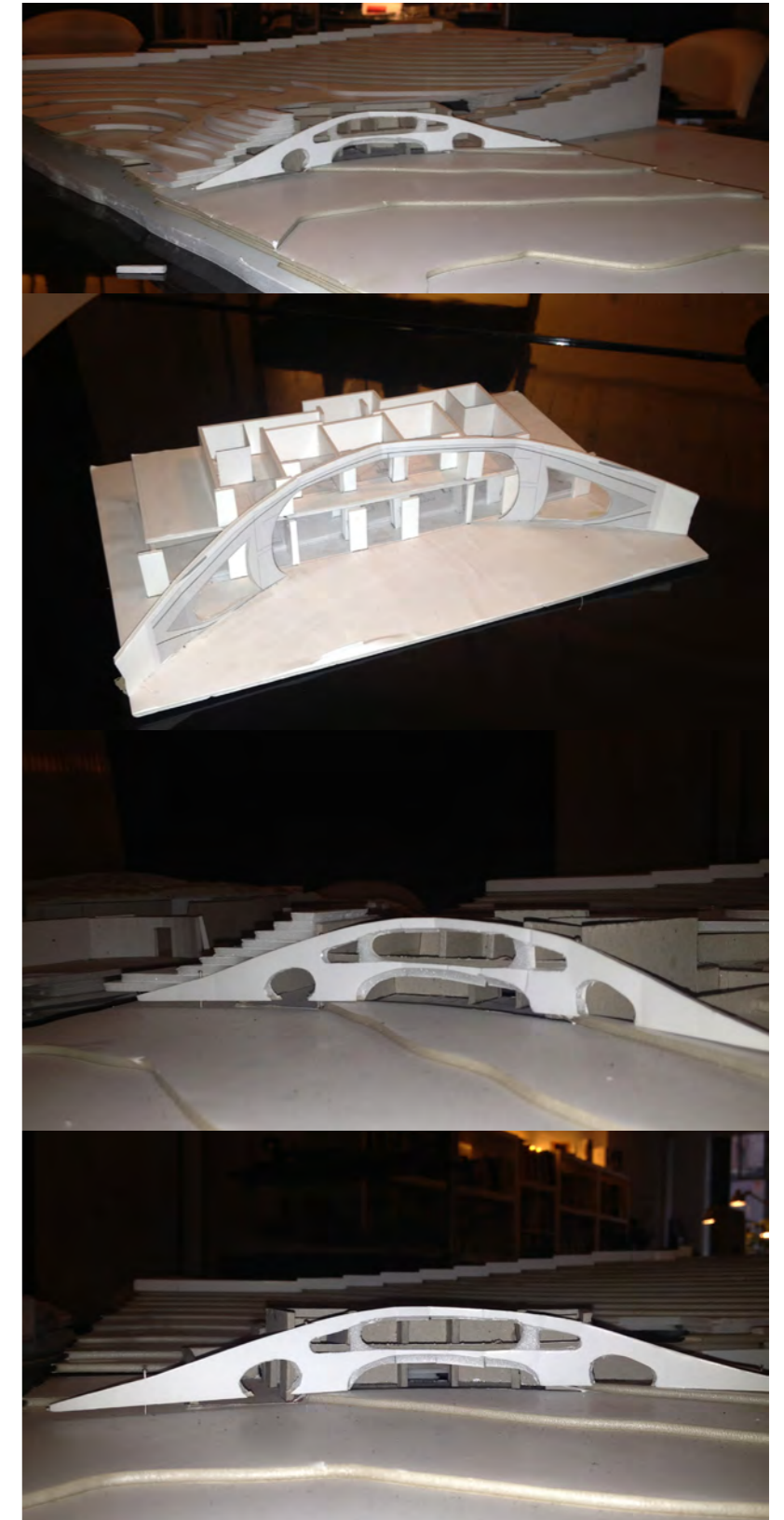
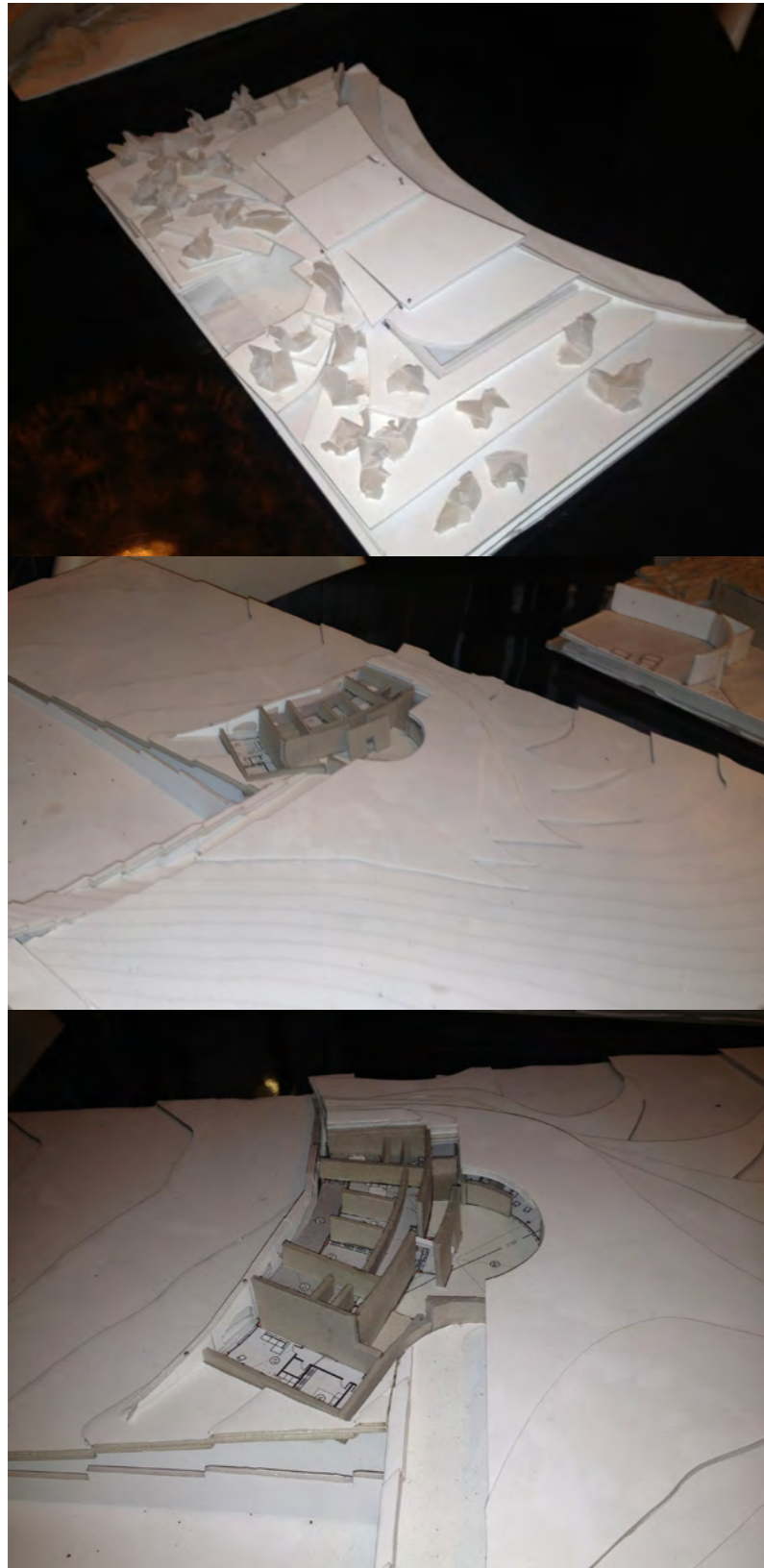
7.1 Design Development Clay Model



