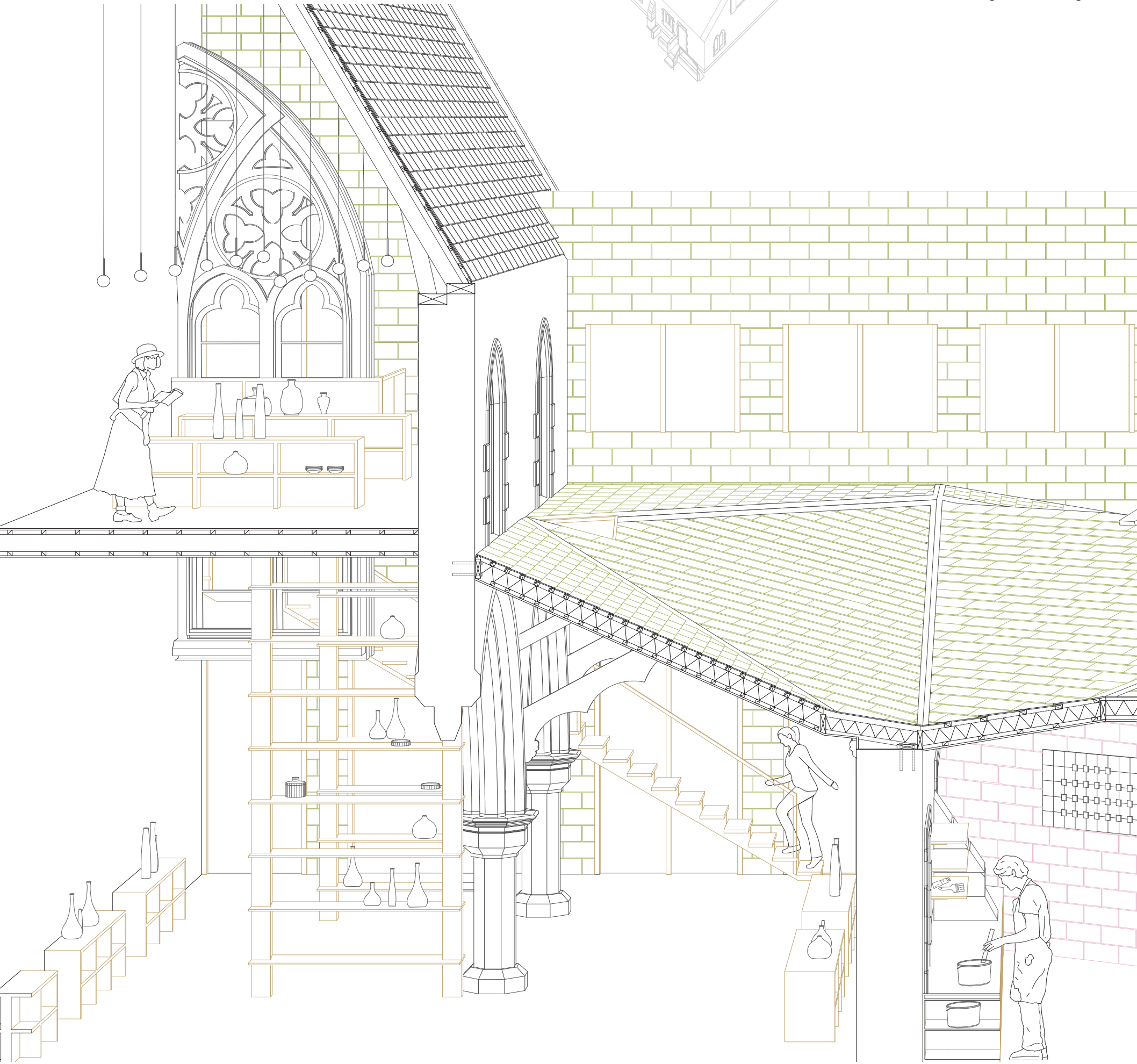


# Burmantofts Pottery Studios

In order to implement a more sustainable and contemporary approach to engaging with the historical and cultural legacy of St Agnes' Church in Burmantofts, Leeds, new pottery studios are proposed and carefully integrated into the existing fabric through a strategic extension that physically and programmatically links St Agnes' Church with the adjacent community hall.