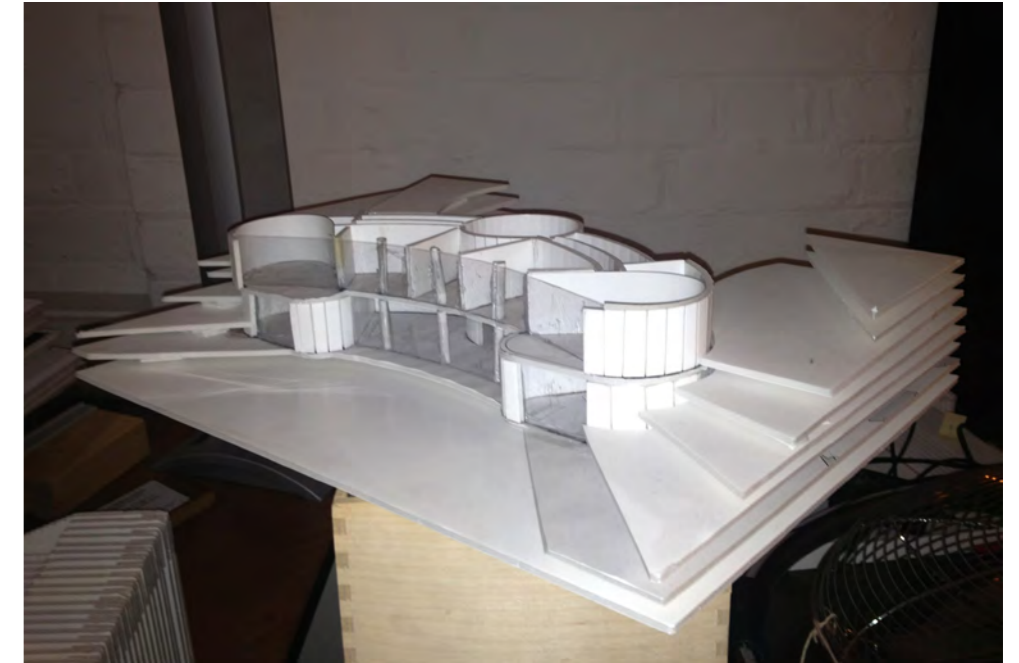
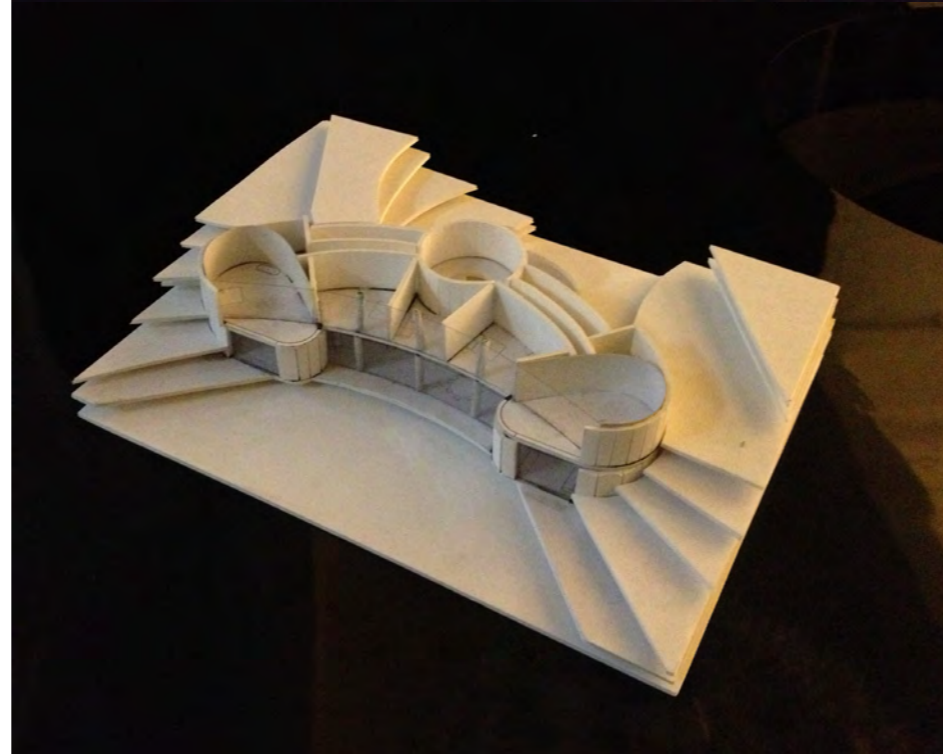