By implementing the pottery studios in the neighbourhood we will provide the young population in Burmantofts and Harehills an opportunity to connect with local heritage through pottery and also encouraging self-expression and creativity, potentially reducing involvement in crime and unemployment while maintaining the existing community in the church.

The physical artefact is represented through a "Fragment of a fragment", allowing us to focus on a key space essential to the overall project. In this case, it illustrates the relationship between the new structure and the existing church. It highlights the spatial transition from the calm, contemplative gallery space into the more active, hands-on pottery studios.



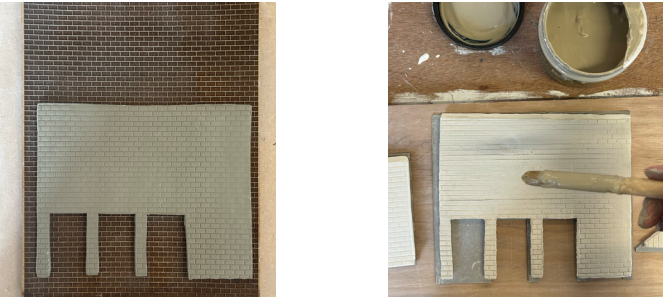
Fragment of a fragment

Fragment of a fragment perspective section



Modelling the clay

The physical model is primarily constructed from clay and plywood, chosen to evoke the tactile and visual qualities of the actual materials, which are glazed terracotta blocks from and birch plywood for furniture and finishes. Together these two materials promote a feeling of well-being throughout the space.



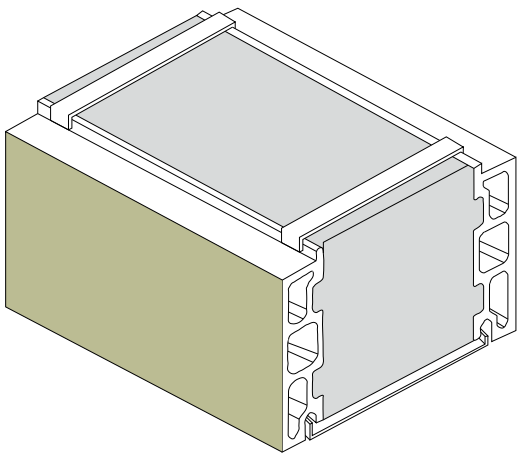
Imprinting the pattern and glazing

The clay components for the physical model have been fired and glazed in a deep green, referencing Leeds' rich ceramic heritage and the distinctive style of Burmantofts pottery. In contrast, the interior walls are glazed in a vibrant pink, adding a playful and energetic character.



Separated ceramic pieces

The actual material proposed for the new intervention is the innovative terracotta panel system by ARUP, that through a load-bearing insulated core, reduces the typical carbon consumption of a façade by 24% when compared to brick and 40% less compared to a standard terra cotta rainscreen. The use of ceramics was inspired by the existing Burmantofts terracotta floor tiles in St. Agnes Church.