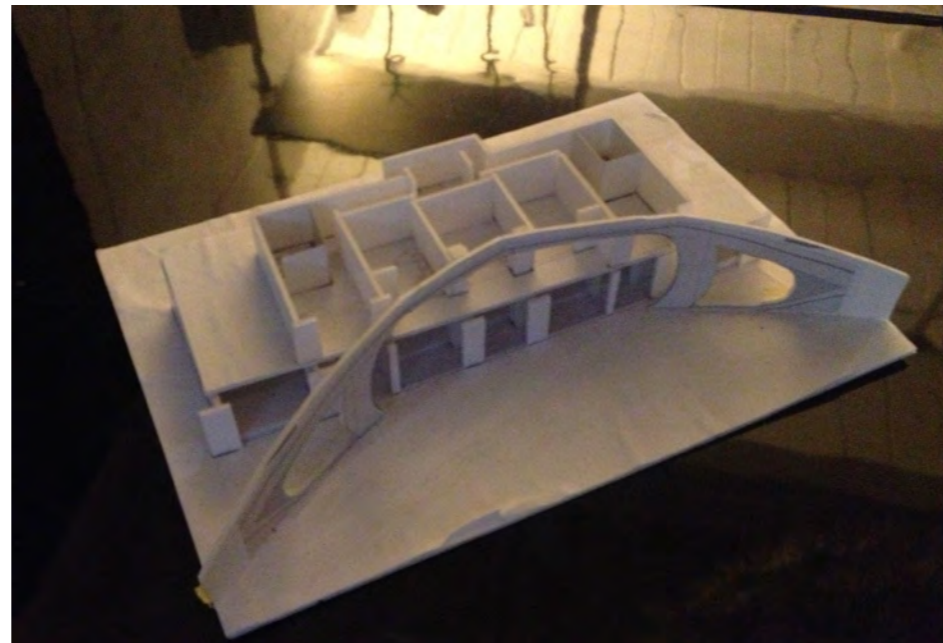
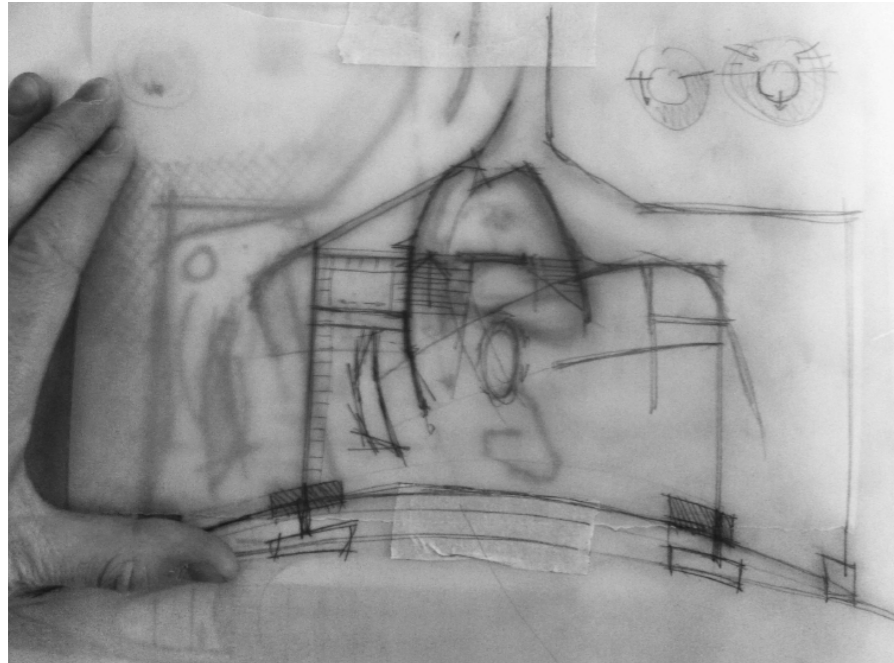
7.2 Design Development Drawing



7.3 Design Development Models



7.3 Design Development Models



8.0 Architectural Overview

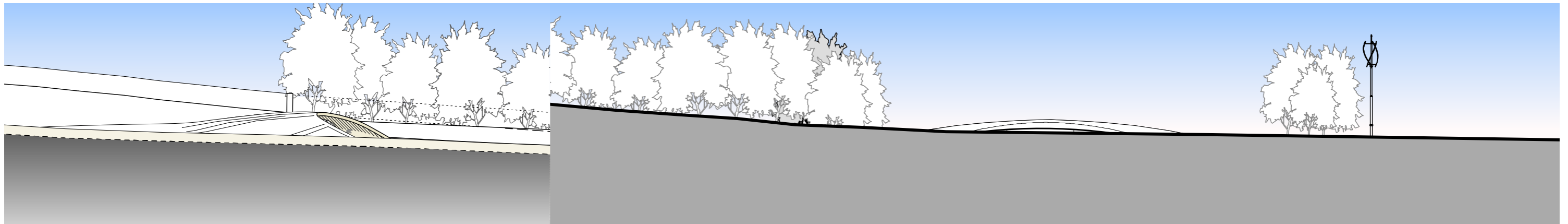
8.1 Architectural Design Statement

At the outset of the design of the project we prepared a family home and educational/care facility with cutting edge technologies.

We have striven through the design process to achieve outstanding architecture. What we are delivering here is something truly exceptional in terms of a use of artisan skills, against a robustly detailed and durable building.

We have sought to create a curved and sensual form which befits the site's setting and landform, and we have ensured it is deliverable by working with local contractors.

During investigations of the site, we have found that the stone just under the surface is actually a good dry walling stone, and we will use this in the courtyard and the entrance area to the scheme.



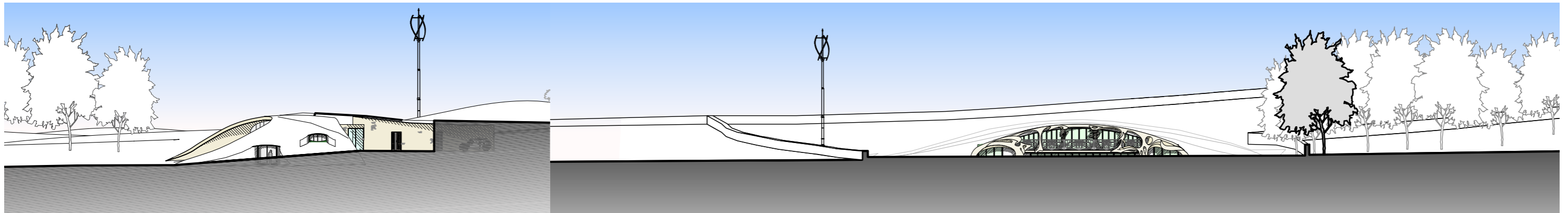
The gently flowing landscape created the architecture of the main façade, with its flowing characteristics and hardly a straight line, this elegant organic design renders itself a subversion of "Modernism".

The stone that will cover the main elevation to the lakeside will be local and the materials brought from a local quarry.

8.1 Architectural Design Statement

Once completed this project will be a celebration of these materials and also local skills. The sculpture will be enjoyed by visitors to the site, who engage in the education facility that the development will provide. This is very much a scheme which is local in terms of development and will become a living and functioning part of the community.