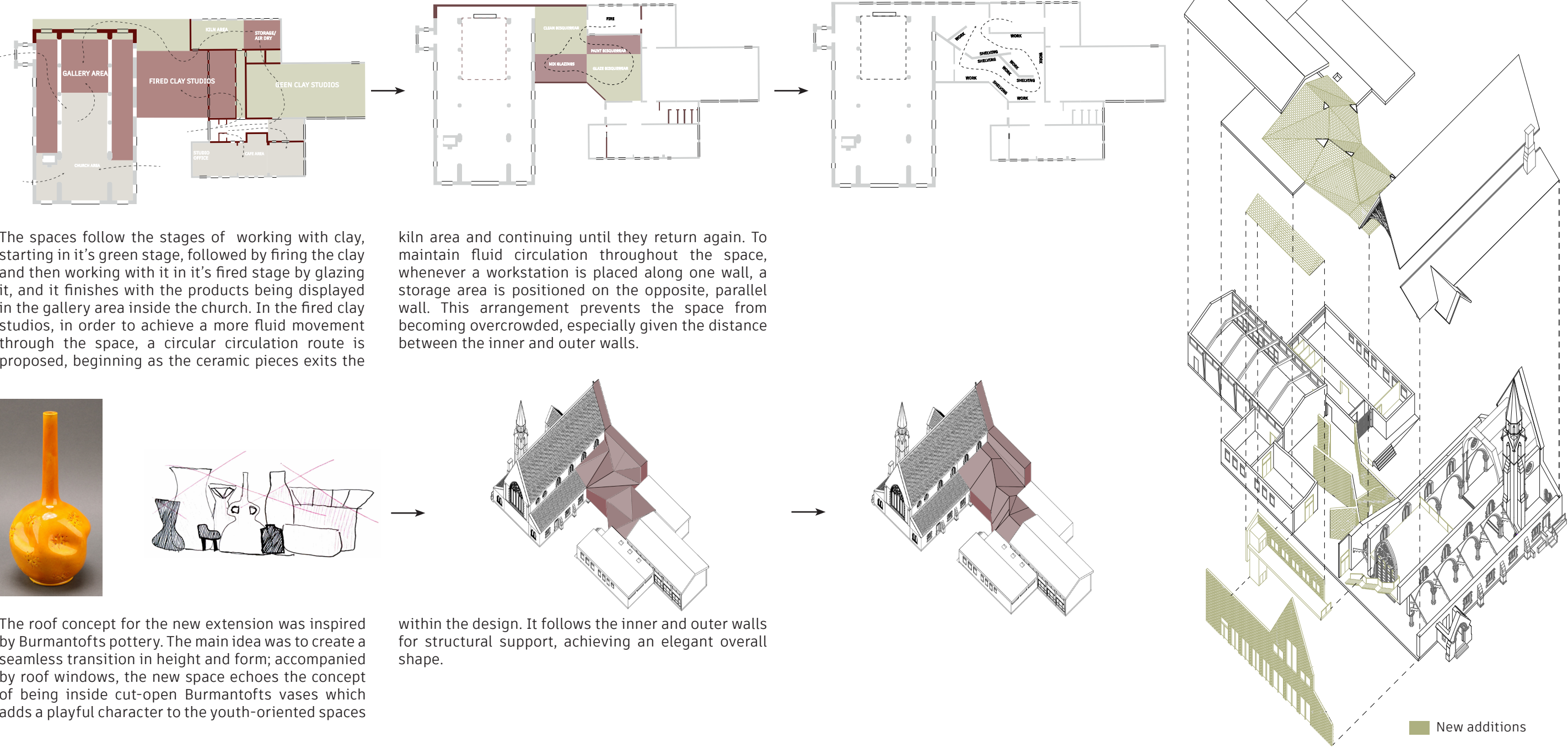
Sandwich terracotta panel



Fragment of a fragment physical model



Design reasoning



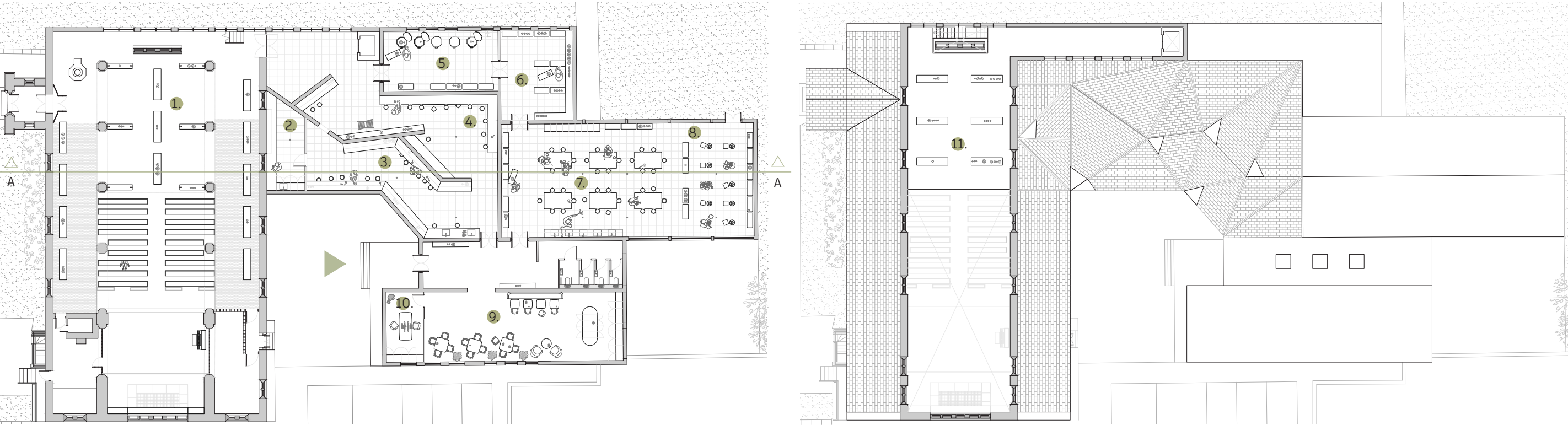
The spaces follow the stages of working with clay, starting in it's green stage, followed by firing the clay and then working with it in it's fired stage by glazing it, and it finishes with the products being displayed in the gallery area inside the church. In the fired clay studios, in order to achieve a more fluid movement through the space, a circular circulation route is proposed, beginning as the ceramic pieces exits the