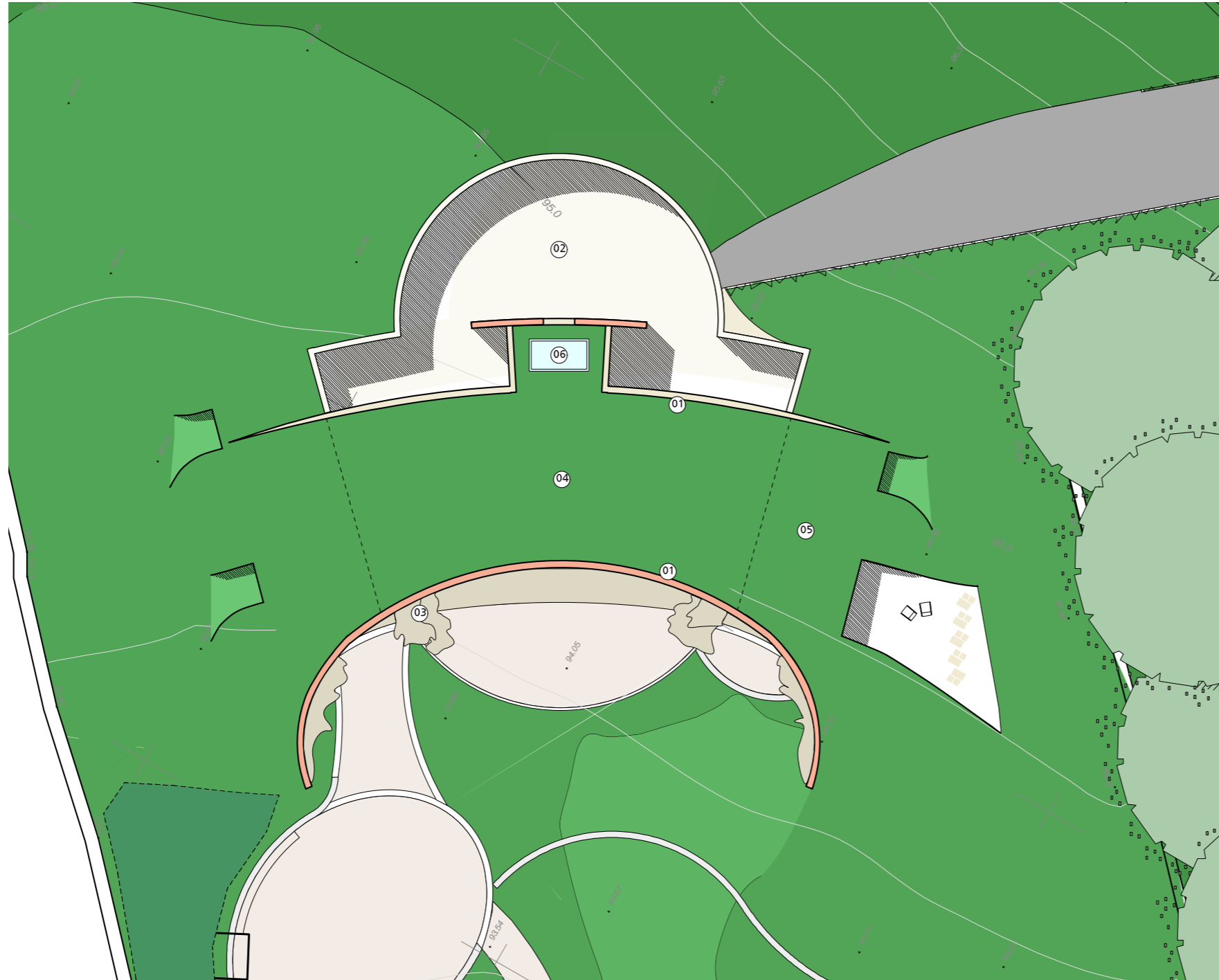
In this age of imported materials and computer cutting we are creating an exceptional house that will be a



showcase of artisan skills and native products, both characteristics to which many projects aspire, yet on this project these are fundamentals.

Mark Percival
Director
ArchitectureM

8.2 Building Layout



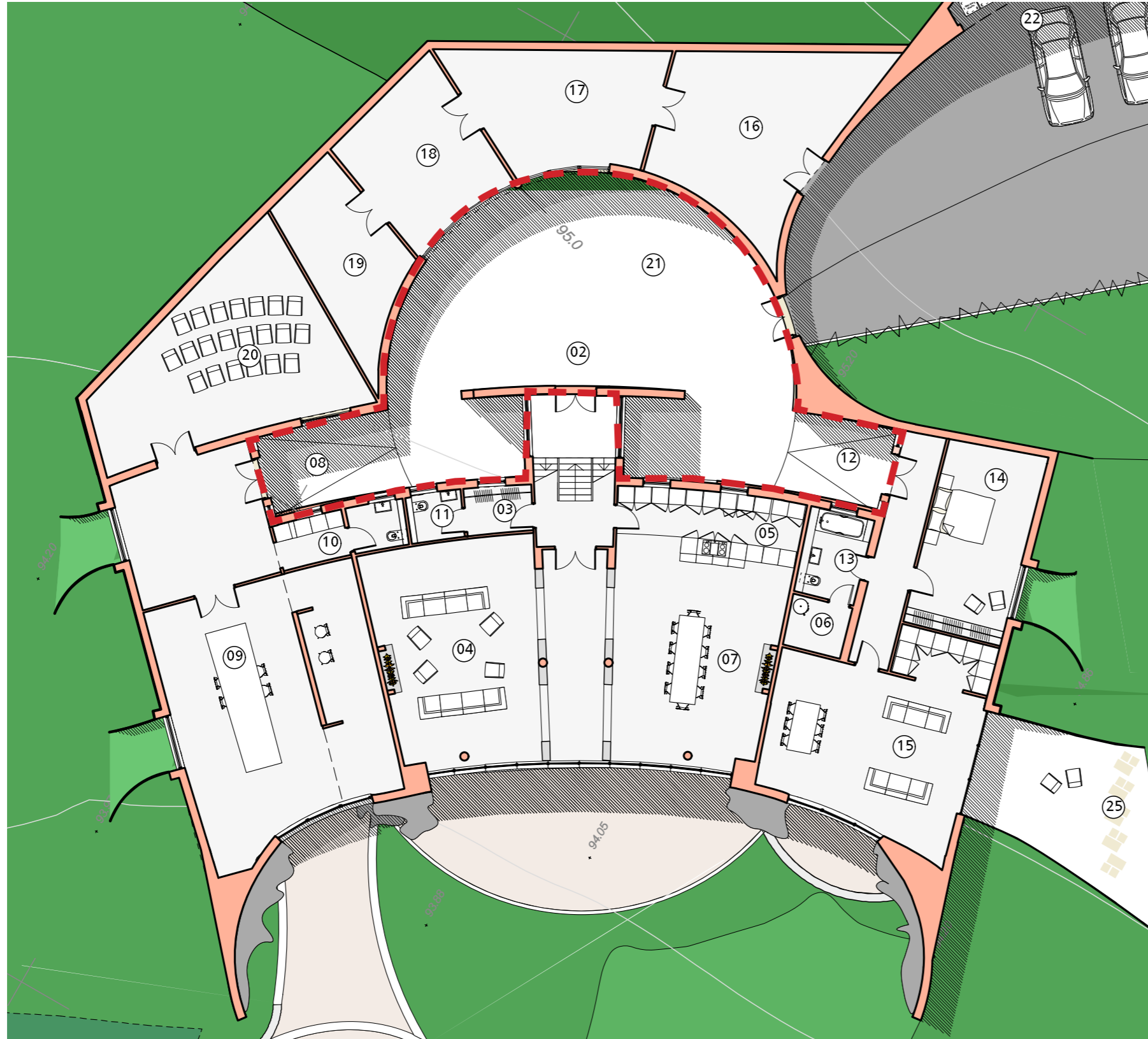
While the building is designed to nestle within the ground to minimise its impact on the countryside, of equal importance are the views to the South of the site that the building is orientated towards. To appreciate panoramic views of the countryside, rooms are positioned along the length of an expansive, South facing facade. Bedrooms are situated along this Southern aspect, allowing internal space to receive day light, similarly the living area features a large window bay to maximise the views.

Not only does this afford the home views of the countryside, but performs an environmental role too, heating the spaces through solar gain and naturally lighting the building. This reduces demand to heat the property and is integral to the building's environmental strategy. To let light in to the buried parts of the building, a small courtyard is set into the newly restored landscape. This serves as a light well to these spaces, ensuring good levels of natural day lighting. Both this and the South facing orientation of the property reduce its reliance on artificial lighting.

The central courtyard is a private outdoor space that the rest of the building connects onto. Enclosed and hidden from the road, set into the hillside, it is a space that connects between outside and inside and between the building and the landscape. Overlooking this is the connecting corridor of the home.

The main entrance to the building is by the courtyard. This leads to either the main living area or gallery, providing suitable separation from the rest of home when people visit.

8.3 Courtyard



When entering the house, all will come through a courtyard at the back of the property. This courtyard is the main external focal point of day-to-day family living. This sheltered courtyard is created in a sunken area where the careful design of the walls together with the choice of dry walling stone enables this space to act as a sun trap, absorbing the heat of the sun, and slowly emitting it at cooler periods enabling the space to be usable into the evenings. The semicircular wall mirrors the path of the sun enhancing potential for the collection of solar energy.

This sunken courtyard enables protection for the family away from the prevailing strong winds of the area. This exposed site is open to the extremes of weather, and so the careful and considered selection of materials in addition to the overall design has been extremely important. Blending the house into the landscape will assist the flow of the prevailing winds over the building, whilst overhangs and setbacks within the architecture will create shelter.

The creation of the courtyard gives the house focus and centre, and also allows the design to control aspects of domestic life, such as clothes drying and children's toys, can be left in the space without spoiling the architecture and the landscape.

The courtyard pulls together the various uses of this building;