kiln area and continuing until they return again. To maintain fluid circulation throughout the space, whenever a workstation is placed along one wall, a storage area is positioned on the opposite, parallel wall. This arrangement prevents the space from becoming overcrowded, especially given the distance between the inner and outer walls.

The roof concept for the new extension was inspired by Burmantofts pottery. The main idea was to create a seamless transition in height and form; accompanied by roof windows, the new space echoes the concept of being inside cut-open Burmantofts vases which adds a playful character to the youth-oriented spaces

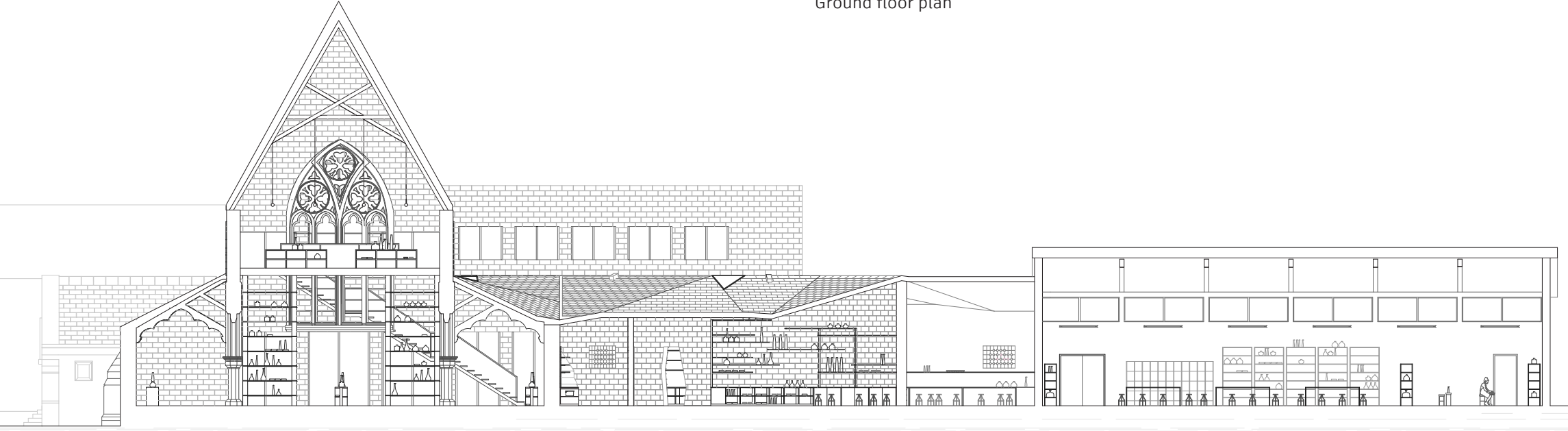
within the design. It follows the inner and outer walls for structural support, achieving an elegant overall shape.

Program proposed



Ground floor plan

First floor plan



AA long section

- Spaces:
- 1. Church gallery area
  - 2. Glaze mixing area
  - 3. Glazing area
  - 4. Painting area
  - 5. Kiln area
  - 6. Storage / air dry
  - 7. Green clay area
  - 8. Weal pottery area
  - 9. Cafe
  - 10. Studio office
  - 11. Mezzanine gallery area



Church gallery area view



Glazing area view



Painting area view