1. The family home,
2. The gallery and studio space/ educational/care facilities

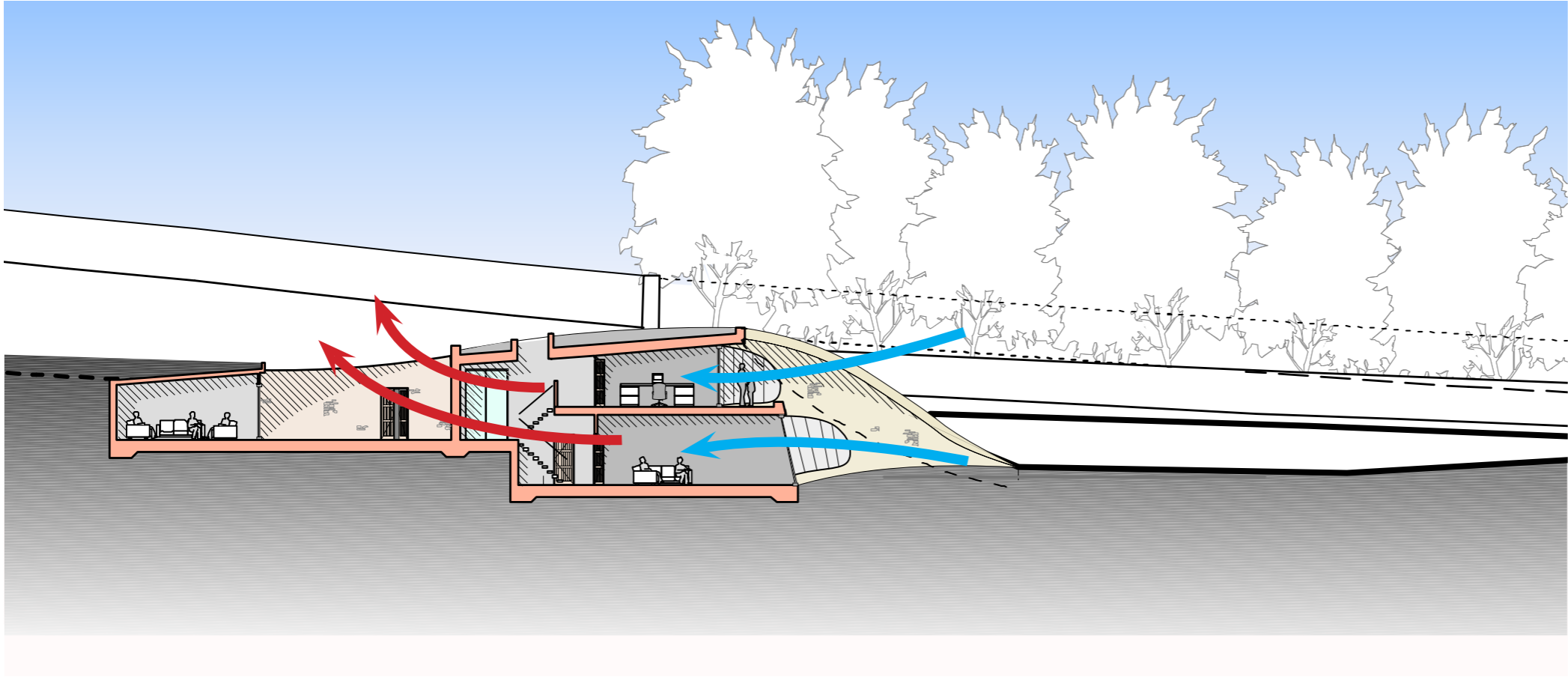
8.4 Environmental Design

The a family home and educational/care facilities has been carefully designed to maximise solar gain in winter, with generous south facing windows, but the overhang over these windows protects the house from excess sun light when the sun is higher in the summer.

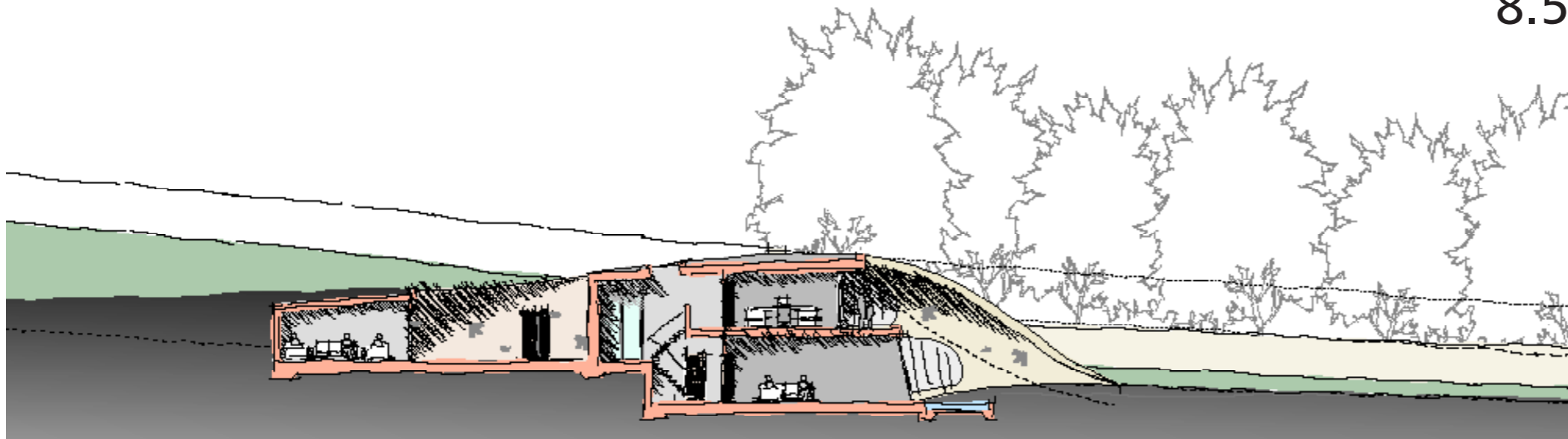
The shallow cross section through the house allows for natural cross flow of ventilation in the summer via the secure courtyard

With much of the building having direct access to the courtyard, light and air can permeate the building naturally.

The sheltered courtyard space creates an area that will be protected from wind, collecting the suns warmth. The space can be used in the spring, summer, through to autumn, and longer than a traditional open patio space.



8.5 House Design



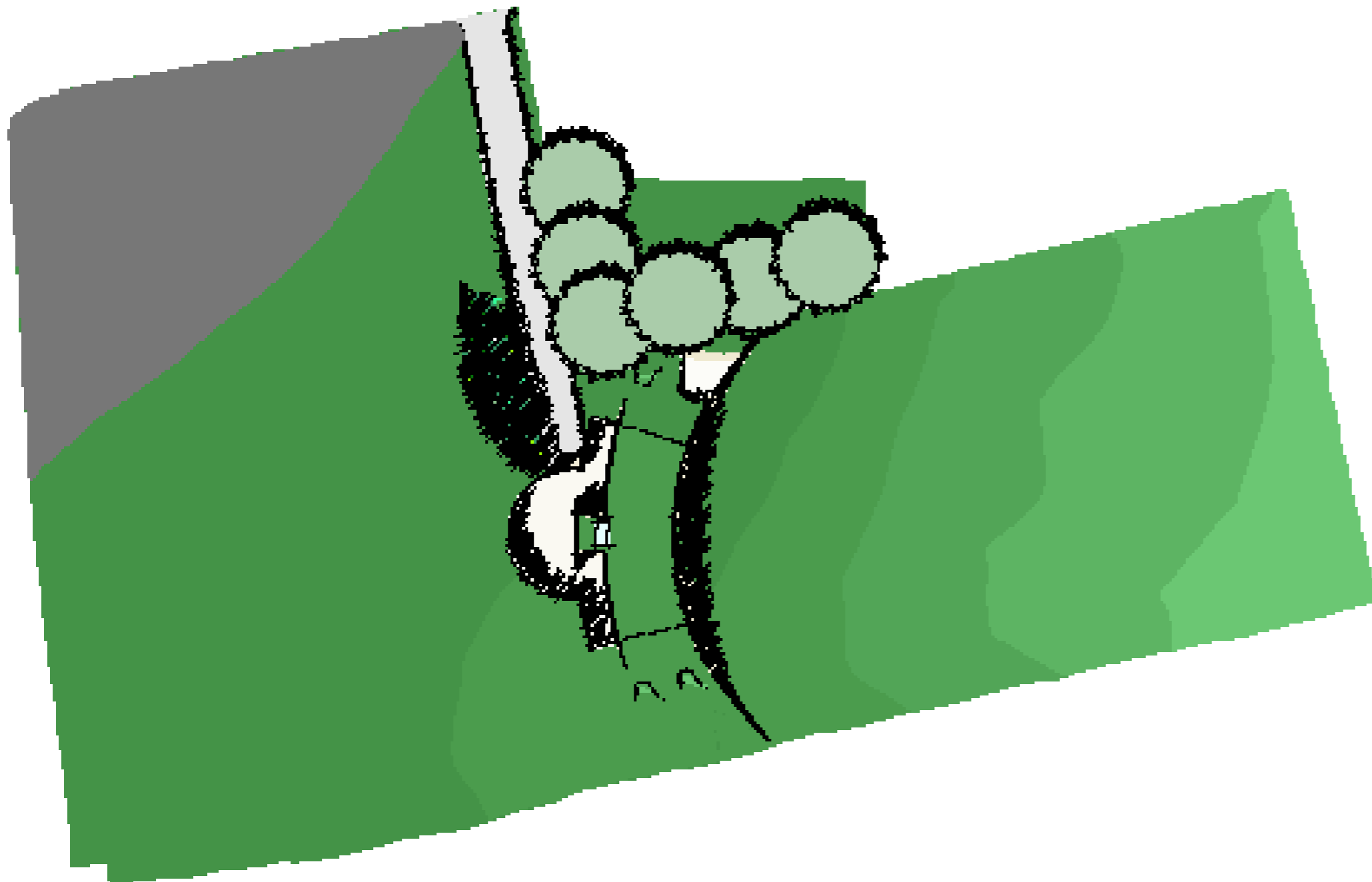
The internal hallway to the house has views that open out towards the lake and it is only at this point that one understands the relationship between the house and the lake. Up until this moment, views of the lake are not possible and the architecture creates a sense of surprise and delight. Effectively only people invited into the building will be allowed to see this Yorkshire landscape meet the building.

Entering the house on the half landing there is a short number of steps up to the first floor as well as the lower floor, each one of the bedrooms has a magnificent view out towards the countryside, and the family day rooms - kitchen, living, dining spaces also enjoy this view.

The geometry of the house as viewed from the lake elevation is a subtle curve. This curve creates shelter, but also creates a sense of togetherness with all the rooms focused towards the one point, illustrating the inclusivity of the overall development.

As part of the appraisal of the site we had looked at how the dwelling sits on the site. We considered how the contours of the land lay relatively flat towards the lake and in the middle section of the site the contours steepen, allowing a two-storey building to be cut into the landscape with minimal impact to the natural flow of the land. The relatively flat area in front of the house towards the lake generates long uncluttered views, suitable for landscaping, and that the land above the dwelling towards the main road can continue to be meadowland.

These long views together with the use of contemporary insulated glazing and the overhanging balconies and roof line allow the house privacy even with generous usage of glass on the leg side elevation.



9.0 Site Photographs

9.1 Site Photographs



9.1 Site Photographs



9.1 Site Photographs



9.1 Site Photographs



9.1 Site Photographs



9.1 Site Photographs

